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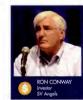
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36

TOP LATIN AR ARTISTS

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MAINSTREAM TOP 40

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HOT COUNTRY MAINSTREAM BAR HIR HOE

> ADULT R&B RAP

HOT RAB HIP-HOP CHRISTIAN

CHRISTIAN CHR 44 GOSPEL

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HIS WEEK ON .biz OP CATALOG ALBUMS

DIGITAL ALBUMS INTERNET ALBUMS

-1 MUSIC VIDEO SALES

ON THE CHARTS

45 TECHNICAE SHORTY AC

MORNON TABERNACLE CHOIR

45 GERANDO ONTIZ JUSTIN MERCH

36 0 11310

MAROON S PEAT CHRISTS 38 MARCON S FEAT CHRISTING ACCULENA MARGON S FEAT CHRISTINA AGUILERA ANDY GRANAVET 37

MARGON S PERT CHRISTINA AGUILERA 40 MELE! 40

40 FOO FIGHTERS 40

40 41 RECOMEN ATXING

42 AND MEETS EVEL FEAT, SPRING

ALL SCOTT PEAT ANTH 42 DJ KHALED 42

DI SHALED 43 44

STEVEN CUPTIS CHAPMAN

44 SIPA FRANKLIN LEGNA LEWIS / REICO 45 EWEDISH HOUSE MAFIA

45 CHIOY BRAGLEY 45 46 THE BEATLES ACTY AUTTYBELLIAM

LACY ANTERELLUM

THE DEVIL WEARS PE

1

-1

Online COM EXCLUSIVES Explore our new, photo-

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Events FUTURESOUND Billboard's FutureSound event in association with Losh & Losh is set for

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6



GIANT STEPS What Universal Music's artis management tie-up with Live Nation mean

FEATURES

12 THE NEW CONNECTIVITY 6

HISTORY CHANNELS

20 WILDEST DREAMS R

MUSIC

Jay-Z's first Roc 2S G&A: Daryl Hall

28 Reviews 30 Hannening Now

32 Marketplace 33 Over the Counter

33 Market Watch 34 Charts

20 HOME HEOM

and fashion connect.







TOWER OF BOWER KCMD Minneapolis' sice as triple A influencer



GREAT DAVE John Dainele andusine success on the road









n affiliation between

an artist management

company and a label

is hardly a novel arrangement.

Just ask Red Light Manage-

ment/ATO Records or Tenth

Street Entertainment/Eleven

But by aligning the interests

of the world's largest record

label with the largest concert

promoter, artist management

firm and ticketing company,

Live Nation Entertainment and

Universal Music Group's new

management partnership (Bill-

board.biz, Sept. 19) is invest-

ing an unprecedented amount

of firepower in the concept of

a management/label alliance.

partnership, Live Nation's

Front Line Management

will acquire a 50% stake in

UMG's artist management companies, which include

Trinifold. Twenty First Art-

Under their joint-venture

Seven Music.





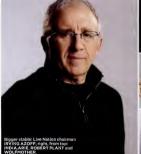


UPFRONT

MANAGEMENT BY RAY WADDELL AND ED CHRISTMAN

GIANT STEPS

Live Nation means for the biz







ists, 5B and Sanctuary. While each will continue to be run separately, the heads of

those companies will report to Front Line, which is the managing partner of the IV. Front Line isn't investing any capital in the venture. Instead, it will acquire an ownership stake in exchange for its expertise, UMG and Front Line will also collaborate on developing bundled, direct-to-consumer product offerings for other UMG artists.

As recorded-music sales continue to slide, labels have been acquiring as many rights as they can when signing new artist deals, including management and ticketing But the labels don't always know what to do with these rights once they acquire them. Front Line and Ticketmaster immediately solve that problem for UMG.

Universal Music chairman/ CEO Lucian Grainge *is hellbent on building his management company and was looking for a way to bring it all together," says an executive at a rival management company who requested anonymity. "And now it looks like he has found a way to make that happen without worrying about how to manage the business."

UMG's management clients include Robert Plant, India Arie, Craig David, Wolfmother, the Darkness, ZZ Top. Slipknot, Steve Azar and dozone of others

How will UMG artists benefit from a tie-up with Front Line? Expect to see more bundled sales of concert tickets and UMG music, as well as with merchandise, a thriving business in which Live Nation and Universal's Brayado division are the market leaders. For instance, artists could bundle a new CD, digital album or mobile product with a ticket sale or a VIP opportunity, offering them through their own websites-an approach that

meshes with Live Nation's and

Bravado's interest in growing

direct-to-fan sales. According to a source fa-

miliar with the situation, the two partners expect to roll out their first bundled offerings in the United States, the United Kingdom and Germany, in cases where Universal artists are either having their tour booked by Live Nation or have their ticketing handled by Ticketmaster As for Live Nation's market-

leading Ticketmaster, which is facing competition on all fronts, the alliance with a partner of the size and scope of UMG could prove to be a strategic advantage as it seeks to align with nontraditional

ticketing partners. If the UMG/Live Nation partnership starts delivering results, it could inspire other labels to seek their own alliances with management firms-possibly even with Front Line itself. But while affiliations between management companies and labels-and with promoters, merchandising firms, ticketing companies and music

It's a boutique approach that has worked well not only for the likes of veteran superstar/manager pairings like Bruce Springsteen/lon Landau and Toby Keith/ T.K. Kimbrell, but also new stars like Lady Gaga (Troy Carter) and lustin Bieber (Scooter Braun). The notion of affiliated artist management and label services

publishers-will continue to

proliferate, some managers and

artists will still choose to live

outside the "big box" system.

doesn't sit well with some artists because one of a manager's primary responsibilities is to fight for a client's interests vis-a-vis his or her label, pressing the label for more money, marketing services, tour support and promotional backing.

Live Nation has multi-rights deals with superstars like Jay-Z and Madonna. But for all practical purposes. Live Nation abandoned its plans of handling recorded-music projects when ex-chairman and head of Live No. tion Artists Michael Cohl left the company in 2008.

Though Live Nation still retains some recorded-content rights under its multi-rights deals, it seems clear that Live Nation will end up partnering with a label for content projects, particularly with a Madonna album on the horizon. In a brief interview, Live Nation Entertainment chairman and Front Line founder Irving Azoff declined to comment on the specifics of the UMG/Live Nation deal, but he confirmed that "if we do get a label partner on Madonna, that decision will be made by Madonna and [her manager] Guy Oseary."

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MANAGEMENT BY ED CHRISTMAN

>>>R.E.M. CALLS IT A DAY DEM the reminal

hand from Athens Ga., whose langly. Byrds-inspired guita sound helped define Indie rock and played a key role in the emergence of alternative rock as a radio format and retall category, called It guits Sept. 21. The announcement came ely months offer the release of the hand's 15th studio album

Collapse Into Now (Warner Bros.). "We walk away with a great sense of gratitude, of finality and of astonishment at all we have accomnlished," the band said in a state on its website, "To anyone who ever felt touched by our isic, our deepest thanks for listening."

>>>PANDORA OVERHAULS

WEBSITE Web radio com Pandora unvalled an overhaul of its website with simplified station creation and expanded artist infor mation and listener profiles Also new are dedicated URLs for encourage sharing and player control buttone like nause thumbs up/down and a new shuffle function. Pandora also sharply increased its listening limit for free users from 40 hours a

>>>VIMEO LAUNCHES MUSIC STORE imeo has opened a music store where purchase and down load music for use in their clips. The store 45 000 tracks from

month to 320 hours.

multiple genres and enables creators to search for music by genre or more than 100 categories of metadata, such as

Reporting by Antony Bruno, Jason Lipshutz and Marc

Allied Forces

Primary Violator's ton executives talk about opportunities in artist management

management division with Chris Lighty's Violator Management (Billhoard biz. Sept. 16) represents its boldest move yet to make serious inroads in what it sees as a vital growth area.

Newly Christened Primary Violator boasts superstar Lighty clients like Mariah Carey, Sean "Diddy" Combs. 50 Cent and LL Cool L as well as Cee Lo Green and Eric Benét, both of whom were signed by former Out-Kast/Nas manager Michael "Blue" Williams after he merged his Family Tree Entertainment firm with Drimary Wave in 2009.

Primary Violator will be headed by Primary Wave Music founder/CFO Larry Mestel, who will be chairman/ CEO of the merged company; Lighty, who will be COO; and Williams, who will be president

"We want to make as hig a push in management as in nublishing," Mestel says, "To do that, we wanted to get into business with some of its titans . . . We will take a very aggressive, no-holds-barred stance when it comes to going after artists."

Primary Wave got Its start in 2006 as a music publisher with its purchase of an ownership stake in Kurt Cobain's song catalog. Since then. the New York-based company has acquired stakes in other celebrated catalogs, including Hall & Oates, Steve Earle and Motown legend Lamont Dozier, while also aggressively diversifying into other services. The company's BrightShop division provides digital marketing and production services, while its Brand Synergy Group, which is

rimary Wave Music's helmed by former Island merger of its talent Def Jam senior VP of strategic marketing Jeff Straughn. recently brokered Rihanna's high-profile advertising partnership with Nivea.

> But expanding its footprint in artist management is clearly a top priority for Primary Wave. In interviews with Billboard after the deal's announcement, Lighty, Mestel and Williams discuss their reasons for linking up and why they're filling a void left by record labels.

CHRIS LIGHTY



How will your clients benefit from the deal? Primary Wave has a digital arm bigger than the one we have We know

the whole busi. ness is digital. It'll give us an interesting set of tools for our clients, since we can't rely on the record company

to do the things they used to. And the fact that Primary Wave has a publishing arm is a plus. We see so many writers come and so and didn't focus on them. But we'll try and build up our relationships with ennawriters now

What will your role be at Primary Violator?

Because we'll have a bigger staff now. I can go out there and service my clients, and also help bring in more big clients. Also, I can focus on trying to find the right brand extensions, like the 50 Cent deal (with Pure Growth Partners for his Street King energy drinkland things like that. It takes a lot of . . . energy to form these types of lucrative ventures. This merger will allow me more time to pursue these deals

Also, it's been a long time since I've had someone that can push me. The last time was Lyor Cohen at Rush Management, Since then I haven't had anyone who really pushed me. With Larry, I feel I'll have that kind of relationship, Besides Larry, Blue and I have a great relationship. It will be good to have other neople in the room to bounce things off of, especially when thinking outside the box.

How do you see this evolving? I'm looking forward to finding some ereat new talent, and to further deunles the bound extension. For the artists, we will become the next atternative to what's out there. There is a lack of ereat management com-

panies-and we're trying to fill the void with this merger. LARRY MESTEL



Why do this building a mananament company. We have Cec Lo Frio Benétand Ginu-

wine Wanneted

to supercharge this effort, so we are outting together two of the best executives in the business with Blue and Chris. We intend to build this into a powerhouse.

Are you looking to build an urban/ pop powerhouse, or will you pursue management clients across genres? We have deals with managers like Scott Fraser | Saving Abell and Jerry Blair | Ebony Bones. Alex Youngl so we are definitely diversifying the genres that our management side is involved in What makes this deal so different is we will leverage our Brand Synergy Group, our digital marketing Bright Shop, our television and movie synch teams and all of our publishing marketing so that our management clients can use these tools. That is the power of what

we are bringing to this deal. Chric and Blue will build this joint was ture as the main vehicle for management, and we will go after artists that are underserviced and with managers that don't have the resources that Primary Wave has

As an artist manager, you typically won't have the publishing rights to a client's songs, which means you'd only collect a 10%-20% cut of their revenue from a synch placement. Why would you do that when you could try to secure that same synch for one of Primary Wave's songwriters and collect SO%?

We don't market based on what percentage we get. We market based on opportunity. Let's say we have an artist that is a management client and there is an urban synch apportunity-daing that placement would be additive, not dilutive.

How will you grow the business? We will take a very aggressive, no holds barred stance when it comes to going after artists. We are offering artists services that aren't being provided elsewhere.

MICHAEL BLUE WILLIAMS

HIDEDUMI



this deal Chris and I have been doing this separately for about 20 years. He's someone

that I've always looked up to. Over the last few years, both of us had the desire to grow. Primary Wave gave me that chance. Chris said be was thinking shout making a move 4 told him that Primary Wave would he a great place to make that move Larry Mestel thought it was great and he did everything he needed to do to make it hannen

What's the next move?

In the past, the labels did all the work and they coddled the managers because most of them didn't know how to do their jobs. But now the labels supply fewer services, so artists need management that knows how to navigate the marketplace. Nowadays, they aren't just artists. like athletes aren't just players. They are all brands.

How do you see your role in the operation versus what Chris will be doing? I'm spending more time on the West

Coast because out here there are film and TV opportunities. Chris will be based in New York. So right now, we'll do things depending logistically, where they fall. Both of us will start kicking in doors, and talking Primary Violator up, and letting the word spread.

What benefit does this deal bring to you and Lighty?

When you're a manager, doing it as long as we have, where you have to solve every problem and handle everything, you reach a point of almost mental fatigue. But now with Primary Wave we have a chance to be in a room with a bunch of smart people, so they can push you and also help you provide more services to the artists. And we have a big staff to provide any level of service a client needs

How will you grow your ellent roster? I like to call it "big game hunting." Artists should get the message that it's OK to fire your manager and come to us as we try and find new ways to make money in this environment.



RADIO BY PAUL HEINE

Twin Cities Tastemaker

Minnesota Public Padio's KCMP tops commercial triple A rival as it boosts emerging acts

s some prominent triple A stations strug gle with Arbitron's new electronic ratinos system, the format has taken an unusual twist in Minneapolis.

Programming an expansive, stylistically diverse playlist. Minnesota Public Radio's KCMP (the Current) isn't just beating its commercial rival in the ratings. Label promotion executives say it's also moving the music sales needle in its market like no other noncommercial triple A does.

The upstart station has consistently outp formed Clear Channel's established KTCZ (Cities 97) among listeners aged 25-54 since lanuary. ranking in the ton five of the advertiser friendly demographic for three months from April to August. No other noncommercial triple A comes close to the Current's total audience share, which since have has stood at 4% or more of the Minneapolis-St Paul market

The ratings are especially significant in light of KCMP's adventurous playlist, which can yeer from the quirky folk of Bon Iver to a bouncy '80s ska tune by Madness to local hip-hop act Atmosphere. The Current's playlist also encompasses arena-fillers Arcade Fire and Foo Fighters, crossovers from Coldplay and Adele, triple A stanler Wilco and the Decemberists and a boot of level note

Edgier and more aggressive than many noncommercial triple As, its 5,000-song music library includes 75 artists in current rotation, which account for 45% of the station's airplay, according to PD Jim McGuinn, who previously programmed commercial alternative stations in Philadelphia and St. Louis

"It should be interesting and challenging enough that it doesn't insult serious music fans," McGuinn says, "but is still inviting to the nonhardcore fans, so they don't feel like it's a club they can't join."

Schooled in the noncomm rudio seathetic at Philadelphia's WXPN, McGuinn has applied fundamental commercial radio programming practices-fast music rotations, contesting, cross-promotion, concise jock raps, countdowns and social media-in a noncommercial environment. That combination has made the Current a tastemaker and a sprineboard from which labels spread acts to stations in other cities.

After KCMP became one of the first triple A stations to add "Home" by Edward Sharpe & the Magnetic Zeroes, local sales of the band's Up From Below album shot up \$4% when the station moved the song into heavy rotation the week ending Nov. 8, 2009, according to Nielsen SoundScan. That made Minneapolis-St. Paul the band's top-selling market that week, even though it ranks only 13th in size among all U.S. demographic market areas. "Home" peaked at No. 9 on Billboard's Triple A simplay chart and spent 15 weeks on the Alternative airplay chart, peaking at No. 25

They really went after it and that served as a catalyst for us to spread the record to other stations around the country," Vagrant Records GM Dan Gill says

Early KCMP airplay on Mumford & Sons' *Little Lion Man" is credited with making the band's



sold 3,700 units in Minneapolis-St. Paul, more than in any other U.S. man ket outside of New York, according to SoundScan.

When the band booked its 2010 U.S tour in supnort of the album, it sold out Minneapolis' Varsity Theater in one day. On the act's previous tour stop in the city, it played to 17 people.

"We networked McGuinn with other programmers to talk about what he was seeing with the band and it spread like wildfire," says Danny Buch, senior VP of promotion and artist development at Sony's RED, which distributes Siek No More.

More recently, KCMP's embrace of lames Vincent McMorrow gave the Irish singer/songwriter valuable promotional support. His debut album, Early in the Morning (Vagrant), has sold 15,000 units since its release in January, according to SoundScan, neaking at No. 12 on the Heatseek. ers Albums chart. Minneapolis-St. Paul has generated the third-largest number of sales for the album after only New York and Los Angeles, according to SoundScan Several factors work in the station's favor. Like

San Francisco and Seattle, Minneapolis has long been a public radio stronghold, thanks to a population that's more educated and younger than the national average 44% are aged 20-44 according to the U.S. Census. Without an alternative mck. station in town, the Current appeals to a broad coalition of alt-rockers, indie-rock fans and tradi-

tional triple A listeners "We draw on the ideology and best practices of the progressive FM era of the early '70s, college radio in the '80s and a little bit of the attitude of alternative stations of the '90s," McGuinn says. The station also benefits from occurwing a mu-

sical niche that has grown during the past sev-

playing the Decemberists and Arcade Fire was a lot more fringe than playing them today," Mc-Relying on listener donations to cover a large chunk of its operating costs makes participating in the local music community more essential than for a commercial station. Those efforts in turn

Cuinn says

eral years. "When the Current launched in 2005,

have benefited its local standing with listeners. KCMP has reached record sponsorship sales and corporate underwriting during the past fiscal war. McGuinn save

Vagrant's Gill says KCMP has proved to be a vital promotional vehicle for his label's artists. "It's a real godsend for indie labels like ours." Gill says. "When they give a record a shot, they have the audience that allows you to see how the record is going to perform."

THE SOUND OF PHILADELPHIA

As WXPN's 'World Cafe' marks its 20th year, station grows Web presence

came one of the first public radio stations to evolve from block programming to an adventurous strain of triple A, Philadelphia's WXPN is more than just a launch pad for new ertists. It's also widely recerded as one of the most influential triple As In the nation. As it marks the 20th engineers on

of its signature, nationally syndicated "World Cafe" program, one of the station's biggest challenges is squaring the tastes of older, longtime listeners with the younger audience it's trying to cultivate "Our

and Muddy Water Animal Collegtive and the Grateful Deed," says Bruce Warren, assistant station manager for programming and executive producer of "World Cafe." While Indie rock and singer/

songwriters ride shotgun on the air, WXPN last year launched a pair of Web radio streams to more parrowly target online listeners: XPN2 offers a deeper exploration of india and modern rock, with an emphasis on unsigned and emerging acts. Folk Alley meanwhile mixes

airstaff is able to connect the musinger/songwriters, Celtic, ecoussical data between the Black Keye tic Americana and other compatthis carries. Bothere hosted by station personalities

"There ere e lot of people getting music from the internet that they're not getting from their radio stations." Warren says. "The conversation is happening online so southwesto be there?"

WXPN is also a key contributor to NDR Music's online portal. providing on demand exchined broadcasts of "World Cafe" and its Friday "Free at Noon" concert series, along with one-off concerts broadcast on the station. Last year It launched XPoNentiei Redio, e 24/7 adaptation of the station carried by 35 NPR outlets from Alaska to Mexico as a high-definition radio side channel, and the Key, e website devoted to Philadelphia musicians.

expart of NPR's ARGO Network A decline in corporate underwriting coupled with uncertainty over government funding of public media has the station focusing

more efforts on listener support "Membership is still pretty good," Warren says, "but it's more of a struggle than ever before " --PH

Broadway 'Guy' Seth MacFarlane joins the cast of actors taking their

music to a higher level

Sound

PHIL

+Vision

ctors who embarrass themselves as recording artists are a long Hollywood radition. So whenever a film or TV star threatens to release an album, it tends to merken memories of Don Johnson or Bruce Willis rather than the accomplished double-threats of earlier eras like Bing Crosby or Barbra Streisand.

This year alone three actors have immersed themselves in recording projects: Jaff Bridges as a country troubadour on leff Bridges (Blue Note). "House" star Hugh Lauria as a New Orleans jazz and blues pianist on Let Them Talk (Warner Bros./Rhino) and now "Family Guy" creator Sath MacFarlana as a big band singer

reviving the plory days of the 1950s. on Music Is Better Than Words (Universal Republic), due Sept. 27.

But unlike many Hollywood vanity projects of the past, these albums feature artists with real chops who approached the recording process with a respect for the music. All three aligned themselves with top-name producers, arrangers and songwriters-MacFarlane with Joel McNeely. Laurie with Joe Hanry and

Bridges with T Rone Burnett All three albums have landed in major-label pipelines as well. As he selected somes to record for Music Is Bet-

ter Than Words MacFarlane says he deliberately steered clear of those already made famous by his idol Frank Sinatra. After all, he says during a break from editing the forthcoming "Family Guy" movie, "no one is going to sing 'Come Fly With Me' as well as Sinatra."

Instead of singing the same songs as the Chairman of the Board. MacFarlane opted to embrace the legend's approach to choosing material, "A lot of the songs he made famous were relatively forgotten before he got his hands on them," he says. "He'd pick a Jaroma Karn song or a Rodgers & Hart song from the '20s or '30s and have Billy May or Nelson Riddle or Gordon Jenkins make them new again with an arrangement."

The only songs on MacFarlane's album that have been recorded with any frequency are Devid Reksin and Johnny Mercer's "Laura" and "Two Sleeny Beople" from Frank Loesser and Hoagy Carmichaal. The title

track is a slow, swinging version of an Andre Previn. Betty Comden and Adolph Graan song from the Gana Kally-Cyd Charise film "It's Always Fair Weather." The rarely recorded "Nine O'Clock." nenned by Robert Marrill was in "Take Me Along " a musical version of Eugene O'Neill's "Ah. Wilderness" starring Jackie Gleeson, And "She's Wonderful, Too is a completed version of a Georga Garshwininspired 20-second cue McNeely had written for an episode of "Young Indiana Jones."

MacFarlane put his chops on display in August at L.A. nightclub Vibrato, demonstrating

both knowledge and sharp musical instincts that go beyond the Broadway-inspired spoofs of "Family Guy." Backed by McNeely and a big band, he introduced songs by title and songwriter with an accompanying anecdote. Like Sinatra, he also discussed the arrangements written by his collaborator. "Joel writes in a visual way," MacFarlane says, "It's orchestral jazz, not big band, and that's what differentiated Sinatra's

music from his contemporaries. He wanted rich lush orchestration . . . It's the kind of thing I like to bear"

NOTES: This year's Emmy Award winners in the music categories were Carter Burwell (composition for a mini-series, movie or special). Garth Naustadtar (original dramatic score) and Harry Connick Jr. (music direction). The Guild of Music Supervisors continues to push for a music supervision Emmy . . . Director Terrence Melick filmed scenes at the Austin City Limits Music Festival that included actor Christian Baia, who played bongos with Fleat Foxas

... Radiohaad will play four sones Sent. 26 on "The Colbert Report" ... Dougles Freel's "Fix: The Ministry Movie" will be screened Oct. 19 in New York during the CMI conference.

The Billboard/Hollywood Reporter Film & TV Music Conference will be held Oct. 24-25 at the Renaissance Hollywood Hotel in Los Angeles. For more information and to register, go to filmandtvmusicconference.com.



BY PHIL GALLO

.oser' Like Me

a TV theme song



me sones, especially ones with established pop musicians, have become rapties in prime-time TV.

But the unmistakable non-rock sounds of Train will soon open NBC's weight-loss competition show. "The Biggest Loser." The San Francisco band has written and recorded a theme song for the program, which will begin airing it during its second episode on Sept. 27.

A 22-second portion of the new song, "Brand New Book"-the chorus and bridge of the tunewill play during the opening credits, which features the show's trainers shouting instructions

and encouragement to contestants. A minutelong version is on tap for use later this season. Discussions about a theme song for the show began in June when Daryl Berg, executive directox of muscic for Remaille, the commons that we

duces the show, reached out to EMI Music Publishing for potential songwriters. Reveille wanted to add music to help freshen up the show, the Sept. 20 season premiere of which was watched by 6.1 million people, according to Nielsen. "EMI pitched me a bunch of artists." Berg says.

"We narrowed it to three and we got our No. 1 choice Seeking to capture the uplifting nature of the show, Berg says he saw Train as a perfect fit. The band's mainstream appeal certainly didn't hurt either. Its ubiquitous 2009 single 'Hey, Soul Sister' has sold 5.6 million digital tracks in the United States, making it the eighth-biggest-selling digital song of all time. according to Nielsen SoundScan.

Train's Monahan cowmite two sones for subnission, an uptempo number that wasn't used and "Brand New Book," which is still energetic, but a bit slower *Pat has a different work ethic than many art-

ists " eyes the hand's manager. Jonathan Daniele of Crush Management. "He's like an Olympic athlete and if I say there's an assignment, he gets really focused on hitting the goal." EMI, Reveille and the band went back and

forth as demos were turned in and Train shaped the song to fit the show's needs. "They were interested in something dramatic," Daniels says, and they really didn't have much to change." Rather than contract a composer or band

to the standard work-for-hire deal. Berg says Reveille felt "there was more value in getting a band of stature. It's more interesting



to have Train providing the flavor and vibe

TV theme somes have largely disappeared. with production companies and TV networks usually opting for instrumentals, partly because hiring a popular band to write and record a theme song can be an expensive proposition.

At the time Monahan was writing songs for The Biggest Loser," he was also penning a track for the new John Singleton film, "Abduction," "To Be Loved," the leadoff Train track on the Sony Music soundtrack for the Lionsgate film, was recorded mixed and mastered in the four days that preceded the band's two-month tour with Maroon 5 that wraps Sept. 24.

While the group's songs have been licensed for use in TV shows, movies, ad campaigns and videogames, the two new songs are Train's most prominent synch placements of new material since the act's "Original" was in 2004's "Spider-Man 2" and "Shake Up Christmas" was recorded for Coca-Cola ads that aired last year.

Daniels says it's too early in the process to determine whether "Brand New Book" or "To Be Loved* will be released as singles or included on the next Train album. "My hope is that 'The Biggest Loser' has them on to play the song-it would be good closure."

Train hasn't performed either song while on tour, but Monahan has been writing extensively and has about half an album's worth of new songs. The band will go into the studio in November to start recording its next album, tour China and Southeast Asia in December and finish the album in January.

"Train was a perfect match for the show," Berg says. "And with EMI and Sony, this could not have some emporther."

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JustTryin'To Have Me Some Fun

Manager Al Bunetta talks about the enduring touring success of John Prine



Road

WADDELL

ere are some famously long-lived relationships between managers and artists. Punch Andrews and Bob Separ. Jon Landau and Bruce Springsteen, Irving Azoff and the Fegles, and Ery Woolsey and George Strait are among those that immediately come to mind.

But away from the arenas and stadiums where those superstars perform is another manager/artist pairing that has been every bit as rewarding: Al Bunetta and legendary singer/songwriter

John Prine "Most of it on a handshake," Bunetta says of their 40-year partnership. "Now we're at a certain age where we got to put stuff on paper."

After all these years on the road, Prine is still playing big rooms and prime dates, working as much as he wants and on his own terms. Though he cut his teeth in clubs and coffeehouses, Prine has played 3,000-capacity or larger rooms for more than three decades, with a route that includes theaters, auditoriums and performing arts centers, augmented by key festivals and, now, music-themed cruises

It's a remarkable track record for an acoustic-based folk artist whose shows feature zero pyrotechnics. Instead, Prine continues to pack venues by charming. audiences with his renditions of such early classics

as "Illegal Smile," "Angel From Montgomery" and "Your Flag Decal Won't Get You Into Heaven Anymore," and latter-day favorites like "In Spite of Ourselves" and "She Is My Everything. Prine, who survived a cancer scare in the late '90s and turns

65 on Oct. 10, now works about 50 dates per year. He's playing scattered concerts this fall, including the Mountain Winery in Saratoga, Calif., on Sept. 28; Massey Hall in Toronto on Oct. 21; and the Orpheum Theatre in Phoenix on Nov. 19.

For the last 20 or so wars. Bunetta's management company has also served as his in-house booking agency—an unusual arrangement that's allowed under Tennessee law for firms based in the state. Taking booking in-house was a natural extension of a do-it-yourself approach that the artist and manager first embraced with their founding of Oh Boyl Records in 1981. The label has released all of Prine's albums since then, and a new collection of previously unreleased studio tracks and live recordings, The Singing Mailman Delivers, is due Oct. 25.

Befitting an artist of his stature, Prine's headlining ticket prices start in the \$40 range, and they sell. "We win more than we lose, and nobody gets creamed," Bunetta says. "John won't have a promoter get hurt. You've got to keep the business flourishing," Prine gets so many offers to play that his camp has to be selective. "You can't just do things for monetary gain," Bunetta says. "We won't, [which] is why we get top money. John has his standards, and it's all about doing what's right,"

That includes packaging synergistically when appropriate. pairing up with such acts as Emmylou Herris, Loudon Weinwright III or Old Crow Medicine Show in some markets. Bunetta says many of the good packaging ideas come from the promoters, particularly the young ones. "Most of the time they

work," he says. Prine has worked with many of the same talent buyers for decades, including Chuck Morris in the Rockies, Denny Zelisko in the Southwest. Peter Jest in Wisconsin, Jam in Chicago and

buyers at such Prine mainstays as Carnegie Hall in New York and Wolftrap in Vienna, Va. Prine also has cultivated relationships with younger promoters, including Bowery Presents, Jeson Zink's Sherpa Concerts and Darin Lashinsky's NS2.

Phoenix promoter Zelisko, who recently launched Danny Zelisko Presents after exiting Live Nation earlier this year, is one of those guys who has worked with Prine forever, estimating he has worked "hundreds" of Prine's shows through the years-more than any other artist in a 30-year promotion career.

Asked to weigh in on the secret to Prine's ability to keep nacking them in, Zelisko cites the connection he's established with fans that inspires repeat business. "John is the one performer that I look forward to Iforl what he

is going to say in between songs as much as the next song itself," Zelisko savs. "He stavs out of the market for at least a war-and-ahalf or more between plays, so he is welcomed back like a returning friend who never overstayed his welcome. The bottom line is he knows. You'll never miss me if I don't so away.

Bunetta agrees, saying he doesn't subscribe to the "out of sight, out of mind" theory when it comes to touring, "Out of sight, more desirable. I think," he says.

What does he think accounts for Prine's longevity as a succresful touring act?

"John's greatness first; loyalty first and second; and just tenacity," he says. "I've done the same fucking thing for 40 years. You've got to get good at something after 40 years. But the loyalty John and I have for each other means more than anything."

The 2011 Billboard Touring Conference of Assards will be held Nov. 9-10 at the Roosevelt Hotel in New York. For more information and to register, go to billboardtouringconference.com.



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LISA RYAN HOWARD

LISA RYAN HOWARD

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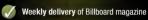
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ı	2	\$1,182,582 \$100/\$80/\$30	Revinie Festival, Highland Park, III., Aug. 12-13		in-house
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ı	11	\$495,844 \$125.50/\$89.50/ \$69.50/\$39.50	Harveys Outdoor Arens, Lake Tahoe, Nev., Aug. 19	8,110 6500	Another Planat Entertainment
ı	12	\$496,335 \$75/\$25	RASCAL FLATTS, SARA	EVANS, JUST	
ı	Ī		Cricket Wireless Amphitheatre. Crute Viste, Celff, Sept. 18 JASON ALDEAN, CHRIS		Live Nation
ı	13	\$496,041 \$5975/\$2750	Toyota Pevilion et Montage Mountain, Screnton, Pa., Aug. 25	13,995 17,296	Live Netion
ı	14	\$494,345	MÖTLEY CRÜE, POISON Comcast Center, Mensifield, Mass., July 19	NEW YORK	DOLLS
ı			AMERICAN IDOLS LIVE	sellout	Live Nation
ľ	15	\$493,115 165/\$45	Time werner Cable Arena, Cheriotte, N.C., July 28	9,239 selout	AEG Live
ı	16	\$492,165 \$70/\$45/\$35/ \$25	MAROON S. TRAIN, GAV	IN DeGRAW	
ŀ			Ceitfornie Mid-State Fest Paso Robles, Calif., July 28 AMERICAN IDOLS LIVE	12,455 14,250	in-house
ı	17	\$491,235 \$65/\$45	U.S. Airweys Center, Phoenix, July 17	9.235 9.757	AEG Live
ı	18	\$491,220 \$65/\$45	AMERICAN IDOLS LIVE	9.064	AEG Live
ı				9.064 9.804 PSON SQUAR	
ı	19	\$490,315 \$70/\$45/\$35/ \$25	JASON ALDEAN, THOMI California Hid-State Patt, Paso Robles Celf., July 28	12,497 14,328	in-house
ŀ	20	\$490,209 \$69,50/\$49,50	JOURNEY, NIGHT RANG	ER, FOREIGN	ER
ı			FedExForum, Memphis, Sept. 14 SOUNDGARDEN	10.500	Beaver Productions
ı	21	\$489,261 \$65/\$62.75	Biti Grenem Civic Auditorium, San Francisco, July 21	7,791 8000	Another Planet Entertainment
ı	22	\$487,758	SADE, JOHN LEGEND Sprint Center, Kensas City, Mo., July 28	8.224	Live Netion
ı	3	5492 20E	KATY DEPRY NATALIA I		Life Nederl
ľ	23	\$482,205 \$45/\$35/\$25	Alistate Arena, Rosemont, itt., Aug. 21	13,617 sellout	Jam Productions
	24	\$481,580 \$95/\$75	MÖTLEY CRÜE, POISON Monegen Sun Azena, Uncesville, Conn., July 15	NEW YORK	DOLLS Live Netion
ı	25	\$480,880	AMERICAN IDOLS LIVE		
ľ	•	\$65/\$45	Joe Louis Arena, Detroit, Aug. 7	8,980 selout	AEG Liva
ı	26	\$480,740 \$65/\$4\$	AMERICAN IDOLS LIVE DCU Center, Worcester, Hass. Sept. 1	8,840	AEG Live
I	27	\$479,960	MÖTLEY CRÜE, POISON	NEW YORK	DOLLS
ľ	í	\$95/\$49.50	Star Pavilion of Hersheypark Stadium, Hershey, Pe., July 13	7,154 sellout	Live Nation
ı	28	\$476,819 \$45/\$23/\$20	KATY PERRY, NATALIA I Xcel Energy Centat, St. Paul, Minn., Aug. 23	14,402 selout	Jam Productions
ı,	29	\$476,022	MOTLEY CRUE, SICK PU	PPIES	
ľ	.,		Cheyenne Frontier Days, Cheyenne, Wyo., July 27	8,708 selout	Romeo Entertainment Group
	50	\$475,231 \$54.50/\$25	KEITH URBAN, JAKE OV Thomason Boing Arena. Knoxvilla, Tann., Aug. 12	8.124 15.027	The Messina Group/AEG Live
	31	\$474,350 \$4750/\$3750	KATY PERRY, JANELLE !		KEET SKEET
ı			New Orleans Arens, New Orleans, Sept. 8 AMERICAN IDOLS LIVE	selout	Beaver Productions
	32	\$473,155 \$65/\$45		8,831 salout	AEG Live
ı	53	\$469,625	Wentherster, N.H., Aug. 31 KATY PERRY, JANELLE Sprint Center, Kansas City, Mo., Aug. 17	MONÁE, DJ S	KEET SKEET
ı			Aug. 17	Selout	Jam Productions
ŀ	34	\$469,460 \$95/\$45	MÖTLEY CRÜE: POISON Coveril Centre, Youngstown, Ohlo, July 29	5,944	Eric Ryan Productions
ı			AMERICAN IDOLS LIVE		

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New Kid In Town

Spanish pop artist Pablo Alboran's breakout year continues with three Latin Grammy nods

Among the artists who received multiple I atin Crammu Assend nominations was a name that may not be familiar to many II S Latin music fame

Spanish pop singer Pablo Alboran was nominated for best new artist, best male non album for his self-titled

debut on EMI and most surprisingly, song of the year for "Solamente Tit." Alboron 22

Latin Notas has been enjoying a breakout wear In Spain where Poblo 41. borgn, released

in February, has become the top-selling album of the year by a new act and has already hour cartified double platinum there for shipments of 120,000, according to Promusicae. The album will be released in the United States digitally on Oct. bave supported Pablo." 25. A physical release isn't

scheduled until February. Although Alboran has benefited from support at Spanish radio-"Solamente Tu" topped Promusicae's airplay chartbe first established a fan base online through YouTube and

social networks. It's a strategy commonly

pursued in the United States by regional Mexican acts, who often set noticed by major labels after gathering online fans and YouTube views But It's far less common to see the online-to-airplay formula

work for a pop antine libra Alba ran, a singer/ songwriter who sings flamencotinged songs that are sometimes reminiscent of Atelanden Sany

"Me's really on geared toward social networks," EMI Music Spain president Stmon Bosa says, "YouTube, Facebook, Twitter and Tuenti, a very young platform. Those have been the big pillars that

Alboran grew up singing and playing the guitar in talent shows and bars. Six years ago, he hooked up with producer Manuel Illan and the two began recording tracks together. While their intention was to eventually record

rush to get something out Alborán says, speaking on the phone from Spain prior to a concert

"We are both very meticulous and didn't want to record an album that had something we didn't like," he says.

Then in February 2010. Rose signed Alboran to EMI. But Alboran and Illan moren't finished in the etudio, so Alboran began shoot ing home videos of himself performing bis songs on an acoustic guitar and posted them to YouTube, tagging each title with the words "en mi casa" ("in my house"). "We needed people to

see a little of what we were doine " Alboran save "But to our surprise, the repercussion was immediate."

The videos began gathering views first hundreds then thousands then hundreds of thousands. The "en mi casa" version of "Solamente Tu" has generated more than 9 million views

Propelled by the online activity and subsequent radio support, Alboran's album debuted at No. 1 on the Promusicae album chart in Feb. ruary and EMI immediately began booking him to play small clubs



"His anneal is most evident close up," Bose says. "He can play two three me-

ters in front of you and totally disarm you." Alboran began playing increasingly bigger Spanish ven-

ues through the summer. And although his social following isn't buge-be bas 108,000 Twitter followers and 275,000 Facebook likes—they're committed fans as evidenced by bis touring schedule. Alboran bas performed 90-some shows during the summer at 2,500-

to 5.000-capacity ven EMI has already begun marketing Alboran abroad and earlier this year released

his album in Argentina, where "Solamente Tu" is the theme of a com oners "The Internet has had everything to do with my

success," Alboran says, "But more than the Internet, it's the people behind each computer."





THE BILLBOARD

Chilean pop singer Myriam Hernandez recently traveled to Los Angeles from her native country to hain announce this year's nominees for the Latin Grammy Awards. But sha turned out to be a nominee hersalf, earning a best female pop vocal album nod for Seduccion (Universal Latino), which was released in the United States in April and pasked at No. 11 on Billhoard's Latin Don Albums chart. It was the first Latin Grammy nomination for the veteran parformer, who is a major recording

"I've bean in the music industry for 21 years." she says. "I've received other awards and I've had No. 1 records, but to receive this honor is something very magical."

in an interview following the nominations announcement. Harnandaz talks about Seduccion and what she has planned next

What kind of reaction have you received for Seduccion? Within 48 hours it went gold in Chile. That is a

10 | BILLBOARD | OCTOBER 1, 2011



privilege, because we all know bow tough the music business is today.

What is the album about? It's an album I adore and I called it Seduccion be-

cause everything was seducing me-1 was seduced to work. I really enjoyed working with the album's producer Manny Lopez and Jorge Luis Piloto, the artistic director. I also think it's very important that when I'm working on the album I have direct contact with songwriters because I like to give them

feedback. When I'm in the studio. I'm very hands on and like giving my opinion about the direction of a song, I don't take that responsibility lightly. because I'm the one who will be on the cover and will live with that album forever.

How blob a priority do you place on connecting with your fans online? Facebook and Twitter are extremely important to

me. It's a way to reach a lot of people and fast. The only reason I haven't been on in the last hour is hecause I was onstage for the nominations. As soon as I get to my phone, I'm going to tweet. I want people in Chile to know that this is dedicated to them

What do you plan to do navt? Most of the year up to December is almost booked. I go to Chile next for a concert, then Peru, Ecuador and then Argentina, I perform again in Chile during November in a series of seven concerts as I continue promoting the album. I'd also like to come to the U.S. for the Latin Grammys. This is an exciting time, but it also makes me think about calling my producers right away so we can work on new projects. It's important to keep the momentum going - Justino Águilo



EN ESPAÑOL: All the great Latin se you've come to expect from Billbos

DIJERTO RICO After a five-year absence

from Puarto Rico, Shakira will perform two chouse at San Juan's Coliseo de Puerto Rico Jose Miguel Agralot as part of har worldwide Sa/a al Sol tour. The Colombian supportar will parform Oct. 14-15 at the nearly 14,000seat venue. SBS Entertainmant, which is producing both shows sold out the first data within three days and immediataly added a second date. SBS has made a point of offering accessible concert tickets to all of its shows. in Shakira's case prices start as low as \$21 and top out at \$180 -Leife Coho

IGI ECIAC DADTNEDO WITH ATLANTICO RUM, METROPCS Enrique iglesies has partnered with Atlantico Rum

on the liquor brand's new print advertising eampaign. iglasias, who has a stake in tha company, says he was introduced to Atlantico by friends and "quiekly became a fan." in another brand partnerthin mobile earrier MatroPCS Communications and telecom company Huawai are enonsoring injestes' tour which is being produced by Concarts West/AEG Live. The sponsorship includes a contest on MatroPCS' Facebook page where fans can enter a sweenstakes for the chance to win a trip to Miami. ineluding airfare, hotal accommodations autographed souvenirs, a Huawei smartphone and a meet-and-greet and photo with the Spanish superstar

JENNIFER LOPEZ TO ADDEAD IN FIAT ADD Fiat will feature pop singer

Jennifer Lopez in TV ads for its 2012 Flat SOO Cabrio, as part of a partnership that also includes placement of the car in Lopez's music video for "Papi," the current single from har naw album, Lova? (Island Daf Jam) A 30-second trallar of the video aired Sept. 12 on ESPN's "Monday Night Football."

- Justino Aguillo

BY ANTONY BRUNO THE BILLBOARD



TUDNTABLE EM CHAIRMAN

Seth Goldstein

One of Turntable.fm's founders on why the startup will be as important for artists as Twitter and Facebook.

It's unusual for a digital music service to attract the attention of both music fans and racording industry executives in equal measure. Turntable fm is one of those rarities, among ing from virtually nowhere in May to become one of the year's hottast music starturs

After initially operating on an invite-only basis, Turntable.fm recently opened to the public and now has more than 650,000 registered users who have created more than 300,000 listaning rooms and stream about 1 million songs a day. In mid-Saptember, the company confirmed it raised \$7 million in venture funding, led by

Union Square Ventures. But that also included music industry heavyweights like Madonna managar Guy Osaary, Lady Gaga managar Troy Carter and former Interscope, MTV and Myspaca executive Courtney Holt.

Turntable.fm doasn't intend to become another digital music flash in the pan. Operating under licensing restrictions imposed by the Digital Millannium Copyright Act (DMCA), tha company is in talks with labels and publishers to add more interactive features to the service. It just released a mobile app to extend the online party into the real world. And it has several other plans that include artists, concerts and other elements of the music industry.

In an Interview conducted in advance of his keynote appearance at Billboard's FuturaSound conferance, co-founder/chairman Sath Goldstain addrasses Turntable fm's succass, its near-term challenges and how it intends to maintain its momentum into tha



relationships with fans. I think you'll see that continue. You'll see more and more art-

iete use this platform organically and more labels and managers and agents programming talent within Turntable rooms so you have your Facebook account, your Twitter account and you have your Turntable room. You can kind of create new kinds of promotional programming that really hits those different platforms

We hope to be able to extend Turntable internationally. There are more platforms than just the iPhone. There are distribution partnerships with other music services and other social networks we anticipate working with. We think Turntable is fundamentally a discovery service

Did you expect Turntable fm to blow up the way it did?

We didn't have any expectations around this. We were focused on creating something that would get people to engage in a meaninofully social way. Turntable fm is not purely music. There's gaming aspects, avatars, a chart. Music is a key ingredient, but it's not the only ingredient.

is it more of a music sarvica or a social service?

That's semantics. Some might say you go into it for the music, but you stay there because you're chatting with friends. Others might say you go there to find friends and you wind up listening to music Clearly music is an essential ingredient. I don't think it would be successful without music. But Lalso think that if we didn't have chat, we wouldn't be seeing the kind of engagement that we've seen.

What has the experience of running Turntable fm taught you? People are driven to share their tastes with their friends. Think about bow the service went viral. We didn't manket it. It marketed itself. When people are DJ'ing, you want to tell your friends on Facebook and on Twitter that you're Diling it naturally man kets the service, and we didn't fully expect that. We built social hooks into the service, but we didn't know the extent to which people naturally want to promote and share the music

that they're playing. We were also surprised at the large international interest for this. We had to turn off international usage very soon so we could be compliant with loverseas copyright laws), but very early on there was an enormous market in Japan and Brazil. It's clearly not

a U.S.-only phenomenon. We also noticed that the conventional notion of (genres) is a relic of a bygone day. One of the most interesting rooms on Turntable.fm is the mashup room, where the only theme that ties people together is the fact that people have to mash up two songs. One of my favorites is [called] "orange bear indie morn." where the only caveat is that you have to wear the avatar of the grappe bear. It's interesting to see how people create communities around their own categorization schemes.

I was one of the original investors in a company called Del i close and the whole point was that people would tag things however they wanted to. So I think we're seeing how powerful it is when users are given the opportunity to organize their own music.

Are you pursuing music ileanses? It's a sensitive topic. We are respectful of the rights-holders, and we're really trying to do the right thing across the industry for artists, labels, publishers. managers and agents. We understand there are a number of constituencies We believe the service we have built is fully compliant with the DMCA, and we've been paying through SoundExchange. That being said, we understand the value of introducing more interactive features to create an even more compelling user experience. To that end, we've had some good initial. productive conversations across the

do you have in mind?

We've introduced an iPhone application that takes the online experience and moves it offline. It's not a joke but imagine three of us walk into a bar and essentially command the audio system of the bar to take turns DJ'ing, if they're using a jukebox.

We're working with some events and concerts [ideas] where . . . the opening act is a turntable platform where people in the audience can take turns D)'ing with people onstage. Music started very social with concerts and listening parties. We're trying to add social value back to the music equation

How will you maintain momanturn and not wind up as just another fed?

We just focus on creating a great product that everyone will enjoy. There's no world domination plans. We've been very fortunate to have artists like ?uestlove from the Roots and Lady Antebellum come on the platform and build What's the secret to landing venture capital funding? And do you

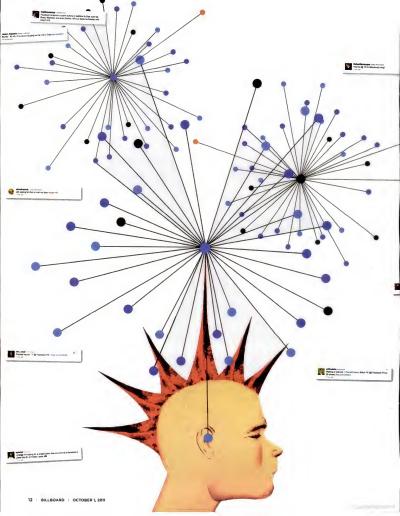
plan to monetize Turntable? The ability to attract financing was driven by the fact that anyone who uses Turntable loves it.

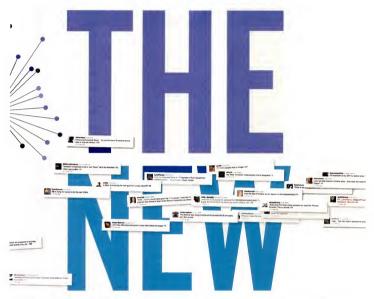
As for monetization, when you have the level of engagement we seem to have, there are a lot of ways naturally to drive revenue off of that kind of experience. You'll see us experiment with different kinds of virtual goods and virtual transactions, sponsorships where certain rooms with certain talent might be brought to you by certain brands. But it's important to us that all the potential monetization techniques will add value to the consumer experience.

Goldstein will present a keynote case study at Billboard's FutureSound conference, set for Nov. 17-18 at Terra in San Francisco. For more information and to register, go to futuresoundconference.com.

We built social hooks into the service, but we didn't know the extent to which people naturally want to promote and share the music that they're playing.

entire music ecosystem.





NECTI

SPOTIFY, VEVO, IHEARTRADIO, TICKETMASTER, RDIO, MOG. TICKETFLY. FACEBOOK'S SOCIAL "CONNECTIVE TISSUE" IS THE FOUNDATION FOR THE NEXT GENERATION IN MUSIC.

> BY GLENN PEOPLES ILLUSTRATION BY BRIAN STAUFFER

"THIS IS JUST THE START OF A HOST OF FEATURES II

IT'S A GENERALLY ACCEPTED FACT THAT APPLE SAVED THE MUSIC BUSINESS

RK11 at futuresoundconference.com

In the '00s with the iPod, iTunes and a fierce vision for a new way to experience music, Apple created a sensational alternative to illegal services and inferior legal ones.

Music would never be the same.

But times change

Now, another single company offers the industry its best chance to reinvent itself, usher in a new age of innovation and make the business and the experience of music exciting yet again. And that company isn't even a music company

Like it or not-that company is Facebook.

MP3 players. Facebook just wants your time

It's the place where 142 million Americans spent 53.5 billion minutes in May, according to Nielsen-by far the most of any single website or brand. According to Facebook, it has 700 million global users with an average of 130 friends each. This com-

There won't be a licensed music service or beautifully designed

mand on Americans' time gives music companies what they need for the next generation of digital products: a "social graph" that represents relationships between its 700 million users and the things they care about: movies, books, videos, events and music. The latest version of the Open Graph, debuted at Facebook's Sept. 22nd f8 conference in San Francisco, allows companies to inte grate their websites with Facebook's vast social structure in new ways. By tapping into the Graph API, or application programming interface, sharing activities and interests is easier and more

As a result, companies are building better, more meaningful products that take advantage of consumers' social nature. Clear Channel executive VP of digital Brian Lakamp calls it the "social connective tissue" that brings the value of millions of personal relationships into his company's new iHeartRadio service. Pan-

dora, Spotify and Ticketmaster use it, too. In short, there seems to be an agreement that Facebook makes products better. And without its Graph API and the breadth of its user

base, a wide range of music services would be stuck in the 2000s. Entire new markets are sprouting up around its social platform. RootMusic, whose BandPage app allows artists to market themselves on Facebook, raised \$16 million from GGV Capital, Northgate Capital and Mohr Davidow Ventures. In January, FanBridge announced a \$2 million funding round and the acquisition of San Francisco-based Damntheradio, creator of a music-oriented Facebook marketing app similar to BandPage.

More established companies are also investing in the platform. Ticketmaster, one of the world's largest e-commerce companies now builds it products "on the rails of social," CEO Nathan Hub bard says. In August Ticketmaster unveiled an interactive sea map where users can see where their Facebook friends are sitting at a particular event. "This is just the start of a host of features in social that you'll see across everything we do."

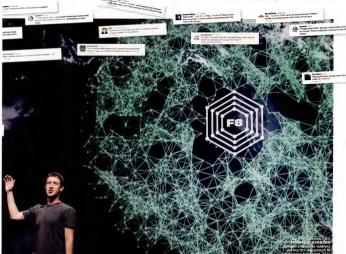
Artist services company ReverbNation already had a popular Facebook marketing app for artists when in September it launched an advertising service called Promote It that uses Facebook's Ads API to help artists create effective ad campaigns on the platform Promote It is a major investment with a dedicated team of engi neers who have been working on it since December, ReverbNation COO Jed Carlson says.

The social network has even helped birth a new generation of ticketing companies. Eventbrite has raised nearly \$80 million to date. Ticketfly has raised \$15 million, including a \$12 million round in April, TicketBiscuit, Ticket ABC and ShowClix have also raised funding in the last year. All can attribute some por-

tion of their success to social marketing enabled by Facebook. Ticketfly CEO Andrew Dreskin, whose first ticketing company TicketWeb launched in 1995, calls social media "a watershed mo-

SOCIAL YOU'LL SEE ACROSS EVERYTHING WE DO."

-NATHAN HUBBARD, TICKETMASTER



ment" for ticketing because artists and venues can harness the marketing power of fans. "It's a dream come true for ticket sellen." In fact, a number of ticketing companies are part of Facebook's Open Graph launch: Ticketmaster, Ticketfly, Eventbrite and sec-

ordary ticketing services Stubbito and Score Big.
Facebook could eventually transform e-commerce, too. Already
such companies as Moontoast, Toppin Media and Nimbit offer
the tooks to let people set up online stores within Facebook. Shopging within the platform is in its early stages but is a promising
channel—what's more seamless than making a purchase where
we us already nound user time online.

Tickermaster could end up selling tickets within the Facebook platform, Hubbard says. Although he notes that 'some evidence shows people prefer separate commerce and content experiences.' Hubbard says that Facebook is 'doing a really great job' of directing awareness to its events. If that ultimately means creating a more seamless experience by integrating e-commerce into the social experience, we've going to be there."

But Facebook's biggest contribution to music could be in the area that needs the help most: music subscription services. If Titunes boosted digital music into low-earth orbits Facebook can send it on a course to the moon by turning subscription services into a household product.

Facebook solves a number of key problems that might otherwise

doom cloud-based music services that offer unlimited access to large catalogs of music. Spotify, MOG, Rdio and even veterans Rhapsody and Napster need to generate greater public interest. Subscription services could represent the future of music, yet they accounted for just 5% of U.S. digital sales in 2010, according to

IFPT's Recording Industry in Numbers 2011' report. They need word-of-month marketing. Fortunately for them, Facebook's immesse audience, combined with the viral nature of social media and people's passion for music, creates a powerful channel to promote these products. "It's one of the most costeffective routes," Rdio COO Catter Adamson says, "in terms of marketing these pervices."

Reaching the biggest possible audience at social networks means giving consumers a free taste in hopes of later converting them into paying customers. So, subscription services are twesking their business models accordingly. In mid-September, both MOG and Rola amounced fire versions of their authorition music services. (Spotify has had a free tier of service since its U.S. launch in July) Soth will give consumers free listening on their Web-based services.

vices—but all-important mobile access will cost extra. The timing of the announcements was hardly a coincidence. Facebook's 18 developers' conference was a week away and new integrations with a variety of music services were set to be united. Executives from both companies expressed a desire take advantage of the social nature of music by reducing the barriers to using their services. 'Obviously we wanted to be as frictionfree as possible, free to share and play music with friends on Facebook and other places.' 'Adamson says.

MOG and Rdio are just two of the music services that as nonuned Facebook integrations during the R conference integration during the R conference of the Rhapsook, Deczer, HeartRadio, Mixcloud, Turntable fine. Earlist, Sorgas and SoundCloud are also integrated with a book in the Rhapsook, Deczer, HeartRadio, Mixcloud, Turntable fine book's new Open Graph so users' listening activity appears in their friends' new Geo. Because they offer free listening enfants or another, music played on these services can easily be experienced by friends, soo.

Rhapsody int'l following its competitors' move into free music, however. The veteran company believes its premium service is a better marketing tool than a free one. Rhapsody president Jon Irwin says. Rather than opening up its service to the masses, it will stick to offering free trails because "the amount of time you can experience the service for free may be shorter, but the value of the experience you're going to have is orders of magnitude greater."

But perhaps Facebook's most Important gift to subscription services will be its social graph, that connective tissue that can instantly give context to unwieldy catalogs of music as large as 15 million songs. Imagine a new subscriber who signs up for a premium subscription service. Combing the catalog for desirable music is a

"THE AMOUNT OF SHARING PEOPLE ARF NOING ON THE NEW PANDOR

dauming, herculean effort—even with the service's best editorial efforts. Most services allow customers to import their Titunes playits, but what about finding music beyond what a laready familiar?
Connecting the music service account to one's Facebook account instantly allows the user to share musical experiences with friends. By receiving friends' recommendations, and by browsing others' playitists and doub-based collections, a catalog of 15

million becomes more manageable and more valuable.

Context wan't always so important. Sharing an MP3 playlist has been either too technically complicated or too cost-prohibitive. Sharing large numbers of MP3 is a cumbersone process. And sharing in the MP3 would is an asymmetrical exercise People may share what they've purchased on Thunes, but they can't share the result music energience unless the received also grant the music.

A subscription service can make sharing easy if three criteria are met, says Gustar Söderström. Spotify 5 Sockholm-based chief product officer. The music needs to be a link rather than a file. The shared music must not have any manginal cost (otherwise sharing can become a financial burden to the recipient). And there needs have fire at the which more meeting thou sharing discovered to the same of the base fire at the which more meeting thou sharing discovered the same of same o

Those three factors, combined with the power of Facebook's Graph API, seem to be getting results for Spotiffy, Schedarthous wouldn't share each trausbes, but le says Spotify or commitmen for this users' behavior, and single sub-source commitment for this users' behavior, and sometimes to be the same of the state of the state of the same three for the state of the same for the state of the same for the state of the same for the same for the same for the same state of the same for playlist in their libraries and are more likely to convert to being a paid user than those who kawrett linked their accounts, and although he wouldn't reveal what reverent of Storiff trees in known than likely to convert to the converts. "As he should be reveal what reverse of Storiff trees in known than likely to convert to the converts." As he should be reveal what reverse of Storiff trees in known than likely to the receiver the storiff trees in known than likely to the receiver the storiff trees in the likely the receiver the storiff trees in the stories of the stories to the stories of the stories of the stories of the stories in the stories of the stories of the stories to be stories.

number and a very popular feature," he says.
It's probably more than a coincidence that Spotify is perhaps
the most social of all music services and also the one with the
most hype, attention and momentum. The service already has a
reported 140,000 paying subscribers in the United States, putting

it well ahead of both Rdio and MOG, according to industry sources. Now expected to be in serious competition with Clear Channel's newly launched literarRadio app, Pandora, which already has more than 100 million registered users, debuted a redesigned and more social troduct on Seet. 21. In the original version, Pandora found it difficult to add social features in a way that "felt native to the experience," chief technology officer Tom Contrad says. So when the company started a redesign of Pandora about a year ago, its top goal was making sharing songs and stations much easier.

its top goal was making sharing songs and stations much easer. The company varied to help its user share mask with people who are likely to be interested as well as with "musical menter," a group of people that Cornal span may no my not include close friends. The musik was a Racebook powered music feed that solely about music discovery. Sharing on Pandous dealls to the conjuste to the captured to a user's Farebook followers with an additional button close. The results have been encouraging, Cornal says. The amount of sharing people are doing on the new Pandous has increased to a facult or Debuser fine and 10 times."

Others are seeing good returns, too. Hubbard says adoption of Taketmaster's social seat map feature has been "fantastic" and that 80% of buyers who "tag" their seats choose to share their location with everyone, not just their Facebook firends. "That's what I think it seally doal about these seat maps—they're part of the power of the event... for people to potentially begin to expand their own networks." Hubbard says.

ALTERNATIVES TO THE ALGORITHM?

WHAT YOU DON'T KNOW ABOUT FACEBOOK'S EDGERANK COULD HURT YOU If entit with million Facebook fol. Is like turing one fire hose. at play. Facebook penalizes this

lowers posts e video, will ell 1 million fans see it?

Not necesserily. Some fens miss the video because they didn't see it in their front-page feed. Others could miss it due to how Fecebook filters its users' news feeds, end how it ellows them to menege informetion on their own. Fecebook employs e tool celled

EdgeRenk thet ects as a filter. By neving ettention to the friends that a user follows most closely. Face. book is ettempting to make following hundreds or thousends of friends e more menageeble end enloveble experience. This epproach to information might sound famile ler. In February, Google changed its seerch elgorithm in order to improve search results. To combet the rise in content forms that churn out low-velue content-blog posts with copied content, generic howto guides-Google started moving it further down the search results. in turn, elter with strong analysis end in-depth reports moved up the renkings. Google cleims It effected en estounding 11.8% of gueries.

BWE EdgeRenk doesn't just move them down the order, it may remove them completely from a person's Top News feed, the melin-page feed thet creates a "best of" selection of posts from a person's fevorites friends and pages. Facebook users can elso set their feed to show all of their friends: posts by selecting the Most Recent option. Top News is like sipping weter through estaw, whereas Most Recent option.

is like turning on a fire hose. Since what people don't know

since what people don't know ebout EdgeRenk end the Top News feed can end up hurting them, social commerce company Moontoast has made en effort to educete its users. "People are spending the mejority of their time on social networks and having information come to them," Moontoast VP of client services Tim Putnam says. "So we're enabling ertists to be part of that news stream."

EdgeRenk works as en equetion with three variebles: efficity, with three variebles: efficity, with follow-read wards and decey. Affinity is a measure of the user's reletionship with follow-read weight with the result of the type of object being shared in the result of the type of object being shared in the news feed, such as text, photo, video or hyper-link. Decay refers to the process by which e news feed object becomes less veluable the more time pesses isses it as existing a strength as existing a strength as existing a strength and the second and the

Without trying to game Edga-Renk, ertists end brands should be using ell evalleble tools to engage with fens, Putnern says. That means esking them questions, using Facebook surveys end posting photos end videos. "Clicking "like" and leeving a comment is worth something, but opening a photo or looking et a video is worth ebc eauss

It's deeper engagement."

A new study by EdgeRank Checker
has found that updating e Facebook
pege using third-perty applications
cen reduce the likelihood of engagement by up to 80%. The enelysis
of more then it million updates on
SO,000-plus different peges reveeled en umber of fectors could be

et play. Facebook penallizes thirdparty papty saxigning their potst a lower weight in fågelenk. Multiple posts from en applite TweetDeck ere collepsed into a single post—eithough this may be e heipful fasture for specie-restricted mobile phones. In addition, applications allow Facebook user to post et regulerly scheduled times or intervies. Since those posts tend to lack engagement, EdgeRenk will pusitis such thirdperty-derived posts, eccording to EdgeRenk will pusitis such thirdperty-derived posts, eccording to EdgeRenk will pusitis such thirdperty-derived posts, eccording to EdgeRenk will pusitis such third-

Finelty, Fecebook's News Feed Just beceme even more confusing. On Sept. 14, Fecebook started roiling. On Sept. 14, Fecebook started roiling out a new feed resubscriptions" that gives a user more hands no power over the feed. Through the subscription option a user can opt between three levels of enagagement: et updates, most updates (a normal acting) of important updates only acting of important updates only or e new home address). Subscriptions allow Facebook

uses to batter differentiate between Friends end interesting strengers. Lika Yuttur, a Facebook subscription is a good uption for following new sources, Boggers, thought leaders and, prinche, bands, if these people have their updetes set to "public" end not "friends", subscriptions get their updetes, soo. But there's the trist Subscriptions menu allows then to choose which types of content-photos, status updets, games. "Autos updets, games."



AS INCREASED BY A FACTOR OF BETWEEN FIVE AND 10 TIMES."



If not for Facebook, what else would companies use to build social features? For creating context, enhancing the live expernce and enabling musted discovery, music services don't have many other options. Google's new Google Plus social network, (see story, below) debuted to rave reviews but lacks Facebook's audience and developer interest. It at some point may be a for-

midable Facebook foe, but for now it's too niche.

Two leading alternatives are Twitter and Turnbir. But Facebook has a "relationship structure," Spotify's Soderstim says. In contrast, Twitter and Turnbir have one-way social graphs, meaning that a person follows other people—often complete strangers—who don't necessarily reciprone. That kind of social arab may

be good for some companies, he says, but not for music services.

And forget about trying to build a social graph to duplicate
Facebook. Solentrióm explains that Spotify would have to create
relationships by asking its customers for their friends' email addresses. "It's just a lot more seamless to have an existing graph
than to find out who your friends are younself; he says.

Besides, Facebook's vast reach is incredibly valuable. "Things we do on Facebook hit a larger audience then they do on Twit-

ter," Vevo GM Fred Santarpia says, pointing to a successful Facebook premiere of a Kanye West and Jay-2 performance of "H*A*M that has accumulated 3.4 million views. 'Any platform that has that kind of massive adoption represents an op-nortunity for partners."

Facebook dominates. Not a single executive Billboard spoke with had anything but positive things to say about his business' relationship with the company. Its executives and engineers have a reputation for being smart, agile and forward-thinking. "From preprepercies, in the limited time (evo has been been and working with Facebook, the relationship has been incredibly positive." Starttpris says. Telechemater's Hubbard has a similar sentiment.

"I have to say they've been a really great partner to work with."
The warm feelings between music companies and Eacebook
are a constract to the often combative relationships Apple has with
those companies. That makes sense. Facebook doesn't license
music, instead playing the role of helpful facilitator to Apple's
steadfast retailer. So far, Facebook and the music biz are simply
having a blistifyth loner-moon.

The company is playing the facilitator role with artists, too.

One example is the "Musician's Playbook," a free. 40-page how-to guide that Facebook released in August. The document explains the basics of Facebook and its profile pages. It offers tips on how to increase fan engagement, upload content to pages, deal with fake orofiles and facilitate the removal of convribinted material.

Whatever the downsides of getting in bed with the world's biggest social network, companies don't seem to mind. "There's also a risk that you rely on a partner too much for too many things and something changes strategically that you do open yourself up to a risk there." New's Santarpia says. But if they're partnering, I think that's something everybody is doing with their eyes wide onen and the benefits outswell the risks."

For an upstart music subscription service like Rdio, it's a partnership that makes sense. "Once you have access to everything, the sets way to discover new sufflict through people and these convenations—primarily through people you trust," Adamson says. "We'll see more and more content and verticals poing social, and these conversations will continue to happer, neeywhere."

Glenn Peoples (@billboardglenn) is senior analyst at Billboard.

WHITHER GOOGLE PLUS

WHILE FACEBOOK EXPANDS INTO MUSIC, GOOGLE'S RIVAL PLATFORM IS JUST FINDING ITS LEGS

it's easy to forget that Facebook isn't the only social natworking platform available to the music industry.

No wa're not falking about Musicace.

No, we're not talking about Myspa Wa're talking Google Plus.

Google unvalled the service this past June, and it's bean in a limited man, and it's bean in a limited reference with only those receiving invites abla to ploi and create profiles. Utilité Reabbook, Google Plus doesn't have a "feed" for all users on the plus of the service of the plus of the service of the plus of the service of the plus of

What it does do, rather, is focus on selective sharing and reading orgon, with the goal being to gain more control ower the social connections people make or-lina, instead of a massive list of following, and, Google Plus allowing for har crafting groups, called Circles. These groups can be finited in scope-more for family, friends and professional collegues—allowing users to share different information to different circles. Groote Plus Allows of the Concelle Plus Allows of the Concelle Plus Allows on the Concelle Plus Allows on

 Sparks: A search and share tool dasigned to ease the way people find in-

formation about specific interests online, and then connect with others with similar interests.

• Huddle: A group messaging tool that

lets connected users share photos in a sort of private album.

Hangouts: Lets users watch stream-

Hangouts: Lets users watch streaming video at the same time, including live video chat through webcams thet let all involved see each other's feed as opposed to one-on-one chat it later added.

the ability to initiate a group viewing session from within YouTube through an added "share" button.

All have been well-received from a critical perspective as being improvements to this social asperience not offered by Facebook. Yet the uncorse of any social network depands on reaching critical mass. Google Plus reached 25 million by the July, according to conficere, less than a morth after going live and limited to those with intelles. But there are signs that interest may be leveling off. According to Experient histories, traffic to the site fell 3% to 18 million the last week of July, and average three sperior on this taller flow.

10% in the same time frame.

So. The music industry has approached the service rather cautiously.
Google has a history of killing off initiatives that don't achieve the desired traction (Google Wave and Google Buzz, for axample). And it isn't yet clear whether Google has any intention of trying to

axample). And it shift yet clear whether Google has any intention of trying to match Facebook's 700 million mambers, or if this is just an elaborate ploy to protect its search engine business. Debbling is the best way to define how

Localization of the service of the s

port 10 users at once.

But Google's response to the interest in Musik's Hengousts led to some interest-ing changes. The company first assigned engineers to help Musik handle the larger number of Velevers, but utilizately decided it would be easier to migrate the stream off of Hangoust and ortho You'llube. And there's now a "blace" button on You'llube videos that lets users initiate a Hengoust session directly from a given video.

But it's worth watching where Google pose with Google Plus, particularly given its interest and reach in digital music today, "You'll be is, of course, one of the few online music success stories, within Google Plusic (music-google com') remains in beta, just like Google Plus. How well Google Plus taps into these music sources to that users can share their music, playlists and other music activity with each other could be a major boon for the service.

And don't just watch Google, all alther. The company arailer this methor, the company arailer this many arailer this many arailer this ming interfaces that allow third-order to integrate certain Googles. Plat setures into their own application. That's limited to publicly shared datasets. That's limited to publicly shared datasets of their company are such functions as Circles, Hangouts and more. Mixing those Affects with their Vogolius on the company are such functions as Circles, Hangouts and other things and their Vogolius and their Vogo

Opaning its platform to developers was the turning point in Facebook's success as a social media platform, albeit a controversial one given the privacy implications that Facebook still strugglies with. Which indicates that the real opportunity in Google Plus has yet to be revealed—II It's even known. —Antony Bruno —Antony Bruno



HISTORY CHANNELS

"Pan Am," "Playboy Club" and "Boardwalk Empire" will be among the biggest users of existing songs on TV this fall, and publishers like Sony/ATV, Fort Knox/Trio and Shapiro-Bernstein are ahead of the game—artists from St. Vincent to Javier Colon to Raphael Saadig are also onboard Bv Phil Gallo

rian Maland, one-hird of the following Desirable Chairs (Maland Songerising team that wrote and produced
many of the song print are root intimately identified with Motorn,
aux sitting in George Oyaser's New
ing an early out of the pilot for
NRG-The Paleyo Chair Three
actresses portraying the litters
actresses portraying the litters
and the Chair Chair Chair Chair
and
and the Marketies (1952 pe b) in Triphoy "

"That's my jam." Holland said of the Holland-Doxie+Holland composition, according to Bywater, senior VP of music for Twentieth Television, the division of Four that produces the show for NBC. "I was screening if or him to get ideas, to see what he'd suggest. We're offering opportunities for publishers to get us songs. There are a lot of songs not being used by other shows. The fun thing is finding new ways to expose great songs."

using 81 intelligence ways a selection great adolgs. Empirer could provide a played to the country and the played could provide a played to the country and the played country publishing companies with songs from the '90, early '90 and the years around Wed Wer I. A. AMC '74 Med Mert' —which was far fover synch licenses than these shows instead to use-more forward through the mid-160°, Flayed Culs' and 'Flay and Am' will become hotherds for copyrights related to the per-'yealt, years, health words a provide a provide a played conners like Bobby Darin. Music is so central to these three shows that they stand to be the among the howived user of each words which they show that they stand to be the among the howived user of each words when they stand to be the among the howived user of each word ways.

isting songs on prime-time TV this fall. Publishers have jumped on the period-piece bandwagon, Music supervisors are looking at material from a wide array of sources. In the first four episodes after the "Playboy Club" pilot, among the songs being performed are the Four Seasons' hit "Walk Like a Man" (published by MPL Communications). Donnie Rave and Hughie Prince's "Boogie Woogie Bugle Boy" (Universal Music Publishing), Andy Razof and Joe Garland's "In the Mood" (Shapiro-Bernstein), Rodgers & Hart's "The Lady Is a Tramp" (Warner/Chappell), Eddie Cooley and John Davenport's "Fever" (Fort Knox/Trio), Henry Mancini and Johnny Mercer's "Moon River" (Sony/ATV) and Luther Dixon and Willie Denson's "Mama Said" (ABKCO/EMI Longitude). Synch licenses in the pilot include jazz and blues from the well-known (John Coltrane's "Mary's Blues") to the obscure (Sonny Rhodes' "You Better Stop")-both of which are controlled by Concord Music Group

are controused by Concorn Music croup.

"We're finding little germs that work nicely alongside better-known songs," says "Playboy Club" music supervisor Wendy Levy, who's considering uses of very early Star releases. "We're going out to a lot of publishers and you find that these older songs have a lot of split rights. If there's any discussion about the split being in question, even internationally, we don't use the song."

Bruce Gilbert cleaved for take-off in the "Pan Am" pilot two recording from 1961, Budsly Green's Sony-owned version of "Around the World" (CERCO Music/Liza Music) and pilot conduit Brill recording of "Must Be Catchin" (EMI Uniarty: the Sonice: 1965 Green of Little Eichard": Kerlin" (EMI Uniarty: the Sonice: 1965 Green of Little Eichard": Kerlin" (EMI Uniarty: a Rockcin": Gong of Universal, Sony/ATV) and Darins' 1967 version of Lesile Brit-cutes* "Pabloush pilot" (BMI Hasting) and "Mack the Knich". As the show takes 'flight, the French pop of Brighte Bardot and Serge Gainshousy will be in the mix.

"The biggest concern of everyone is that this reflects the experience of this small group of stewardesses," says series supervisor Ann Kline, who also oversees Showimine's "Shameles" and NBC's "Harry's Law," among others. "It's amazing how important Pan Am was to people, People with nothing from the period call to tell me stories about the airline.

While "Pan Am," a Sony Pictures Television production scheduled to premiere on ABC on Sept. 25, is strictly using song placements and score. "The Playbox (bib" will take the tack used by "Boardwalk Empire" and the '60s-set "American Dreams" (NBC, 2002-05): employing contemporary artists to sing music of the nast and in some cases, cast them.

"Flaphy Chib"—which stars Tony Award winner Laux Bernit. Lanh Renee and Martin Naughbro-haile ned po Glibe Gallata sa Leely Gore. Righted Saadig as Sam Cooke and Javier Colon as Ry Charles. Brann Mara is in Latk to appear on the short work well. and the series plans to place James Brown, Roy Orbison. Prank Sinatura and Sammy Davie js in plots. Every epione if feature a performance by Bennati, usually at the start of the program. Whether it his the stunt cating or the regulars, the short

intends to bring a modern sensibility to the music. Only one character needed to sing. Card 1 Jim., the character played by Laura Berantit, "Playboy Chib" creator/secutive producer Chad Hodge says. "Going forward, when we were casting the Bunnies we said, "It's a home if you can sing." The first thing is aid was! a vasacted this to be like Moulin Rouge—filled in a side was a vasacted this to be like Moulin Rouge—filled in the said was a vasactery of the said was a preference of the said was a vasactery does that it was vinesticated.

AT HBO'S "BOARDWALK EMPIRE." see in 1921 Aslantic City, N_1, Regina Spektor, known for top 10 album Fair n 2009. has sung the role of Farmy Brico, and acress Kathy Brier Channeled Sophie Tucker. Vince Gordano & the Nighthawks have held down the job of house band at the Adlantic City nightch/b Babbeter's onscreen and in recordings. In the coming season, its second, the voices of N. Vincent. Adam Green and lustin Fowns Eatle will be hard. as

will David Johansen tackling. "Strut Mins Lizzy" as Jack Teagurden: "This is a sleeping spectorize and we bring a band and modern recording to it." says show supervisor Randall Poster, who first visited the ears spectorize in Martins Concreses? 2006 Him "The Avistor," which also insolved Condaton. "We're using a lot of onego, the control of the condator of the condator of the condator of the ears for a few publishing companies introop them froing Berlin. Sony,IATV. Unbrevasal Music Publishing and EMIJ who want to see this repertion used. There are song the abar won been played in

90 years. The music is being given a great platform."
Fox's "Glee" fostered an appetite for underutilized repertoire
of the "70s and '80s, but "Pan Am" and "The Playboy Club" went
older and deeper in their pilots.

ower and oeeper in niter pions.
While both shows play off the sex appeal of groups of women.
"Buyboy Club" is more performance-driven. Actors portraying the
8. Tima Turner of Shake a Tall Facher' and "Tima I Wish". Lead
Bunny Carol tackles the Chords' doo-wep standard "Sh-Boom"
and Fred Fischer's toddlin' town tribute from 1922. "Chicago."
Flashy in its opening stanza, the show's music team is exploring
ways to incorporate Palyboy founder Hugh Heffert's fondness

r jazz in the show.
"I love how they use music as a time stamp," says Wende

Crowley, the Sony/ATV VP who heads the publisher's film, TV and videogame division and a former music supervisor on CBS**
Cold Case** (2004-016) that used period music to great effect. *On Cold Case** (one week it's 1928 and the next it's 1996, but you get to use music as a character and it will be lifte that on these shows.* Crowley says. "It's not only about [placement], but these inflicted use music in a cold and craptive ware."

Sony/ATV has had a dozen songs on "Roardwalk Empire", including "Non Made Mee Dee You (Didney Wast to Do (I), the including "Non Made Mee Dee You (Didney Wast to Do (I), the most played boe stong in ASCAP's repertative in the 1910s. That's no mean fact oursakering the healthy sumbner of public domain tunes—Shedden Brooks' "Dank Town Strutters Ball" the 1921 Eddle Canton the "Mangle" and Jenn Schwarts' "Wild Romantie Baller "Hast Helle McKey covered—the show uses, "Moon River," "Crazer" and Ordinas onoga artilledy to alone of "Psylvo) Child." A highly munical episode of "Pan Am" is in the discussion stage, which cauld single relating insorder Some/Art y convertises.

"Playboy Club" and "Pan Am" employ scores—David Schwartz writes for the former, Blake Neely for the friendly skies—while "Boardwalk Empire" operates with a sparse sonic landscape.

Whe've probably licensed more capan reases than any other slow in history, be sayed, what fields, mit; I stallengangin terms of inhistory, be sayed, what fields, mit; I stallengangin terms of ambient music so we have a trombore player practicing, we use sub-piano or plano rolls and or clisical running fine restaurants and qualities of the piano or plano rolls and or clisical running fine restaurants and part for the control 12-pixed or un on Sept. 25, Septem with skilly hier backed by Gordanos Nighthanaksis singing inving Berlin's Affer Vox Get Wart Too Wart (Do WW staff %). An in Pedecary 1906 of the vanderelle shar of Van & Schrenk. It is one of You be finell songer and the first time remarks from the origin to have runned to all the first time remark from the origin to have runned on all the first time remark from the origin to have runned on all the first time remark from the origin to have runned on all the first time remark from the origin to have runned on all the first time remarks from the origin to have runned on all the first time remarks from the origin to the permander outlier.

"The reason to do a soundtrack is to organically take music and offer the artistry of the abow", says Ken Wesver, executive VP of Ablantic Records Group, which includes Elektra. "Illie to stary as true as possible (to the show)". Another plus: Half the 16 songs on the soundrack are public dorsain, significantly reducing the CD's cost. "Playboy Club," if all works out, has plans for a physical soundtrack are puber says, but without a label attached to Fox or

NBC it would be put out to bid. The show will follow the "Glee" strategy of releasing new songs each week on iTunes, releasing recordings the Friday before the Monday airings through Universal Music Group's Verw Records.

"Eyeballs and ears are what everybody is looking for and everybody is looking for and everybody in the control of the control of

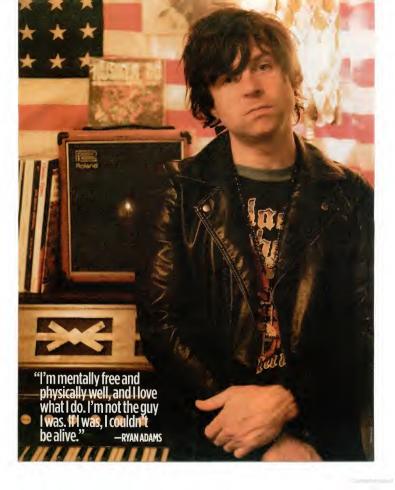
"Eyeballs and ears are what everybody is looking for and everyone realizes we're trying to create audiences for the show, the artists and the music," Bywater says.

It turns out it doesn't matter if you're taking about the Cold War or World War —there's a soundersk taking to get care and the more young stars associated with the must the better. "What Randill is trying to do it get me awaderies for the stood by the stage of the stood of the

The Billboard/Hollywood Reporter Film of TV Music Conference will be held Oct. 24-25 at the Hollywood Renaixsance Hotel in Los Angeles. For more information and to register, go to billboardevents.com.

"These older songs have a lot of split rights. If there's any discussion about the split being in question, even internationally, we don't use the song." Wendy Levy, must supervisor





WILDEST DREAMS

Legendary producer Glyn Johns pretty much wants to adopt him. Keyboardist Benmont Tench put him in touch with Capitol, Norah Jones is on the new record—and triple A is loving the single. But, really, just how do they all keep up with the new Ryan Adams? RY III I IAN MAPES

w does he function? How long have you got?" Legendary producer Glyn Johns, his Surrey accent flaring, is asking, rhetorically, about alt-country troubadour Ryan Adams.

"He functions like no one else on the planet. How does he compare with the other people I've worked with?"

The question hangs, Johns, after all, is the original "Let It Be" producer, the man behind the boards when Pete Townshend and Roger Daltrey made Who's Next-and the producer behind Adams' new alhum, Ashes of Fire It's due Oct 11 on Adams' own PAX-AM Records, through a new distribution deal with Capitol (stateside) and Columbia (internationally). "He's certainly as good and as interesting as anybody I've ever worked with," Johns concludes, "I have a huge respect for him as a songwriter, and equally as a performer."

This is Adams' 13th record since disbanding influential alt-country group Whiskeytown in 2000 "If you're a Ryan Adams fan," Capitol/Virgin president Dan McCarroll says, "you're certainly not sitting around, pining to hear more music." Though far from dour. Adams is a bit

less dinlomatic about his work. "I'm not commercial-minded," he says with a laugh. Which explains a lot of my career. I just like making tunes all the time, which I've gotten a little hit of hate for. For some time, people thought my work was disingenuous for the sole fact of how much I did. Thing is, there's a lot of positivity too-and the intention is good."

Adams is all about the positivity these days. During his "hreak," he released heavy metal concept record Orion (exclusively on vinyl) and the double album III/IV, both on PAX-AM, in 2010. III/IV, originally recorded in 2006 but rejected by then label Lost Highway, went on to sell 47,000 copies (according to Nielsen SoundScant-a sum Adams is particularly proud of. Perhaps more crucially. Adams made some major life changes: He quit smoking, overcame inner ear and balance problems caused by tracheitis and tinnitus and, in March 2009, married singer/actress Mandy Moore.

"I feel like I could do anything now," he says "I'm mentally free and physically well and I love what I do. I'm not the guy I was. If I was, I couldn't he alive." A sense of gratitude does dominate first

single "Lucky Now," which debuted online Aug. 23 and is No. 15 on Billboard's Triple A chart. With a little help from famous friends like Norah Jones and Benmont Tench, Ashes g Fire showcases Adams' most mellow mel-the North Carolina native

"One of the ways that literature has connected with me is from people who wrote about their experience—people like Henry Miller and Allen Ginsberg, and Bob Mould in music," he says. "All these people are talking about their lives in a really unembarrassed way. It's romantic how much they expose themselves, how much of themselves they let crumble in their work so they can be rehorn." Longtime friend and collaborator Jones

notes Adams' lifted spirits, which she sums up as "having joy all over the place." On a

lark, Jones lent her vocal, piano and songwriting talents to seven of the 11 tracks on Ashes of Fire. She describes the recording process as funny, fast and full of spontaneity.

"It had been a long time since Ryan was in the studio," she says, "which is a hig deal for him, because he's made so many records. This was the first period where he has really not done that for a few years 1 could tell he was really excited. Especially working with Glyn, who's like our uncle. [saying things] like, 'Come on, kids, get to work ' in his stern wice twhile at the same time| telling a dirty joke."

NINE ALBUMS LATER after his contract with Lost Highway ended in 2008, Adams turned his attention to PAX-AM (Pax Americana), the label he formed in 2004 to release demo material that was, according to him, of little interest to Lost Highway. Adams is serious about maintaining PAX-AM's identity, noting that Askes of Fire is only distributed through maiors. Capitol's McCarroll and VP of marketing Greg Thompson are confident the label will continue its relationship with Adams beyond "The record was made, and we gave people

the opportunity to see if they wanted to be the distributor or just be involved " Adams says "It's a different situation when you can say. 'I have this, and I was wondering if you wanted to be a part of it.' There's not really a sense of a loss of control *

ALRUM: Ashes & Fire LABEL: PAX-AM, through Capitol (Canada, United States) and Columbia (worldwide) RELEASE DATES: Oct. 11 (Canada, United States).

Oct. 10 (United Kingdom, New Zealand) Oct. 7 (Australia, Germany) MANAGEMENT: John Silva at Silva Artist Managemen

PRODUCER: Give Johns STUDIO: Sunset Sound (Hollywood) PUBLISHING: Bug Music SITES: PAXAMrecords.com,

Facebook.com/ryanada PUBLICITY: Steve Martin at Nasty Little Han TOURING: West Coast acoustic tour in October BOOKING AGENT: Frank Riley at High Road Touring (United States), Issell Warby at William Morris Endo

(rest of the world) TWEETS: @thervanadams:

McCarroll didn't sense much besitancy from Adams. Their relationship was bridged by people close to the artist: Manager John Silva (of Silva Artist Management), who also works with Capitol on the Beastie Boys, and Tom Petty & the Heartbreakers keyboardist Tench, one of McCarroll's closest friends and Adams' repeat collaborator, tipped off the label to Askes at Fire.

"Tench is pretty tough on records, and he kept saving to me, 'Man, this Ryan Adams record is amazing." McCarroll recalls. "So I met with Ryan, and we sat for probably three hours and talked about monde. He was in our b a great space about the record and about his life that it made it even more appealing to want to be in business with him '

He continues: "Then Ryan called Benmont and was like, 'Is this guy for real?" DURING THE COURSE of his 11-year solo

career (and alongside backing hand the Cardinals), Adams has sold 2.3 million records, according to Nielsen SoundScan, Needless to say, word-of-mouth and engaging his core fan base have served him well, but Capitol is look ing to go beyond his regular MO. Adams' last two records, both on PAX-AM,

didn't have major-label marketing power or continuing promotional campaigns behind them. In the immediate, Capitol's Thompson looks to tastemaker media outlets-New York magazine, the Onion A.V. Club-and triple A radio (like WFUV New York) to herald Askes of Fire. Early on during the campaign, Thompson was already gushing over the triple 'We're not even supposed to release 'Lucky

Now' for a couple more weeks and it was No I most-added at triple A yesterday," he said on Aug. 30. NPR is also part of the equation, as Adams weenares for annearances on renorans like WXPN Philadelphia's "World Cafe" and WNYC New York's "Soundcheck."

Adams will also perform on TV, visiting "Conan" on Oct. 10 and "Late Show With David Letterman" on Dec. 5. The break between latenight appearances not only accommodates Adams' eight-date West Coast acoustic tourhis first in two years—but also brings the campaign into its second phase: the holiday season.

We're going to make sure people sayor it, and that we have a nice, strong build into the holidays," Thompson says. "We all realize that a Ryan Adams record is always going to be a marathon and not a sprinteven if Ryan's trying to sprint toward the next one."

Jillian Mapes (@jumonsmapes) is a writer, editor and Web producer for Billboard.com.

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THE SKY'S THE LIMIT
Jason Derülo delivers
sophomore set



GIRL POWER Dum Dum Girls'



HOMECOMING Daryl Hall talks TV,



SWEET START One Direction finds



MUSIC

Inere are 16 songs and three bonus tracks of tightly wound rhymes and sinewy beats on J. Cole's debut album, Cole World: The Sideline Story, but the 26-year-old rapper says that the true nature of the album lies in the material that didn't make the final cut.

"To me [the album] represents all the songs that actually aren't even on this album, whether it be mixtape stuff [or] stuff i'm saving for the next album," Jermaine "J." Cole says two weeks before Cole World hits shelves Sept. 27 through Roc Nation/Columbia.

Even the album's first song, "Dolla and a Dorant III," he says, is prooff that his devey is just as important as Siddios Slavy, "Just to be able to start the album with the third poing in a series does a lot, because it's an instant connection with the finar who have been there for a while." Cole says of the track, which builds on songs that had appeared on his castler mistages. The Come Up and The Worm Up. 'And III prompts the new secole to so to lack and do their homework.'

Those arriving late to the J. Cole train have a too to catch up on. Since releasing The Come Up and signing with Sont/Jive in 2007, Cole has released a collection of actalized mintages; made the shift to Roc Nation in 2009, after Jay Ebend The Warm Up! "Lights Please"; appeared on 19-72's chart-topping 2009 album, The Blueprint 3. played errors in support of Ribanara and received coaching and a guest verse) from Roc Nation label band 19-24.

He's also produced the bulk of his own music, including many songs on his mixtupes and 13 of his abburn's 16 tracks, including the single "North Out," which came out in June and has sold 118,000 copies, according to Nielsen SoundScan. "Work Out," which came out in June and has sold 118,000 copies, according to Nielsen SoundScan. "Work Out," will appear on Cole World as a bonus track.

"The value in him is not just with the pen and the pad, but [that] he's creating these records and concepts from scratch," says Bystorm Entertainment president Wayne Barrow, who manages Cole. Cole World has been a long time coming. The

single "Wiro Dah" and its video were released in the summer of 2000. The song, which Code co-produced, peaked at No. 32 on Billboard's Hot R&By High-Hop Songe chart, but recording for Cole World continued. In the meantime. Cole made several guest appearances including one on Miguel's "All I Want Is You," which rose to No. 7 on the same chart, and Cole performed live, spending the spring and fall of 2010 on US. Sollege tours.

For Cole, the hardest part of transitioning from 20-track mixtapes to a proper full-length was arriving with a cohesive statement. He credits the HIP-HOP BY JASON LIPSHUTZ

IT'S YOURS!

In 2009, J. Cole became the first artist signed to Jay-Z's Roc Nation. Now, with all eyes on him, his debut arrives



tone of Cole World—which features reflective tracks like "Breakdown" as well as uptempo fare like the Brian Kidd produced "Can't Get Enough," featuring Trey Songa—to RCA Music Group president of urban music and Bystorm CEO Mark Pitts and Jay-Z, who served as mentors and spent towar with the consent existing down the truck list

"A lot of things [Jay-Z] said, I was like, 'Are you sure?' And then, of course, it made sense," Code says. "When I did my mistapes, I knew there were songs on there that I'd be like, 'Ah, I'll probably skip this one.' On this one, I literally press play and the whole album will flow.

and the whole album will flow."

One of Cole World's flashiest tracks is "Mr. Nice Watch," an electro-tinged banger featuring Jay-Z that Cole says came together in the last week of recording. It leaked online on Sept. 14, and within

hours "Mr. Nice Watch" was trending on Twitter. Barrow says that "Mr. Nice Watch" will "whole-benerichy" be reloaded as a single, sithough a foc barriedy be reloaded as a single, sithough a foc Nation representative, who asked to remain anonmous, says the track warn'd designed to bair Jays. Z fans into noticing Ode "Obviously with Jay on the record, it's nomething that gets more cybealls," the rep says. "But Jay warn's J. Cole to be J. Cole, and not 'laws? a ratius"

Before Cole had a chance to establish himself at reali. Rihanna appeached him to join her Land arena tour, which kicked offin June and also featured Cee Lo Green. Gole spent the months leading up to Gole World's release as support on the pop massic trek, which Barrow says goe him an opportunity "boshowcase that talen in front of folks that iddn't know anything about him." In between dates, Cole payled a prime about Bonnaroo, where a packed crowd rapped along to miscre cuts like "Blow Uo' and "Before" Im Gone."

On Sept. 14 the rapper appeared on MTV2's Stucker Free Road to Release," which documented the making of Colt World and offered fans exclusive video footage. On the same day, Cole debuted the masks clip for Can't Get Enough," which was shot in Barbadoa and features a cameo by Rinhama, Following the album release, Cole will perform at scattered U.S. shows before heading to Europe for a fall headiling in the input to Europe for a fall headiling in the many for a fall headiling in the many for the control of the many forms and the many forms and the many forms and the many forms and ma

And other partnerships are in the works. "A number of brands have approached him to be front and center for their campaigns," the Roc Nation rep says. In the meantime, Cole is staying happy and

humble. "When I think of this, I think of all the things that I've done, and all the things that I've been through," he says. "To get to this point is a dream come true."

OCTOBER 1 2011 | www.billboard.biz | 23

MUSIC

Give 'em enough rope: The first Check Yo Ponytali tour hons on the rails on Oct. 20

os Angeles at the historic Portland, Ore.'s Firance (Oct. 26) and Miami's new on New & Bill incheses Smank pporting his Every-Is a Fucking Liar (Bad Blood Records), the Death Set, Picnince and Eranki Chan are by Dem the sure to be wild-ass pights are booked by the Windish on their first LC tour in five rs Lineun? Axl Rose DJ e (quitar), Dizzy Reed

d (quitar), Chris Pitman ds) and Frank Fer no" the launt that Oct 28 at Orlando Ela la ty as February, while on tour with Orrey Ochourns els todel that or Anneles takes to at least have a contion about fa reunion]. Wo'll can Manushile last k at New York's Best Buy with Matt Sorum and Duff McKagan (among others) at

ofit for Road Recov

liction). Slash, who has on enhancines WE was ng honored. He's schedd to release a live album. Made in Stoke 24/7/11, on Nov. 14 on Eagle Vision, Live renditions of both GNR and at Revolver songs are to e-DVD set ... 8-boys will be B-boys: At long last Mos Def aka Yaslin is reuniting with Talib Kwell for a series of hich will be the place to be. The number and quality ald be phenor The run closes out Nov. 11 at Indianapolis' Egyptian

om. The duo has also co

med a 2012 studio album

About time?

d be its first in 14 years

POP BY GAIL MITCHELL

HITMAN

Twenty-two years old, 9.6 million singles sold—Jason Derülo is just getting warmed up

lason Derülo is a hit factory. Less than two years after be launched his solo carner the Miami-based singer/songwriter has already reeled off three multimillion selling singles: "Whatcha Say." "In My Head" and "Ridin' Solo." But as he sears up for the Sept. 27 release of his sophomore album, Future History, the Beluga Heights/Warner Bros. pop talent and his camp are determined to show that there's a lot more to this young artist than his three Billboard Hot 100 too 10 Line

"We just happened to have these massive singles out of the eate," says Derülo's manager, attorney Frank Harris. "The hits came so quick that no one got to know who Jason Derülo is. So this album is pivotally important, giving him a chance to connect more with people. This time out, the music is more diverse and more reflective of an eclectic artist who can make all types of records."

Derülo, who was writing songs for Sean "Diddy" Combs. Danity Kane, Sean Kingston and Lil Wavne when he was 16 years old, hit the ground running on his solo career in August 2009 with the release of the single Whatcha Say." Derülo was 19 at the time and the song was a runaway hit, climbing to the

top of the charts with 3.6 million copies sold, according to Nielsen SoundScan "In My Hand" followed in

December and peaked at No. 5. setting up Derillo's self-titled debut which arrived the following March. The set debuted and peaked at No. 11 on the Billboard 200 and spawned another hit single, "Ridin' Solo," which peaked at No. 9 on the Billhoand Hot 100 and helped generate a total of 9.6 million in singles sales. In May, Derûlo received the 2011 BMI songwriter of the year award. Now 22, he describes Future History as a proi-

ect born of evolution.

"It's the bridge between where I've come from where I see myself going and what my future holds." Derülo says of the new album, which was recorded at Los Anneles' Se. renity Studio, "My growth as a singer and performer over the last three years has been amazing. But I think my growth as a man is the key to this album. There's more mature subject matter, more

emotion, more edge." Producers on the project include Beluga Heights founder I.R. Rotem, as well as Frank E. the Dream, the Fliptones and Eman. Derülo penned several of the set's 12 tracks on his

own, and collaborated with the-Dream, Kara DioGuardi and Claude Kelly on others. On Future History Derillo once again mashes up pop, rock, electronic

flower this time amound The collection's second sin gle, "It Girl," about the ideal woman, is climbing the Hot 100; it's No. 30 this week with 246,000 in sales, according to SoundScan. Lead single "Don't Wanna Go Home" peaked at No. 14 with 997 000 in cales

and R&B, but he says the overall

feel offers "a little more urban

"The music this time is more diverse and more reflective of an eclectic artist who can make all types of records," says Harris, who has been managing Derülo since the singer was

13. "Although Jason had predominantly made R&B records when he was younger, we didn't want to limit what he did musically. We wanted a global perspective. And to get on a world stage, we decided it would be through pop records. The first meeting I had when he signed

to Warner Bros. was with the label's head of international Since then, lason has gone platinum in Australia and the U.K.; now the idea is to catch un to that in America " Accordingly, Warner's mar-

keting strategy is focused on raising and building Derülo's national profile through TV (including "Good Morning America"), social media and a series of fan-focused projects, York's IFK terminal hilled as "Live From Terminal Five " busing in winners Also durlive-streamed performance on MTV.com from the Gramercy Hotel both on Sent 28 Prior to that. Derulo jetted to Furope for a series of TV appearances (he'll later co-host the MORO Awards on Oct. Stand promotional stops to coincide with the album's Sept. 19 release there



INDIE ROCK BY DEVON MALONEY

Big Girls Now

Dum Dum Girls polish their lo-fi grit and deliver a sophomore album that truly shines

um Dum Girls frontwoman Pop). Now, Dum Dum Girls return with Kristin "Dee Dee" Gundred has simple goals.

"As corny as it sounds, it's my dream to do this and only this," she says of making music. "To contribute and do something worthwhile."

Corny or not, for Gundred and her all-girl California garage-pop band, the dream is coming true Since Dum Dum Cirle' debut 1 Will Be which arrived as an initial pressing on HoZac in July 2010, the band has signed to indie powerhouse Sub Pop, rereleased I Will Be (through Sub Popl and cut the EP He Gets Me High (Suh

their second full-length, Only in Dresons. Co-produced by legendary songwriter/ producer Richard Gottehrer and the Ravegnettes' Sune Rose Wagner, the album arrives on Sub Pon Sent 27.

Recorded at Queens of the Stone Age frontman Josh Homme's Pink Duck studio, Only in Dreams puts a new gloss on the band's signature loofs sound and showcases the group's evolution. It's also the act's first release to feature tracking by the full band-Jules (guitar), Bambi (bass) and Sandy (drums), in addition to Gundred



"As much as I love writing sones and recording (on my own), that can always remain a hobby," says Gundred, who recorded / Will Be by herself, "But having

a band and touring is the reality of what Dum Dum Girls [have become]. I wanted a record that reflected that " Gottehrer, whose influence on Dum

CHRISTIAN BY DEBORAH EVANS PRICE

Resurrection Rush of Fools weathers the storm, moves on

After the Alabama based reckers' self-titled

2007 debut spawned the hit "Undo," which reigned at No. 1 on Billboard's Christian Songs chart for seven weeks and was named ASCAP's Christian song of the year, the band was riding high as Christian music's hottest new group. Then, things started falling apart.

We released our second album, Wonder of the World, in September 2008 and then in December the label [Midas

Records! shut down " guitarist/songwriter Kevin Huguley says. "We lost a band member IID Frazierl-we're still really close, but he felt the calling to leave. At the same time, our drummer's mom was going through cancer, and we dealt with that together. Then we had our trailer stolen with all of our equipment."

But that wasn't all. "We no longer had a record label, so we had to walk through all the legal paperwork and the lawsuit to get free." Huguley says. Rush of Fools sued Midas for breach of contract in December 2009. The case was settled in May 2010. Finally free, the band signed with eOne Christian Moseic and on Sont 27 will deliner its third allows and first with eOne. We Once Were Produced by Nashville-based Rusty Varen

kamp, who engineered the band's first two albums, and Oxford, Miss.-based Dennis Herring (Elvis Costello, Modest Mouse, Buddy Guy, Counting Crows), We Once Were finds the band-Huguley, Wes Willis, Jacob Chesnut, Jamie Sharpe and Jak Blount-exploring more personal songwriting with a bolder and more aggressive sound.

"It's definitely a fresh sound for us," says Willis, sitting in Herring's studio while putting the finishing touches on the album. "And lyrically, it drives even more to the heart of us just trying to live honest lives in front of people. It's not always easy or fun, but we think it's worth it.

Huguley adds. "Walking through all of that gave us songs that I don't think we could have ever had had we not been through those painful things." Herring says he's been keeping an eye on Rush of Fools rince he first heard the hand's debut, and that he was intrigued when he received an email from Willis about

producing the band. "I definitely could tell they were great

songwriters at the core, and Wes is a distinctive singer." Herring says. "They are really passionate, which is the No. 1 thing that attracts me to artists:

We Once Were also finds Rush of Fools exploring a different approach to the songwriting process. "Half the record was written by the entire band," says Huguley. who had served, along with Willis, as the band's principal songwriter on the previous two releases. "That has really opened up a whole new musical platform that we can stand on now. This isn't Kevin and Wes singing songs



and some band with them. This is a Rush of Fools project written by Rush of Fools:

The album's lead single, "Grace Found Me," is No. 50 on Christian Songs, and eOne has been pursuing album presales at shows as well as online and at iTunes. "We completed three weeks of radio promotional tours to a tremendous response," eOne Christian Music VP Bob Morrison says. "We secured a free download at the K-LOVE network and were overwhelmed with the fan response. The download also carries the Complete Your Album functionality at iTunes and we expect the fans to respond to that.

"The album turned out better than we expected." Morrison continues. "We allowed the band to really dig into who they are now, rather than try to re-create the past. So much has channed in the liver of the hand that they really aren't who they once were. That freedom to creatively express themselves has made for a much stronger recording and a much more focused band."



In 1969, Philadalphia friends Daryl Hall and John Oates began a musical pa ship that blanded rock and pop with their hometown's signature soul—a sound they dubbed "rock and soul," it worked. From the mid-'70s to the mid-'80s. Hall & Oates racked up six No. 1 hits including "Rich Girl." "Private Eves." "Kiss on My List," and "Maneater," on the way to becoming one of the biggest-salling pop duos with at least 10 certified platinum albums, according to the RIAA, They were Inducted into the Sonowriters Hall of Fame in 2003, but Hall and Oates have never been joined at the hip—they began moonlighting as solo artists as early as Hall's 1977 Sacred Songs sessions.

Since 2007, Hall has also hosted award-winning Web series "Live From Daryl's House" (livefromdarylshousa.com), where he invites everyone from Train to Todd Rundoren to his home in Millerton, N.Y. for candid conversations, live performances and off-the-cuff collaborations. Now 64, Hall is preparing to bring "Live From Daryi's House" to TV and for the Sept. 27 Verve Forecast release of Laughing Down Crying-his first set of solo songs to arrive stataside since the 2003 release of his 1996 set Can't Stop Dreaming (Liquid 8).

to TV this fall-how will that work? I'm really excited about it. I've done 48 shows lonlinel. We're re-editing those shows for television. And of course we're



continuing on the Internet, so we're always coming up with new shows. It'll

be virtually the entire country covered

with various local stations: the majority

of the shows are being shown Saturday

or Sunday night in the 11-12, 12-1 area.

Smokey [Robinson] was the one who I'd

saywas my childhood idol. I wanted to be

Smokey Hearned a lot from Smokey and

so my feelings for him go way, way back,

and it was a very manical experience not

unlike what I did with the Terrentations

at the Apollo Theater back in the '80s

2 Any favorite quests?

1 III has From Dand's House's comes - more shout who we were as individual people, and that started being reflected in what we were doing musically. We're more like brothers than friends, and as lone as we can find time to do things together), we do them. Creatively, I think we've moved away from working together as far as creating new music. at least for the near future. We like playing songs that we have given the world together. And we also like doing etuff on our own

> 4 Longtima bassist/collaborator T-Bona Wolk died at the start of the Laughing Down Crying sessions Is the album a tributa to him?

> This album is a total tribute to T-Bone. We worked on the preparation for this collection of songs [together] and then we went in the studio, and within the first week, T-Bone passed, T-Bone was really part of this record all the way through. His spirit is on every song, even the ones he didn't play on.

> 5 What's your outlook on tha

I've always been very self-sufficient, and Inosyl the business has onne my way. I feel much more in control and comfortable in the sort of chaotic condition of the music business . . . with the idea that big isn't better, that lovalty is what's important: having a loyal tribe is more important than having sort of everyman.

6 Why a naw record now?

I've gone through a lot of changes-T-Bone being one of them-in my personal life . . . a new way of thinking, a new way of relating to people. I couldn't tell you how many changes I've made in a personal sense, combined with the way the world is, this upside-down thing that seems to be going on. That's one of the reasons I called the record Laughing Down Crying, because it's complete confusion. It reflects a very transitional time in my life, a very intense time. I tried to get all that into 10 or 11 songs, and I think I pulled it off

Dum Girls has grown since he first mixed I Will Be, says that polishing the group's surf-tinged melodies and showcasing Gundred as a songwriter have been the most important elements in evolving the band's sound.

*This album was a conscious attempt to show people what [Gundred] can really do," says Gottebrer, who's known for his work with hands that feature strong frontwomen like the Go-Go's and Blandie

Not that Only in Dreams leaves the quartet's scratchy four-track aesthetic in the dust_that sound is ton essential "Those early re

rough, but that's kind of my world, that DIY sort of music," says Dean Hudson, who came across Gundred's project as an obscure Myspace profile several years ago and now serves as the band's A&R repat Sub Pop. *I don't often hear the production as being grating if it's a four-track recording-I like that stuff." And therein lies the new challenge for Dum Dum Girls-will smoothing out the hand's rough edges alienate its original fan base?

You [have] to maintain that aesthetic that people loved, but present it in a more universal, palatable way, so that a wider audience can appreciate It," Gottehrer says. "If you keep doing lo-fi (productions), you maintain your audience. You might grow a bit, but you never reach your potential."

For her part. Gundred isn't wor. ried about moving the band's sound forward. *[On] some of my favorite records-be it Patti Smith or Elvis or David Bowie-the lyrics are generally understandable, the vocals are high, but that doesn't make it a slick commercial record," she says. "As I'm more comfortable being a frontperson,

I'm more comfortable being louder in the mix."

Though I Will Be sold only 16,000 conies (according to Nielsen Sound-Scan), the team is confident the response to the more pop-oriented Dreams will reflect the group's growth.

"There's some folks who are always going to like hands lonly) when they're small and that's fine but we want (Daym Darm Girls) to orow " Heedson says. "We get everything in front of as many people as we possibly can." Gottehrer, too, sees a bright future for the hand

"I look at Dee Dee as a potential Chrissie Hynde," he says, referencing the Pretenders' legendary frontwoman. "[Hynde] was a singer in the non world but was credible in the rock'n'roll world, too. This record dem-

3 How did you balance a solo career with being in a duo? When John and I first started, we depended on each other. We were two kids making our way through a very tough part of the record business, the onstrates ... that Dum Dum Girls are streets of Philadelphia, the streets of indeed carrer artists." New York. As we grew up, we found out

with John Oates.

LEAVING ROOM FOR DESSERT IS COOL. LEAVING TOWN FOR DESSERT IS COOLER.



DREAMSEEKERS THE BEST MUSIC YOU'VE NEVER HEARD



THE DEFENSE REPORT FOR SELECTION OF THE BEST UNIDISCOVERED TALENT OUT THERE TODAY. IT
COMBINES BILLEOARD'S UNCANTED CHART,
WHICH RANKS ARTISTS REVER BEFORE APPEARHICH RANKS ARTISTS REVER BEFORE APPEAR
HICH RANKS ARTISTS, AS WELL AS
THE PRANCE REVER AND APPEAR
HICH RANKS REVER AND APPEAR
HI

bers, like those featured monthly Inside this insert, to the power of the Billiborati Pranti, Members receive exposure to thousands of industry insiders and more than 10 million must fernit through Billiborat's website and social medis, profiles in the widely read Billiborat's feet the industry, the Dreamseelers politorin can help labels, publishers and managers identify emerging artists who have built their fernibases from the ground by. This pull-out features a four-week recop of Uncharted, as well as spellights on Pro members and editorals. So yuand for more oppopulation to both for early climbers of burgerseing mustice telent.



Billooard Pro FEATURED ARTIS

IN THE NORTHEAST, HIP-HOP IS DEFINED BY ITS BIGGEST AND MOST RECOGNIZABLE SCENES: NEW YORK AND PHILADELPHIA. BUT FOR PEMBERTON, N. J.-RASED HIP-HOP QUARTET DIVERSE ELEGANCE, IT'S ALL ABOUT BRINGING SOME LOVE TO THE GAR-

20 Hip-Hop

DEN STATE—AND KEEPING THE LOVE UPBEAT.

"We come from a small town and have smalltown bonds, so luckly, we didn't get involved in any kind of negativity," reminisces Frank Harvey, a.k.a. Mizzy, one of the band's four lyricists.

The flow-conscious emcee is quick to point out that Diverse's positive image goes beyond selfaware lyrics and his own down-to-earth persona. Although the band has jumped at opportunities to showcase in larger markets, there's no denying the groups, genuine, love-of-the-game feel that comes from representing the local scene.

'In New Jersey, we're most focused on collaboration, rather than competition," says Harvey, referencing the group's willingness to embrace input and influence of peers within the regional

That said, the four members of Diverse Elegance Besides the versatile, punch line-driven Mizzy, there's Smax, a fast-spitting emcee in the vein of Twista; Loony, a skilled songwriter with a voice for melodies; and Spitty, a "home run-hitting" freestyier with a knack for making crowds ooh and ahh, "We're a bunch of jokesters," says Harvey, laughing, "We have a sense of friendly competition ... we like to push and inspire each other

Members of the quartet grew up in the same neighborhood and cut their teeth on the rap game through casual freestyling and karaoke. Ten years ago, they decided to take their craft to the next level, recording original music and introducing themseives to the local live music scene. This fall, the collective has a siew of shows lined up in the Northeast, to promote their recent mixtage,

While the quartet is ecstatic over the positive feedback they've received, Diverse Elegance remains forward-thinking and realistic about the future, which includes sticking to its inde-

"I can't say we're chasing a record deal," ex-

plains Harvey. "With the whole industry changing. you don't necessarily need to be signed to be

successful." Nevertheless Diverse Elegance has received advice and praise from numerous labels, which compare the group to fellow Jerseyan Joe Budden for its strong lyricism. (As a four-man outfit they've also been likened to, as Harvey puts it "a young Siaughterhouse," referencing Budden's critically-acclaimed crew.)

Above all, Diverse Elegance remains energized in style and substance. Its members recall times when they were turned down for performances simply because of their genre. "Rap has a negative image to many who don't really know specific lartists or love hip-hop," explains Harvey, Much like Inspirations Nas and Lupe Fiasco, the four emcees of Diverse Eiegance bring a welcome intelligence

and sense of consciousness to their rhymes.
"At the end of the day, we can really rap. It's
not all about production [or] swag," says Harvey. "It's ail about ... a beat, a microphone and [an act that] can really rock a crowd, [one that] can really put lyrics together with a flow that's -Chris Payne engaging.

YOUTUBE VIEWS*

	VOLTABLE VICTORS	MOTOR EARLY
TraPhik	2,619,317	
Tyler Ward	924,273	
Maddi Jane	725,705	
Strange Talk	668,098	
Sungha Jung	462,277	
	TraPhik Tyler Ward Maddi Jane Strange Talk Sungha Jung	TraPhik 2,619,317 Tyler Ward 924,273 Maddi Jane 725,705 Strange Talk 668,098

WITTER FOLLOWERS*

	ASTIST	POLICIPEES	HOMPHUT BANK
1	Damian McGinty	56,942	10
2	PITTY	41,663	37
3	Jota Guest	23,382	56
4	Bombay Bicycle Club	14,475	31
5	Childish Gambino	12.658	22

	APTIST	HYSAACE PLUSC 60WS PLAYS	MEMORATES HENDALTER
1	Your Favorite Enemies	300,853	3
2	Colette Carr	221,174	8
3	Girl Talk	68,857	9
4	DJ BL3ND	56,168	
5	PoRtA	36,827	

TRAPHIK
Hip-hop/Rap
Los Angeles, CA
This Uncharted mainstay

This Unchartad mainstey hit a major milestone this month: The rap-per/comedian netted his 1 millionth YouTube subscriber. To celebrate, subscriber. To celebrate,
Traphik posted a video
of him and "American
idol" contestant Andrew
Garcia, driving around
Los Angeles, goofing off and freestyling.



METRONOMY Electronic/Pop London, UK

electronic band Metronomy released their third



22 CHILDISH GAMBINO Hip-hop/Rap Los Angeles, CA It's been a big year for Childish Gambino, the hip-hop side project of actor/comedian Donald over: With the release of his EP and the success of his IAM-DONALD tour (half concert, half stand-up), the renaissance man signed a deal with Glassnote Re-cords. Glassnote will release his new record, Camp, in November.



45 PUBLITY BLNC
here York, INY
professing the August 26 release of this up-and-cornring efections door answert treatring effections door answert treatring effections door answert treatring effective for the profession of the started or government
profession of the profes



TOP 5 BY

	ARTIST	HEM FACEBOOK FRAME	MONUTARY BRANK
1	PoRtA	132,513	
2	DJ BL3ND	130,119	
3	Jesus Adrian Romero	75,966	17
4	Damian McGinty	66,734	10
5	Maddi Jane	64,459	4

25 MAREK HEMMANN

1	DJ BL3ND www.myspace.com/blendizzy	26	NEOCLUBBER www.rryspace.com/neoclubber
1	TRAPHIK www.myspace.com/traphik	27	ROSA DE SARON www.myspace.com/bandarosadesaron
3	YOUR FAVORITE ENEMIES www.myspace.com/yourfavoriteenemies	28	BONDAN PRAKOSO & FADE2BLACK www.myspace.com/bondanfade2black
4	MADDI JANE www.myspace.com/maddijanemusic	29	JOSEPH VINCENT www.myspace.com/josephvincentmusic
5	TYLER WARD www.myspece.com/tylerward	30	PAROV STELAR www.myspace.com/stelar1
6	STRANGE TALK www.myspace.com/strangetalkmusic	31	BOMBAY BICYCLE CLUB www.myspace.com/bombaybicycleclub
7	PORTA www.myspace.com/portal	32	SUPERMAN IS DEAD www.myspace.com/supermanisdead
8	COLETTE CARR www.myspace.com/colettecarr	33	GOD IS AN ASTRONAUT
9	GIRL TALK www.myspace.com/giritalk	34	POMPLAMOOSE www.myspace.com/pomplemoosemusic
10	DAMIAN MCGINTY www.myspace.com/damlanmcginty	35	PITTY www.myspace.com/bandapitty
11	SUNGHA JUNG www.myspace.com/jungsungha	36	EXCISION www.myspice.com/excision
12	T. MILLS www.myspece.com/tmills	37	IAMX vrww.myspace.com/iamx
13	DAVE DAYS www.myspace.com/davedays	38	HADOUKEN! www.myspace.com/hadouken
14	DIYAR PALA www.myspece.com/diyarpala	39	JAMIE WOON www.myspace.com/jamiewoon
15	METRONOMY www.myspecs.com/metronomy	40	MANGA www.myspace.com/mangaweb
16	NOISIA www.myspace.com/denoisia	41	UMEK www.myspace.com/djumek
17	JESUS ADRIAN ROMERO www.myspace.com/jesusadnannet	42	VILLE BABY www.myspace.com/villebabymusic
18	PRETTY LIGHTS www.myspece.com/prettylights	43	MODESTEP www.myspace.com/modestep
19	THE BLOODY BEETROOTS - DEATH CREW 77 www.myspace.com/thebloodybeetroots	44	GOLD PANDA www.myspace.com/goldpands
20	NICOLAS JAAR www.myspace.com/nicolasjaar	45	PURITY RING www.myspace.com/purityring
21	ENTER SHIKARI www.myspece.com/entershikeri	46	EMILIE AUTUMN www.myspace.com/emilieautumn
22	CHILDISH GAMBINO www.myspace.com/childishgambinotherapper	47	ARASH www.myspace.com/terashmusic
23	ALYSSA BERNAL www.myspace.com/alyssabernal	48	TOTALLY ENORMOUS EXTINCT DINOSAURS
24	DASH BERLIN www.myspace.com/dashberlin	49	THE SUBS

ZEDD www.myspace.com/officialzedd

DAVID WAX MUSEUM YS HOUSE SHOWS.

WHEN THE DAVID WAX MUSEUM TOOK THE STAGE LAST MONTH AT THE NEWPORT FOLK FESTIVAL, HUNDREDS OF FANS SPORTING WAX MERCH DANCED WITH PRIDE IN THE FRONT ROWS, MANY OF THESE FANS LOOKED MORE INVESTED THAN THE TYPICAL FESTIVAL AT-TENDEE THAT WEEKEND. AFTER ALL. THEY'D SHARED MEALS WITH RAND MEMBERS DAVID WAX AND SUZ SLEZAK AND MINGLED WITH THEM IN LIVING ROOMS AND BACKYARDS ACROSS THE COUNTRY.

Since 2007, Boston's David Wax Museum has built its fan hase thanks in part to a grassroots tactic increasingly popular in these economic times: house shows.

The genre-bending band, which describes its sound as "Mexo-Americana" (a fusion of Mexican folk music with American Indie rock), credits much of its success to the buzz generated by years of cozy living room performances

HOUSE SHOWS: "TRUE" SOCIAL NETWORKING

"When people think of house concerts, it can have kind of a bad connotation or a taboo about it, like it's something my parents would go to in the '60s to listen to folk bands play," says Dan Peraino, David Wax Museum's booking agent. But he says that perception is changing: "[Nowadays] they're a little bit more accepted, and cooler

When the band toured to promote Its 2009 album "Carpenter Bird," was a way we could fill in dates around our tour," Slezak says, "We would call

It's true social networking

up a friend or a fan in Philadelphia or Buffalo, New York, or any town along our route. They would invite their friends in their community, and we could show up in a town where we had never played, play for 30 or 50 people, and really win fans over in a natural way

MAKING CONNECTIONS

Wax and Slezak relied on Facebook to spread the word about upcoming performances and book shows at fans homes. "It's one thing to go and see a band at a venue, and another to get to hang out with the band before and after the show, and have a not luck together," Slezak says. Mailing lists also come in handy when you're trying to get on a major festival line-up, Last summer, David Wax Museum entered a contest to win a spot on the Newport Folk Festival stage, and asked everyone on their mailing list to vote for them. It worked: they won the contest and were invited

MAKING A LIVING

House concerts also help musiclans to make a living doing what they love.
"As we were growing," Slezak says, "it was a way we could support ourselves, because venues take a big percentpole are less likely to buy merchandise because they have spent money on beer and French fries."

back to perform again this year.

PRO.BILLBOARD.COM CHEMION EX

> SLOW AND STEADY GROWTH With gigs lined up at places such as the 9:30 Club in Washington, D. C. and the Hotel Café in Los Angeles, David Wax Museum (now on tour to promote their latest album, "Everything Is Saved"), no longer needs to do house concerts. Still, the duo continues to

THUS OF THE HORSE

play them when they get a chance.
"A lot of times, as a young band, you think, 'I've got to play this certain venue or open for this band in this bigger club," says Slezak. "But in reality people have been to that club 20 times, so It's not as special as if you were on a dock in the lake out back of someone's house in the middle of July

-Flizabeth Weinstein

HOW TO: **NOT KILL YOUR BANDMATES**

JOEL GRAVES, KEYBOARDIST/GUITARIST/SINGER OF THE BAND EVEREST, TOURED EUROPE W MY MORNING JACKET. HE'S SEEN THE PEAKS AND VALLEYS OF ROAD LIFE, AND HE'S DEVELOPED A STRATEGY FOR KEEPING CALM WHILE COOPED UP WITH BANDMATES, CHECK OUT HIS TIPS BELOW.

After a taxing European summer tour opening for My Morning Jacket a few years ago, we [Everest] were practically packed into a tin can, sleeping on each other's shoulders for a month while chasing a tour bus through long, sweaty drives. We were beyond exhausted, and the conflicts weren't just showing—they were boiling over

It's difficult enough to keep a single relationship healthy, but a five-headed beast of artistic personalities? Tall order. The bright side? Being in a band can teach you how to navigate personality differences and improve your relationships. Here are five suggestions for how to been the hoat rockin' full-sail shead

1. GIVE SPACE.

We all have our bad days. Over time, you might learn that a certain member of your band is a grump in the morning, or that another member might be nursing a screeching hangover. At these times, simply give bandmates a wide berth.

2. TAKE SPA

When your band roams everywhere together like a pack of wolves, it's easy to forget how to walk away and do your own thing. If you're feeling a little homesick or overwhelmed by your constant companions, take a hike and enjoy the opportunity to experience the city you're visiting. Do whatever works to retain equilibrium and you'll be a much happier person—and much easier to get along with.

3. DON'T TAKE THINGS PERSONALLY.

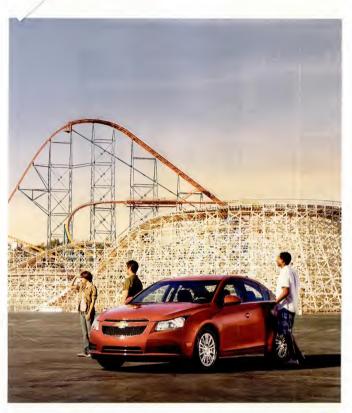
Artists are sensitive by nature. It's easy when you've been away from home to become overly touchy, but you have to try to avoid this. You might think the drummer is mad at you, but in reality, he or she might just worried about their lost dog back home. Don't assume that someone's head-trip revolves around you.

4. BE SELF-AWARE, BUT NOT

It's easy to get wound up in your own head, but don't forget how your actions directly affect your group. Simple things like cleaning up after yourself will go a long way. Also, if a band mate is annoying you, be kind and direct in your delivery but let them know. Passive-aggressive behavior will only lead to bitter outburs

5. KNOW WHEN TO CALL IT.

Most musicians—myself included—like to imbibe on the road. Blowing off steam breaks up the monotony of traveling in tight quarters, but it can also take a toll if you don't know how to manage it. If there's a night when your head is pounding and you want to go to bed even though the party train is going full-steam, listen to your body: You'll live to party



The 42-MPG-hwy 2012 Chevy Cruze Eco. Chevy Runs Deep



ALBUMS

RY COODER

Pull Up Some Dust and SIt Down Producer: Ry Cooder

Monocuch (Porro Marria

Release Date: Aug. 30

Social indignities continue to provide a thematic backhone for Ry Cooder. The quitarist dins into familia: Toy-May styles blues and West Coast soul on his 14th solo album. Pull Un Some Dust and Sit Down Cooder continues to emphesize stories of the downtrodden and appressed reaching into history- lesse James John Lee Hooker-to comment on modern issues like war, the rich getting richer and lying politicians. He iavs out his journalistically constructed tales in a voice that alternates between rumpled croop and a Woody Guthrie-esque holler, a voice perfectly aligned with the ragged qualities of his slide guitar, accordion and roadis out to reise a ruckus here, but he wants listeners as tuned in to his message as a Washington Square protest singer in the '60s would His stories are of everyday people-leadoff track "No Banker Left Behind" dissects the recent govern-



THE JAYHAWKS Mocklanbled Time Producer: Gary Louris Onemelos Bacassis

Balance Bates Sept. 20 Like Dovid Coothy and Graham Nash, Gary Louris and Mark Olson release worthwhile material on their own

but strike a rare level of simpation when paired together. The founders of the stelllar Minneapolis band reunite for their first Jayhawks outing together since 1995's classic Tomorrow the Green Grass. Album opener "Hide Your Colors" is overflowing with Jayhawks trademarks—the nained uncals, minor less transitions, hooks rations and an elegant use of strings. As songwriters they get wistful about past romances, alternating between metaphors and direct remembrances as their songs utilize numerous bridges to



in the sky that is in your eyes" is one of the set's sweeter lines. arriving in the title track in the middle of the 12-song album. The snappy and simple "She Walks in So Many Ways" is a standout, as is the centle "Tiny Arrows" that canhines an early, "70s Croshy sibo Berider Louris and Olson other original members on Mockingbird Time Include Karen Grotberg (keyboards, vocals), Tim O'Reagan (drums, vocals) and Marc Periman (bass) -- PG

fect on Main Street USA while "Simple Tools" solutes laborers who work with their hands It would be a perfect time for Cooder to revisit a gem from his 1970 debut: Alfred Reed's Depressionera classic "How Can a Poor Man Stand Such Times and Live?," the lyrical model for *Puil Up Some Dust and Sit Down" that seems to carry truth from one generation to

ment bailouts and the efthe next -PG GEORGE STRAIT Here for a Good Time

Producers: George Strait, Tony

MCA Nashville Release Date: Sept. 6

Country music veteran George Strait may be Here for a Good Time on his 39th studio album, but some of the charcters that populate the 11-song set don't share that same ment. Save for the smooth and slightly frisky "Love's Gonna Make it Alright " the morkin' title track and Strait's album-closing tribute to his fans, "I'll Always Remember You," the new album mines some surprisingly dark and downcast territory. There's alcoholism ("Drinkin' Marr"), mantic turmoil ("Shame on Me," "House Across the Bay") and all manners of misfortune, ranning from a built that upon and cles chains a championship side on the Tevas-pulse flavored "Lone Star Blues" to the fish that won't bite on the "Rise Martin Rises." Strait-who co-wrote seven of the songs with his son, Bubba, and Dean Dillon-is in typically strong vocal form throughout. And his firm, unwavering tenor provides a kind of reassurance that even the darks tales have a shot to turn out all right.-GG

BUTCH WALKER & THE BLACK WIDOWS The Spade

Producers: Butch Walker & the Black Widows Dangerbird Records Release Date: Aug. 30 After producing (and song doctoring) the exacting

likes of Katy Perry, Pink and Avril I avigne it's not surprising that Butch Walker would want to cut loose a little when he hits the studio for his own music. The Snade his sixth solo album since the end of nowerpop group Marvelous 3, is crammed fuli of riffs, books and swinging grooves that are meant to be played loud-and through speakers rather then earbuds Walker and his Black Widows are reverential of class sic songcraft and referential throughout. The band takes winking, friendly shots et Bryan Adams ("Summer of '89") and Duran Duran ("Synthesizers") and mining memories with goodhumored cheer while also cutting a wide swath through punk, garage pop. country rock and even bluegrass (on the song "Dublin

Crow*). It tells you why so

many other artists want to work with the guy-and why everyone should be listen-

JAKE OWEN Barefoot Blue Jean Night Producers: Jney Moi Rodney Clawson, Tony

RCA Records Release Date: 4ur 30 On a couple of songs from

PRIMUS Green Naugabyde Producer: Les Claypool Prawn Song/ATO Records Release Date: Sept. 13

his third album, Barefoot

sings about setting the

world on fire. He's cleerly

a man with a burning de-

sire to do just that. This

to hang up his songwriting

sours and instead ten some

elso brought in a new pro-

duction team that includes

veteran hitmaker Tony

Brown and Nickelback as-

Les Claypool and his assorted Primus bandmates have covered a great deal of sonic ground during the past 27 years. The trio's newest lbum. Green Naugahyde, its first new studio set since 1999's Antipop, brings together bits of Primus' past. With longtime guitarist Larry LaLonde and short-term late-'80s drummer Jay Lane, Green Naugahyde features a mix that certainly references Primus' early work, particularly 1990's Fizzle Fry. But it still stretches the group's arty funk in fresh directions. Space is the most striking feature of these 13 tracks. Each of the players has a distinct territory within the mix, creating a sinewy and seldom-overlapping dynamic host felt in such extended pieces as "Last Salmon Man," "Jilly's on Smack" and in the staccato attack of "Extinction Burst." Clayoool has plenty of socio-political topics on his mind this time too. But he employs them without sacrificing the wry wit thet fans revere and the unconverted find too weird .-- GG

societe Joey Moi. And the moves heve paid off, earning the artist his first No. 1 on Billboard's Top Country Albums chart Barefoot Blue Jean Night is loaded with vivid richly compored songs that rock ("Anywhere With You," "Settin" the World on Fire"), twang ("Keepin" It Country "Annie Bie Meenshine" and yank at the heartstrings ("Wide Awake," "The Journey of Your Life"). The songs "Heaven" and "Alone With Your are full of non sheen, while the rootsy title treck is a signature piece that showcases a more authoritative and nuanced vocal style that helps take Owen to the proverbial next level throughout the 11-song set.--GG

COMMITTED

Committed

Producers: Deke Sharon, Ed Blue Jean Night, Jake Owen Boyer Warryn Campbell Epic Records Release Date: 4ug 30 A cappella music cen be e tricky sell in the mainstream time around. Owen opted marketplace. Just ask Note. victor of the first season of NRC's "The Sing Off" which of Nashville's top guns. He feiled to cepitelize on its TV exposure Second-season champ Committed may be a surer het though On its debut album, the Huntsville, Ala., sextet mixes smooth boy-band harmonies with spiritual resonance on tracks like "Do Anything" and "Thet's When i'll Get Over You." Elsewhere. "Soon Ah Will Be Done," no doubt ebout Commit-

e treditional arranged by Take 6's Cadric Dant Jeanne ted's church roots. There's aiso a New Tack-styled rendition of Stevie Wondor's "As." a finger-snepping treatment of Al Green's "Let's Stay Together" and a clever, soulified reinvention of Lynyrd Skynyrd's "Sweet Home Alabama." The arrangements throughout the album are a testament to the group's range and offer another reason to commit some time and attention to a genuinely worthy reality show winner - GG

REVIEWS-

SINGLES



JASON DERÜLO It Glet (3:17)

Producer Emerged Vicinion Writers: J. Derüjo, L. Robbins F Kiriakou F K Bonart Publishers: various

Like fellow pop singer Talo Cruz, Jason Derülo's Eurodance-friendly pop songs rush in and out, with more than one hook being offered and very little personality to obstruct the melody's laffitration into the listenes's workday. On "It Girl," such rootsy elements as whistling and acoustic quitar become cybernetic goop in the mix. Derülo's lyrics aren't mind-blowing, but he certainly knows how to Italicize them: Lots of artists have requested permission to rock their audience all pight long, but few have nailed the exact shot of rebelliousness required for a line like "Let me play it loud/Let me play it loud like!" for a hit in this slick. Auto-Tune popera. Derûlo isn't a particularly rocking guy, but "It Girl" is the rare adult contemporary pop song that nails its shot at another format.-DW

new album in eight years as a

contemplative shadow-filled

groove piece. While "Force" is

loss quartly "rock" than "Line "

the new tune overcomes its

spoken-word start with a

mesmerizing verse-chorus

melody Meanwhile Berry

Farreii turns a physics lesson

into a quasi-cosmic come-on

("The irresistible force met

the immovable object/Bang-

ing together") in true Jane's

style. Navarro's guitar sneaks

in for a brief solo, but the point

JANE'S ADDICTION Irresistible Force (3:59) Producer Dich Corton Writers: Perry Farrell Dave Navarro, Stephen Perkins, David Sites

Bublishers: uncour

Capitol Records The Master Musicians of Joulouka-meets-Dave Navarro guitar crunch of "End to the Lies" acted as Jane's Addiction's first taste of next month's The Great Escape Artist Now the midtempo synth-aided arc of second single "Irresistible Force" further teases the band's first

> THE BAND DEDDY All Your Life (3:52)

Producer: Nathan Chanmen Writers: B. Henningsen

C. Henningsen Dublishers: EMI Blackwood Music.

Dalahaw Cladina Marie Cactus Moser Music (BMI) Republic Nashville

"All Your Life" marks the fourth single from the Band Perry's self-titled debut disc. and like its predecessors-"Hip to My Heart," "If I Die

Young" and "You Lie"-the song is anchored by Kimberly Perry's distinctive lead vocals, with brothers Neil and Reid adding tasteful harmonies. I ared with dohrn. Nathan Chanman's production has an earthy, organic feel that underscores the trio's earnest delivery. The lyrics express a young woman's requirements for a potential suitor, and they remain fairly here is the interplay of Farrell's vocals and the atmospheric sounds knocking around in the reserb-friendly mix courtesy of drummer Stephen Perkins and TV on the Parko's Dave Sitely who served as barriet and co-produces - II

DAVID GUETTA FEATURING SIA Titanium (4:05)

Producers: David Gratta Giorgio Tuinfort, Afrojack Writers: S Furler D Guetta G Tuinfort N van de Wall Publishers: various What a Music/Astralwerks

Capitol David Guetta's latest single from Nothing But the Beat is immediately reminiscent of La Rouy's 2009 smash single Bulletoroof " along with that track's myriad remixes. "Tita-

nium" doesn't mimic the melody of "Bulletproof"-here, the cupths build from individual plunks to thick bouts of ejectro-dub that smack against the listener's speakers-but the song expresses a similar sentiment about invincibility without adding anything new to the theme. Guetta enlists Australian singer Sia for vocals, and though her performance is exceptional.

the flat lyrics make it difficult



LEONA LEWIS Collide (4:00)

Broducer Sandy Man Melhann contour Publishers: various Svca/J/RMG

With "Collide," the first sinale from her forthcoming third album Leona Lewis has created a dance-pop track to prove she belongs with the best of the divas. Using a sample from Swedish D.I. Avicii's "Penguin," producer Sandy Vee updates the record for non radio and

hains showened a penulously unseen side of Lewis. While

to identify with the emotion behind her words. "You shoot me down/But I won't fall/I am titanium. Lam titanium " she sings on the chorus, "Titam" alludes to "Builetproof



directly but instead of neatly and SkyBlu owned summ acknowledging its forebear. the song hits too many notes that dance fans have already heard before.-JB

LMFAO Sexy and I Know It (3:19) Producer: Party Rock Writers: various

Publishers: Yeah Rahy Music Chahes Music Dartu Rock Music (ASCAP) Party Rock/Will.iam/ Cherntree/interscone LMFAO's "Party Rock An-

them" topped the Billboard Hot 100 for a few tangible reasons—the massive choour the due's charisms and instant catchphrase "Everyday I'm shufflin'" pushed the song to No. 1. Yet Redfoo

2011 because "Anthem" like their latest single "Sexy and Know it." featured masterful production highlighted by an unstoppable synthesizer squelch. The "Sexy" hook is more sinister than its predecessor with the ehullient beat seducing the listener as the duo tries to do the same to its female subjects. Fortunately Red and Sky still don't take themselves too seriously, as they brag about sporting "a Speedo trying to tan my cheeks" and let the electro-pop escalate around their vocals. Say what you will about LMFAO's partyfirst lurins and general age. thetic: The due knows how to craft a deliriously fun dance



EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES) CONTRIBUTORS: Jeff L Banjamin, Jon Bistein, Phil Gallo Gary Graff, Deborah Evans Prica. Jessica Latkemann, Jason S.

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simple: "I don't want the whole world/The sun, the moon and all their light/I just want to be the only girl/You jove all your life " It's an unpretentious and heartfelt sentiment that this talented trio drives home with warmth and charm. "All Your Life" sounds like another hit from the Band Perry's breakthrough first album.--DEP

MUSIC HAPPENING NOW



POP BY RICHARD SMIRKE

Headed For The Top

Debut single from Brit 'X Factor' finalist One Direction lands biggest first-week sales of the year

ntonio "L.A." Reid. Simon Cowell and Paula Abdul: Take note. On the same week that she made her judging debut (Sept. 21) on Fox's "The X Factor," Nicole Scherzinger has proved to be an equally shrewd hitmaker on the other side of the pond

The former Pussycat Doll was serving as a guest judge during the 2010 season of the U.K. "X Factor" show when five young men-Liam Payne, Louis Tomlinson Niall Horan Harry Styles and Zavn Malik-auditioned as individual singers. Spotting their combined potential, Scherzinger suggested that the teenagers team up as a group. Adopting the moniker One Direction, the newly formed boy band subsequently finished third in the competition. Ten months later, the quintet finds itself ruling at No. 1 on the U.K. singles chart with its debut, "What Makes You Beautiful."

The booky pop track, which mixes rich vocal harmonies with slick synth and rock guitar production moved 153,000 units in its first week leapfrogging over Adele, Bruno Mars and Jennifer Lopez to score the biggest first-week sales of 2011 according to the Official Charts Co. The Syco/Sony Music Entertainment group, which has amassed more than \$00,000 followers on Twitter. is set to drop its debut studio album later this year, with a release date to be confirmed.

There was clearly a big gap in the market for a kind of Justin Bieber-style boy band for preand early teens, and One Direction fits the bill perfectly," says Gennaro Castaldo, spokesman for leading U.K. entertainment retailer HMV. He credits Syco/Sony with driving sales using a "full-on launch campaign" that included the label teaming with HMV for a nationwide helicopter public appearance tour, which saw thousands of hysterical fans attend in-store signings in Scotland and England.

Similar scenes accompanied a Sept. 18 scheduled appearance on BBC Radio 1's "Official Chart Show." Due to a large number of devotees waiting for the band at Radio 1's London base, however the group's guest appearance had to be moved to a secret location. Additional promotional appearances leading up to street week included live performances on ITV1 TV shows "Daybreak."

This Morning" and "Red or Black." The radio strategy, meanwhile, was propelled by top 40-formatted BBC Radio 1, which A-listed What Makes You Beautiful" and placed the track in regular rotation. The song was also champiand by Radio 1 DI Scott Mills who made it his record of the week

"While you might expect a new how band to appeal largely to a base of teenage girls, we have found that the single generates a passionate reaction from all demos within Radio 1's target audience, both male and female," BBC Radio 1 music policy executive Nigel Harding says. He describes "What Makes You Reputiful" as a track that "encceeds musically and lyrically . . . that could lead to One Direction's U.K. chart performance being repeated elsewhere in the world."

In line with previous "X Factor" finalists, a follow-up single is expected to be serviced to radio in advance of the album's rumored fall release. although Syco/Sony declined to comment. Confirmed activity for the coming months includes romotional trips to Holland, Sweden and Italy, following a Twitter-led campaign in which European fans will compete to earn "air miles" to bring One Direction to their country. The group has also partnered with cellphone manufacturer Nokia to create two specially customized handsets featuring exclusive content, available for purchase in October

*With the possible exception of |fellow U.K. boy band and "X Factor" alumni] JLS, which appeals to an older market and slightly [more urban] demographic, there's no one else out there like One Direction," says Castaldo, who speculates that the group is a strong bet to win the No. 1 U.K. album crown during the upcoming holiday seaso

ANOTHER NIGHTMARE

Alice Cooper scares up his highest-charting album since 1989

Iconic rocker Alice Cooper returns to the Pillhoard 200 this week with his biobast. charting album since 1989 as Welcome 2 My Niehtmare hows at No. 22 with 18 000 sold, according to Nielsen SoundScan.

He last rose higher on the list with the Enic album Trash, which climbed to No. 20 courtesy of heavy MTV and radio support of the surprise hit single "Poison," The tune reached No. 7 on the Billboard Het 100 and marked his highest-charting Hot 100 effort since "You and Me" went to No. 9 in 1977

Welcome 2 is the sequel to his 1975 concept set Welcome to My Nightmare, which peaked at No. 5 and spent 37 weeks on the tally. The new album boasts a quest turn from a recent Hot 100 mainstay: KeSha, who duets with Cooper on the track "What Baby Wants."

-Keith Caulfield



ALICE COOPER'S TOP 10 HIGHEST-CHAPTING ALBUMS ON THE BILLBOARD 200

DEBUT DATE	TITUE	PEAK POSITION on the Billboard 200
3/17/73	"Billion Dollar Bables"	1
7/V72	"School's Out"	2
3/22/75	"Welcome to My Nightmare"	S
8/31/74	"Alice Cooper's Greatest Hits"	*
12/8/73	"Muscle of Love"	10
8/12/89	:Trash*:	20
12/4/71	"Killer"	21
10/1/31	"Welcome Z My Nightmare"	22
7/17/76	"Alice Cooper Goes to Hell"	27
3/20/71	"Love It to Death"	35



POP BY GAIL MITCHELL

Who Is Ben Rector?

Word-of-mouth, social media and intense touring give indie singer/songwriter his best showing yet

Without a label, public is or big celebrity tweets and only limited iTunes placements—two tiny thumbnals in New & Noiseworthy—Ben Rector's fourth studio album. Something Life This (Good Time Records), how sith sweet als 0.4 of the Billiboard 200. The debut marks the singer/songwriter/musician's highest-charaftic project. His 2010 effort, Into Medification, peaked at No. 11 on Heatseckers Albums. So who is Rector and what's the catch?

so who is nector and wants the cast...

"A lot of people have been asking that question," Rector says with a laugh. "I'm pretty much a nobody, just a guy who plays pop music. But there is no furmy business lever, no gimmicks. Even in the cycle for my last album, there was no enormous break, huge tour or epic TV. I try to put enough craft into my musics so like not super simile or gimmicks... For

me it's all about the song."

Actually, Recto has been steadily building a following aime his college days at the University of Adranass. Melding pop, neck and folk influences, the business major began writing songs in earnest. After winning the grand prize in the plan Lemon Songwriting Contest's pop category in 2006, the working Contest's population of the Contest of th

I survived—and graduated."

One of his performances in Texas led to his meeting eventual manager Paul Steele, co-founder.



of Nashville-based Trivase Entertainment. "He was almost 19 when I first heard him," says Steele, who also manages the group Green River Ordinance. "His recordings were garage-y, lo-fi, but there was something about the texture of his voice and how mature it sounded."

Rotter released his first album. Thereby Tomorous, in 2007, followed by Songs The Linke Werk and his between Minds (Now Starbville-based, the profile art is than aministration at interese touring schodule. He obsendlined the Three Amigus tour in 2010 with Steve Moakler and Andrew Ripp and soured that same year with Dave Barness and Five for Fighting, Store then, he's tourd with Drew Holcomb & the Neighborn as well as Matt Wertz. He was also tapped to perform on the VIII Best Clause few with Tain.

"I felt like I showed up to a formal party in a Tshirt and shorts," Rector says of the cruise. "I was

shocked that anyone on that boat had heard of me."
The exposure most likely led to Rector's track
"After All" appearing last year on TV shows: "Pretty
Little Liars" and "Castle." However, Steele says the
push behind Something Like This was focused on

"things we could actually control. We decided to focus hard on everyone who has heard one of Berl's records, followed him on Twitter or Facebook, watched him perform or bought his CDs." The approach netted an increase from 5,800 Facebook fans in February 2000 to 26,200 today, while his Twitter followers rose from approximately 2,500 to 13,900 in that time frame.

For the sake of full disclosure, Steele says they did spend a couple hundred dollars on a Facebook ad. But that, along with the two l'Iunes placements and a YouTube push behind four buzz-building videos, were the only formal promotional efforts.

So what's next? Reconnecting with fans and attracting new ones. Rector is back on the road as of Sept. 22 for a five-week headlining tour. Steek has also partnered with synch company Secret Road for more licensing opportunities.

"We'll do as much as we can independently," says Steele, whose staff numbers full-timer Samantha Higinbotham and two interns. "But our ideal pain is to find a partner who can come alongside and support what we're doing. We've proven he can sell records last week is a good testiment to that."

DRIVER'S

Cliff Martinez's score finds a parking space on the album charts Ryan Gosling's sex appeal and the sensuous sound of the cristal baschet

helped the digital version of the scoredriven soundtrack to "Drive" land at No. 2 on Billboard's Top Soundtracks chart. Drive (Lakeshore Entertainment) is also the rare indie

200, pulling into space No. 65. Score compose and former Red Hot Chill Peppers drummer CHIf Martinez plays the cristal baschet—54 chromatically burd glass rods similar to the glass harmonica—on a score that complements her five electronic songs chosen by "Drive" director Nicolas Winding Refr. The treaks are two songs composed by Johnny Jowey, Riz Orbalanis" "Oh My Love" from HOT Italian film "Goodbye Uncle Tom" and two Pernin Lott work.

onto the Billboard

rom" and two French DJS work.
Released by Film District, "Drive"
grossed \$11.3 million in its opening
weekend (Sept. 16-18), according to
Box Office Mojo, and was well-received
at the Cannes Film Festhel, where Refn
weekenders of the Pethyla.

washonored as best director. Martine2's score was one of the final touches to the film. "One of the Final touches to the film. "One of the see it before it went to Cannes," Lakeshore serior by O music Brish networks assys. "The composer was unresolved, says. "The composer was unresolved, but he said they were thinking of long something unique (with the music), I knew it was a special film so I place of light of the serior and Astern said. "This is the sound."

MeNells and Martinez had just finished working together on the film "The Lincoln Lawyer." McNells' and Lakeshore's relationship with Gosling dates back to his 2006 breakout film.

"Half Nelson," for which he received an Academy Award nomination. Drive clocks in at No. 15 on the Digital Albums chart, selling 7,000 copies, according to Nielsen SoundScan. The physical album will be released

Sept. 27. —Phil Ga

At the wheel: CLIFF MARTINEZ
plays the cristal baschet.



ROOM FOR ONE MORE

Aussie teen king Cody Simpson ready to go 'Coast to Coast' in the U.S.

Although he's frequently compared to Justin Bieber, Cody Simpson is ready to prove there's room under the spotlicity for more than one teen king.

The 14-year-old Australian sensation arrived on the scene in 2009 when producer Shawn Campbell (Missy Elliott, Clara) discovered Simpson on YouTube. Shortly thereafter, he signed to Atlantic. His first U.S. single, "IYIYI," sold 38,000 downloads, seconding to Nielsen SoundScan, his first EP, 4U, peaked at No. 4 on Billboard's Heatseekers Albums, chara.

Now Simpson—who has racked up 1.5 million Twitter followers, 1,6 million Facebook likes and more than 18 million You'll/be views—is celebrain just be sept. 20 release of his second 18°, Coast for Coast, evaluable in traiger digital and physical retailsingle "on ky Hind," how he you'll but such case single "on ky Hind," which peaked at No. 38 on the Haisstream Top 40 fally, has sold more than 86,000 downloads, according to SoundScan. Two days before the EP's release, Simpson wappedup a nationwide mail tour, sponsored by Claire's and anti-bullying website Defeat the Label. Kicking off in Lake Grove, N.Y., and ending in Los Angeles, the tour drew more than 3,000 fans at each of its nine stops, according to Atlantic.

Simpson but" just making wwws with retargeting oppositions, however, left also the centerplace of americandise carmosition, EF procedure care with formation and american section of the contraction between the contraction b

"{Simpson's} fans want to own as much as

they can of the things associated with him," Atlantic director of marketing Chris Stang says. "For this audience, merch is an important part not only of the marketing of an artist but of the fan experience."

Fars will soon be seeing a lot more of Simpson. Having appeared on the Sept. 23 episode of Disney's "PankStar." the teen will perform on "The Ellen DeGeneres Show" (Sept. 27). He's slated for "Livel With Regis and Kelly" (Dec. 8) as well as guest spots on ABC's "Extreme Makeover-Home

Edition" and Nickelodeon's "Bucket and Skinner" later this year. Next up: a tour of Australia and a brief stint in Japan before netuming stateside to finish recording his full-length album, tentatively scheduled for

early 2012.

As for the Bleber comparisons? Simpson doesn't seem bothered. "When you listen to the EP, you can tell it sounds different [from Bleber]," he says. "It's not a competition." — Megan Vick

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Ladv Antebellum 'Owns' Billboard 200

Over The

Counter

bellum nets its second No. 1 album on the Billhoard 200 as Own the Night do. buts in the top slot, selling 347,000, according to Nielsen SoundScan.

The launch marks the biggest sales week for an album by a group since Sarte's Soldier of Lave bowed at No. 1 with 502,000 on the Feb. 27, 2010. chart. (Indeed, Sade is a group, led by vocalist Sade Adu) The start for Own the Night is also the largest for any country release since Taylor Swift's Speak Now blew in at No. 1 with 1.1 million on Nov 13 2010

Antebellum's Own the Night, which

peaked at No. 4 off a 43,000 start in 2008.

Lady Antebellum remains only the thirdcountryerountohave notched No. 1

Chicks and Rascal Flatts. The Chicks housethree leaders and Pascal has four

STEPPIN' UP: Living legend Tony album on the Billhoard 200 next week as Duets II is on track to sell as many as 155,000-170,000 cop-

ies, according to industry prognosticators The closest the 14-time Grammy Award winner has come to No. I on the Billhoard 200 was in 2006, when his first Duets

album debuted and peaked at No. 3 off a 202,000 start. The 85-year-old vocalist has been charting on Billboard's tallies since 1951 and notched his first hit on the Billboard 200 tally six years later. Standing in Bennett's way is Lady

may hold at No. 1 for a second week. It's too early to say exactly how far Own the Night will erode, but it's likely it will decline by \$3%, 65%, All but four of the 16 country albums that have arrived in the top 10 this year experienced a second-week decline in that range. If Own the Night follows that projection, its second-

week number will fall somewhere between 139,000 and 163,000. CHART 'MOVES': Bob Seger becomes one of the last superstars to cross

of his albums made their digital debut Inchweek in the Tuescetoes Live Bullet

and Nine Tonieht Seger had been one of the few multi-Bennett may score his first No. 1 platinum acts to withhold their music

from Tunes, along with Garth Brooks AC/ DC and the bulk of Kid Rock's catalog. They're now the only acts among the top 100-selling album artists in Nielsen SoundScan history to take a ress on Tunes In turn. Nine To-

night and Live Bullet re-

turn to the Billboard 200 at Nos. 70 and 89 with 7,000 and 5,000 sold, reconctively

One can imagine that the rest of Seger's catalog will eventually make its way to iTunes.

MULTIFACETED: Kristin Chenoweth claims her highest-charting album on the Rillboard 200 as Some Lessons Learned startest No. 50 with 9,000 sold. While it's not her best sales used, it is her highest sales start.

The Emmy and Tony Award-winning singer/actress also takes a how on Ton Country Albums at No. 14-her first entry on the list. She previously visited the Chris-

tion Albumschart (As (Am. No. 31 in 2005) and the Holiday Albums tally (A Lovely Way to Spend Christmas,

Of course, she's now more famous than ever, following her multiple guest appearances on Fox TV's "Glee," playing the big-voiced April Rhodes.

COMP DISTRICT How for can a \$7 mile tag on an 11-track greatest-hits collection take you? Right to No. 62 on the Billboard 200, as George Strait's ICON hows with 8 000. The hudget set went for \$7 at Walmart where many other similar titles are being sold for hargain prices Universal Music Enterryiese' ICON brand has sent three earlier titles onto the chart-from Billy Currington Josh Turner and Lynyrd Skynyrd-but Strait's is by far the highest-charting, It helps that Strait

The ICON brand follows in the footstens of the successful 20th Century Masters: The Millennium Collection line. The latter has notched millionselling sets from Lynyrd Skynyrd (2.6 million) and ABBA (1.2 million), with efforts from Marvin Gave, Eric Clapton and the Jackson S all clearing more than 900 000 each

instancinad on the tally with a new stu-

dio set last week, helping raise his pro-

There are nine 20th Century Masterr allower on the list this week led by the series' biggest-seller: Skynyrd's best-of at No. 86. The line has had a higher profile on the Billboard 200 recently, as mass merchants offer it at discount pricing.

Own the Night follows Lady A's breakthrough second album. Need You Now. which started atop the Billboard 200 in February 2010 with 481,000. The band's self-titled first album debuted and

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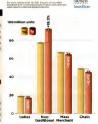


Market Watch A Weekly National Music Sales Report Weekly Unit Sales Voor-To-Date

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THE Billbeard 200

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2 28		HELIAS DECIMENTO (16 NE)	28.	also offered on Amazon HPS the			100	CAUSING THAT INTERCENT SECRETARIA (13 80 8 50) CURBIN CASE. The PROF
9 95	ш,	MERCHY NASHYDE THACE MORE IT 666		Came day for \$3.99.	1	HEW	8	17(11) AND 1613 (15, 200" 13 MI) MUNICIPAL (15, 200" 13 MI)
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5 112	44	PINK Greatest Hits So Fartil		Hickael Bellion and	106	178 17:	38	FIVE FINGER DEATH PUNCH War is The Answer
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5 181		AEROSMITH The Best Of Aerosmith 20th Century Masters The Millennium Collection	-	27% overall uncrease	1	New	п	KEVIN DEVINE Retreen The Concrete & Cloud
7 115	-	SOUNDTRACK Buriesque		and a 70% pain in download cales		153 19	櫑	WILLIE NELSON Super Hits
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70	м	SUNNY SWEENEY Concrete	21		0	189 -	Į.	FLEET FOXES Helpiaseness Blues
6 144	17	ELVIS PRESLEY An Alternoon in The Garden	85	173	193	148 13	1	LAUREN ALAINA American Idol Session 10 Highlights: Lauren Alaina (EP)
1007	A	GREYSON CHANCE Hold On Till The Night	29	The act's single,	194	182 14		SOE MARLEY AND THE WAILERS Legend The Best Of Bob Marley And The Western
5 82	H	TANCA PROPERTY OF A STATE AND ADDRESS OF THE STATE AND A STATE OF THE STATE AND ADDRESS OF THE STATE ADDR	1	"Colours," is rising	1000	174 16		TECH NONE ALTE AT TO
6 82	ш	WHOTE ET THE THE THE THE THE THE THE THE TH		up the Alternative Sally, climbing 22-20		192 -		HANK WILLIAMS JR. Desented 1915, Wol. 1
	100	AR(HIATING #7), MYTC \$19527 A6 (12 56)		this week, while its			10	C088 (3011 (6.8))
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	149	MICHAEL GRIMM Michael Grimm	13	"Celours" was also	0	er-cem	18	CHICAGO AND CONTROL COMPANIES CARE AND ADDRESS OF SELECTION ADDRESS OF SELECTION AND ADDRESS OF SELECTION AND ADDRESS OF SELECTION AND ADDRESS OF SELECTION ADDRESS OF SELEC
H		LINDSEY BUCKINGHAM Seeds Ws. Sow	1	promoted as illunes' free single last	180	92 10	1	SOUNDYRACK Give The 3D Concert Movie BOX CRATISTS ALX TO SERVICE COUNTY AND COLLINSIA \$4365 STORY MINIST, 174 SR.
48	12	TYLER, THE CREATOR Goblin		free single last week.	200	113 15	124	RASCAL FLATTS Greatest Hits Volume 1
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SOCIAL/STREAMING Billoward



escep aruse Porter Monetson exprones on Unicharted, re-tering at an eye-popping No. 4 thanks to the debut of his Mirv EP on Sept. 15 on Boatport and SoundKloud. On the





the last week in the leadup to the release of her new album, Unbroker, on Sept. 20. In turn, she rises 36-29 on the Social 50



()	Y	OUTUBE YOU TUBE
-5	10	-	TITLE The most popular eargs on YouTube
闕	35	20	
1	-1	8	SOMEONE LIKE YOU ABOUT 23, COLUMB AS
2	10	2	WISH YOU WERE HERE
3	3	6	PARTY ROCK ANTHEM LINES FEET LAMEN BENEFT & BOOMSOOD PRINTY ROCK, WALL LAME CHESTIFIED, BETTERSOOD
4	2	Til.	CURER GACC
8	5	Ř	BAIN OVER ME
6	4	-	PETROL PETERONE MARC ANTHONY JAR. 306.PGLD GROUNDS: 27CA) DANZA KUDURO DON OMAN A LECTURO JARRES DREAMADO MARCHET STRENGERSAL MARCH. LETTURO
	3		DON OWAR & LOCINED PLANS ORFARAD MACHETE UNIVERSAL MUSIC LATRICE CHEERS (DRINK TO THAT) ROWARD STRONG JAMISTANS
7	9	3	ROLLING IN THE DEEP
6	8	9	HOW TO LOVE
9	8	18	
10	9	6	LAST FRIDAY NIGHT (T.G.I.F.) EATY PORTY (CAPITOL)
11	12	H	ON THE FLOOR ASSISTED LOVE PERTURNING PITEULL (SE, AUG/10, MIS)
12	13	8	GIVE ME EVERYTHING PITEUL FEATURES HE FO AFROMOS & MAYER HAR 305/7010 GROUNDS/ARCA)
13	11	6	THE LAZY SONG
14	15	5	BABY
18	19	2	BABY ANTH BETT FAMILIES LEDANS (SCHOOL BOYNAMOSD BRAURIS, ABOYO, M SET FIRE TO THE RAIN ANGLE CLUSTONIAN
-			ANCE IN COMMISSION OF THE PERSON OF THE PERS
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Y	1	5	ONGS TITUSIC
	25	NA COL	TITLE The week 5 top streamed springs on MySpace Music
ES.	-	-	ARTIST ISSURES, SARRES
1	1	8	SOMEONE LIKE YOU ANGLE (NL. (CLUMEN)
2	2	3	MOVES LIKE JAGGER MARDON 5 HERTURING CHRISTING ABULERA (ALM. OCTORE: INTERSCOPE)
3	3	4	HOW TO LOVE LR WATEL TOURS MONEY CASH MONEY CREVE REPUBLICS
4	4	10	PARTY ROCK ANTHEM LINE FOR THE STATE OF THE PARTY ROCK WILL LINE CHRYSTELL OF THE STATE OF THE PARTY ROCK WILL LINE CHRYSTELL OF THE PARTY ROCK WI
8	5	12	SUPER BASS
6	6	15	ROLLING IN THE DEEP
7	î	â	
	10	4	LADY BASA (STREAMLINE NORLIVE INTERSCOPE) CHEERS (DRINK TO THAT) ANNAMA (STREET JAMASSINS)
-	9		MOTIVATION
-	-	1	MOTIVATION RELET ROWLING FLEE LIE WANTE (DESVERSAL MOTOWN/UNIVERSAL REPUBLIC) GOOD LIFE
10	7	18	GOOD LIFE OHINFING IN MISS ENVIRONMENT OF THE MODILE MODEL OF THE MODILE
11	11	34	IF I DIE YOUNG THE MAD PERRY INDIVIDUO NASHYKULE
12	13	16	I'M ON ONE IS SHEET THE SHEET AND ARREST HE THE SECTIVE OF INDEED AND ADDRESS OF THE SECTION OF
13	12	14	GIVE ME EVERYTHING PITING HE SETURING HE TO APPLICACE A MATER (MR. 265/FOLD GROUNDS(LECK)
14	14	11	I WANNA GO INDRY SPEAK (INS. FCA)
18	15	10	DIRT ROAD ANTHEM
-	`		ALICOL
0)	Ę	AHOO! ONGS
	4	~	
HEEK MAN	3	WEEKS NA CHT	TITLE The week's most streamed songs on Yelroo' Million ATTIST I SEPTION (LABOLE)
1	1	1	GOOD LIFE
2	2	16	PARTY ROCK ANTHEM
=			LAST FRIDAY NIGHT (T.G.I.F.) SATY FINAY (CLITTICS)
3	3	1)	TONIGHT TONIGHT
4	5	4	NOT CHELLE MAE LINGINGA)
6	4	9	I WANNA GO BRITISH SEPERAS (JULIUS)
6	8	14	GIVE ME EVERYTHING PUBLIC FEBRURGE WE'TO AFROMOX & MAYER LIM. 205/POLD GROUNDS/L/RICA!
7	7	19:	ROLLING IN THE DEEP
8	8	9	SUPER BASS MICH MALD ITEMS MOREY-CASH MONEY-DAVERSAL REPORTS
9	9	4	MOVES LIKE JAGGER
10	12	3	SOMEONE LIKE YOU
	15		MRIE INLOGIOMBIAI JUST CANT GET ENOUGH DIE RIACE EIED PLAS HIRTERISCOPE:
11			HOW TO LOVE
12	10	7	
13	13	14	THE EDGE OF GLORY LIGHT SAEA STREAM INC. NO ACTIVE HISTORY
14		3	IF I DIE YOUNG THE BAND PERMY ITEROBUC MASHWILLE OWNERSAL REPUBLIC)
		on the	BEST THING I NEVER HAD

AS A FMILIF AUTUMN was sectors course such as

15 - 5 BEST THING I NEVER HAD

Billboard LAUNCH PAD





dabut, spands its 27th week on Heatseakers Albums (No.10).

7th Heaven Ladytron Gravity The Seducer

Grouplove Never Truet A Happy Song Kevin Devine Between The Concrete & Ci

Mates Of State AWOLNATION Magalithic Symphon Grace Weber Hope & Heart Polar Bear Club Cleah Bette Gulf Pr

Kevin Devine Presen The Concrete & Cloud ates Of State

ST NORTH CENTRAL Mason Jennings

SCARY MONSTERS AND NICE SPRITES

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et.		THE REAL PROPERTY.	20	100	TITLE PRODUCER (SONGARCER)	Artist (MPNS) / PROMOTON LABOR	CONT	7
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9	0	75	64			cki Minai Fealuring Bhanne		ı
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a's	80	54	51		BAIN OVER ME PIE	out Festuring Marc Anthony		
6.	01		73		SKYSCRAPER	Demi Lovato		
Y th	0		71		JUST FISHIN	B routerco	ŧ.	ı
1	×	78	87		NOT OVER YOU	Gevin DeGraw		ľ
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tat	0	95			ALL YOUR LIFE	The Band Perry		
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be	0	Ŀ	CW		FLEGGL L ANLAY (3 MAL / SMGL(TON)	David Nati		

YOU DON'T KNOW HER LIKE I DO BENNETT'S BOW ONE FOR THE AGES

COST OF LIVIN



At 85 years and two months, Tony Bennett becomes the oldest living artist to grace the Billboard Hot 100, as "Body and Soul," with the late Army Winehouse, hows at No. 87 (25,000 downloads, according to Nielsen SoundScan). Bennett passes George Burns 084 years and two months), whose "I Wish I Was Eighteen Again" wrapped its chart run in 1980. Bennett had been absent from the Hot 100 since the week of Nov. 25, 1967—a span of 43 years, 10 months and one week, it's the list's longest highus among solo artists and second among all acts only to the Chipmunks (45 years, one week). "Body" previews Bennett's Duets II (see Over The Counter, page 33). —Gary Trust

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HOT 100 Billboard

44 11 CRAZY GIRL

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20	18	22	MOTIVATION CLY RANGE IL WAS CHURCH RECONCAUGGE TO	an.	0	44	11	CRAZY GIRL ELI YOUNG BAND (REPORCE MADRICLE)	
21	18	34	IF I DIE YOUNG	_	0	48	5	NOTHING THE SCREET PROMOMERS (PRO)	Т
3	25	12	TAKE A BACK ROAD	_	0	41	5	BAGGAGE CLAIM IMBRIGA LEMBERT (TO A DASSAVELE)	_
Š	29		HEADLINES	-	48	47		PRETTY OIRLS	
24	22	10	THE EDGE OF GLORY		0	63	3	NI "AS IN PARIS	
2	26	12	MADE IN AMERICA	_	ĕ	43		SPARKS FLY	-
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U	-	13	MARCON SPEE CHROSIN ROBLES ASSOCIATIONS	ų.	28	22	16	BREWELDMANK - INCREAS	ı
2	2	8	SOMEONE LIKE YOU ARE HE COLUMNIA	•	0	30	50	JUST A KISS LARY ANTIBILIUM (CLPYTCK HASWYLLE)	H
0	3	18	PUMPED UP KICKS POSTOR THE PROPER ISTAN INDICOLLARIAN		28	0	2	MR. KNOW IT ALL MILLY CLANKSON (\$7.9 (CA)	2
ā	6	10	STEREO HEARTS	94	0	42	7	MR. SAXOBEAT	
5	4	25	PARTY ROCK ANTHEM		30	25	15	REMIND ME	
ā		1	PARADISE COUNTY CAPTOL		31	28	24	DIRT ROAD ANTHEM	2
ă	7	10	YOU MAKE ME FEEL		32	27	15	BAREFOOT BLUE JEAN NIGHT	
		5	YOU AND I		33	22	9	OTIS	7
0	Ċ	7	CHEERS (DRINK TO THAT)		0	97	13	TAKE A BACK ROAD	H
0	10	45	WITHOUT YOU		3	18	100	PRETTY GIRLS	a
-			LIGHTERS	-	9	33		NOTHING	
11	12	54	SUPER BASS	5	9	45	4	THE SCRIPT PHONOSERIC (FRC)	Я
12	11	20	MOR MINU YORK MONYCHICK MONYCHINGTON ROPARCO	-	0	43	17	BLIYDURE BARE ITTPUSHC MASHYULES	•
13	10	17	HOW TO LOVE IS SIME YOUR WHEN COS MOST UNDER FRUIT.	а.	0	23	9	TAKE OVER CONTROL MINUSCHEE (NA SMORE (1995))	
D	23	5	IN THE DARK MY (NOT POPULANTISM, REPUBLIC)	1	0	58	5	MARVIN & CHARDONNAY SCHOOL OF ME I BEET MONTH TO MAKE	
3	33	3	SEXY AND I KNOW IT LIMAS ANTO TOO JABLE HEAD PROTECTION		40	60	11	BETTER WITH THE LIGHTS OFF	
Ö	15	21	TONIGHT TONIGHT		41	35	13	LOVE YOU LIKE A LOVE SONO	
ŏ	20	23	GOOD LIFE MEMPHRUS (MOSLEX SKEEPS)		42	28	10	SKYSCRAPER DEM LOWED (HCL) YRODD)	1
7	34	8	IT GIRL MAD COMMAND INCLUDES PRINCED WARRINGS BROSS		0	51	17	TM ON ONE	
3	26	10	OOD GAVE ME YOU MADE THE MADE THE THE THE THE THE THE THE THE THE TH		44	46	23	MOTIVATION	ı
20	14	25	GIVE ME EVERYTHING	=	45	46	15	YOU AND TROUBA	
11		49	IF I DIE YOUNG	n	40	17	2	MIRROR	Ę.
	18		ROLLING IN THE DEEP		47	40	7	SET FIRE TO THE RAIN	
22	15	26	HEADLINES	-	-		1	POLICE DOG BLUES	ď
٤	23	8	SHE WILL		48	31	. 5	THE EDGE OF OLORY	H
24	24	5	IT MANERAL AND ADDITION OF THE LAST CONTRACTOR CAN'T		40	44	10	BLUNT BLOWN	
28	21	17	LAST FRIDAY NIGHT (T.G.I.F.)	ж.	50	36	3	I MANE TO A COMMENT OF THE PARTY OF THE PART	ж

題	36	報	ANTIST (AMPRIAT, PROMOTION CAMEL)
1	3	14	LIGHTERS SHE MAN SHAME SHOW STREET
2	2	24	SUPER BASS MORROW YOULAND COSH DEPUMERS A TOURCE
3	1		HOW TO LOVE LE MINE POLICIONE CON MERCHANICAL REVISION
4	4		GIVE ME EVERYTHINO PRINCIPLE BY AN ARROW SHAPE AND THE STATE OF T
101	7		HEADLINES DIMEYON MACCONTOCOMORA REALD
	1		SHE WILL II MINE FOR THE POST SOCIODISMON, SPALE
7	8	93	OTIS ALL MAN MOTHER PERMISSION FOLK-POLYPOLDE ANGLING
0	17		MARVIN & CHARDONNAY SE SEA FOR SHIPE MEDIA PROCESS DIRECTOR JANSONS
0	18.	18	BETTER WITH THE LIGHTS OFF
10	13		FM ON ONE LIMITED THE STATE OF
11	11		MOTIVATION BLD NOLMERAL IS NOT CONTROL SETTING AND ALL
12	5		MIRROR LI MY RE PRIESE VICTORION CONTROL TORIO
13	2	E.	BLUNT BLOWIN LL MINE PLACTICM FOLISH MORE MARKED.
14	18	2	MARVINS ROOM OME-ORGANICATION TO STREET
(0)	21	4	NI**AS IN PARIS

THE REAL PROPERTY.

2 89 YOU RAISE ME UP HALLELUJAH
Ing CAMPAN (Delta) (CCC)

TIME TO SAY OCODBYE
SWA SHOTTEN E ROSA (CCC) TO TO WHERE YOU ARE SOME BOOK OF THE PROPERTY OF THE PROPERTY

B B DEBUSSY: CLAIR DE LUNE AMAZING GRACE 10 12 SOMEWHERE
10 13 SOMEWHERE
11 5 SOMEWHERE
10 12 TERMOONLIGHT SOMEWHERE
11 15 TERMOONLIGHT SOMEWHERE
12 TERMOONLIGHT SOMEWHERE
13 TERMOONLIGHT SOMEWHERE
14 TERMOONLIGHT SOMEWHERE
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16 TERMOONLIGHT SOMEWHERE
17 TERMOONLIGHT
18 TERMOO

14 8 60 PACHELBEL CANON IN D MAJOR UN AMORE COST GRANDE







SE SE TITLE

30 88 DIMELO SO SO CONGA MADERY 0 6 86 HIPS DON'T LIE SMANUTES WOLF SMA 10 7 20 TABOO 13 & 25 VEN CONMIGO 11 46 BON, BON

1 2 57 DANZA KUDURO

2 1 9 PROMISE source paint speed spring source carries source paint speed spring source carries and source carries source carr

A 48 RABIOSA
SAMON PO CONTROL LITTO

ANNO YOU WANT ME (CALLE OCHO)

	4	3	60	NOSODY GREATER
١	6	4	80	I GIVE MYSELF AWAY
1	0	8	80	OOH AHH DRITS FEAT TORYANC (SOFER)
	7	-	×	THE WHOLE TRUTH EN TRUTH FIRST MATERIALS (220/0057)
1	O		×	IMPOSSIBLE DE TRUTH FEET HOS (2201057)
Ì	0	ĸ	65	BACKGROUND LIGHT PART CARE (REACH)
	10	4	×	IN THE MIDDLE MAKE CAMPER STORE RESERVED
١	11	14	2	BE STILL YOUARDA AGAINS (N.MOOSE)
	12	7	84	THE BEST IN ME
l	13	14	8	WONT GO BACK
	14	13	80	NEVER WOULD HAVE MADE IT

15 12 35 WELL DONE

OCT POP/AD III T/DACK Billboard

1

AINSTREAM TITLE MOVES LIKE JAGGER LIGHTERS HAD METTERVE FAM BROKE MARS SHAPE WITERSCOPE I WANNA GO LAST FRIDAY NIGHT (T.G.I.F.) SUPER BASS PARTY ROCK ANTHEM PUMPED UP KICKS STEREO HEARTS GIVE ME EVERYTHING YOU MAKE ME FEEL CHEERS (DRINK TO THAT) GOOD LIFE OMERCIAL MOSLEYWIERSON, COLUMNIA MOSLE (ALCOLUMNIA) TONIGHT TONIGHT

IN THE DARK HOW TO LOVE WITHOUT YOU NOTHING IF I DIE YOUNG THE EDGE OF GLORY

MR. SAXOBEAT MOTIVATION TAKE OVER CONTROL

KEEP YOUR HEAD UP MR. KNOW IT ALL SEXY AND I KNOW IT BETTER WITH THE LIGHTS OFF

THIS CITY NCE STUMP FEAT LUPE PASCO (SELAND/SUMS) FASTER LOVE YOU LIKE A LOVE SONG BLEAM SCHIZE THE SCHIEF COME SKYSCRAPER

NO SLEEP

35 3 SAVE THE WORLD NOT OVER YOU DEDICATION TO MY EX (MISS THAT) 32 18 WHERE THEM GIRLS AT

As it spends a third week atop the Billboard Hot 100, Maroon 5's "Hoves Like Japper," featuring Christina Appliera, likewise rules oves Like Jag stream log 40 (3-1).

The song marks the band's third No. 1 on the latter tally, fello "This Lave" and "She Will De Laved" in 2004. Againers scores her fifth lader on the list and first since "Beauthla!" in 2003. A week after her former "Mickey House Chib" co-star Britney Spears expanded her on of topping the chart to a record 12 years, seven months and four tays, courtesy of "5 Wanna Go" (down 1-5 this week), Aquillera runs her No. 1 span to 12 years and three weeks. She first reigned with "Gegie in a Bettle" the week of Sept. 11, 1999.

49. Hot Chelle Rae ends 2-1 with right Tonight." ws the song's 255 OR stream Top 40. ere it reached



L	U	LIZKO	Ļ	
ų,	Ą	DULT ONTEMPORARY	1	
ASI PRES	M Cart	TITLE AMIST (MOMOTION LABEL)	10	ART
1	28	ROLLING IN THE DEEP	0	
2	34	F**KIN' PERFECT	ŏ	
į,	15	DON'T YOU WANNA STAY	3	
3	50	JUST THE WAY YOU ARE	0	
	17	IF I DIE YOUNG	×	
	38	FIREWORK	ŏ	
â		EOD THE EIRST TIME	M	
7	26	DE SCRET (PHONOLONG SPA.) SECRETS	U	
8	39	THE FORE OF GLORY	8	1
9	14	GOOD LIFE	9	
11	13	JUST A KISS	10	
13	5	LAST ANTERELLOM (CAPITOL MASHVILLE/CAPITOL)	0	1
12	17	KEEP YOUR HEAD UP	0	1
14	4	CUITED SOMEONE LIKE YOU	1	1
19	15	THE LAZY SONG	0	1
16	12	SAVE ME, SAN FRANCISCO	15	2
21	10	LONG WAY TO GO	16	1
20	7	THE LAST GOODBYE	17	2
24	18	NEVER GONNA LEAVE THIS BED	16	1
17	8	LAST FRIDAY NIGHT (T.G.I.F.)	19	1
22	7	TONIGHT TONIGHT	0	2
28	4	ANYTHING IS POSSIBLE	21	,
23	2	MR. KNOW IT ALL	0	F
23	9	EVERY TEARDROP IS A WATERFALL	23	Ī
	ew	LET THE RAIN MARGO RET (CHISANICA)	0	2
		FOR WHAT IT'S WORTH	25	2
٦		HTTPE MOSS ALPRICE)		-
	-		12	2
٥	A	DULT TOP 40	3	2
			29	2
ALC: N	N Dri	TITLE ARTIST (MAPPING / PROMOTION LANGL)	•	3
2	15	TONIGHT TONIGHT	31	2
3	11	MOVES LIKE JAGGER MAKON STEE CHRETINA NEURENA (NEMOCTONE INTERSCOPE)	32	3
1	16	LAST FRIDAY NIGHT (T.G.LF.)		
4	27	GOOD LIFE DIEREPOBLIC IMOSLEWINERSCOPE)	33	3
	0	SOMEONE LIKE YOU	34	3
3	15	IF I DIE YOUNG	9	3
		THE BAND PLOTO AN AUGUST IN ASSAULT ELEVANDERS ALL REPUBLIC)	30	3

1728	LAST WITE	Dis Det	TITLE ARTIST (MIPPINT / PROMOTION LABOL)
)	2	15	TONIGHT TONIGHT
9	3	11	MOVES LIKE JAGGER MAKON S FLAT OWNETHA AGUILETA HAM OCTONE INTERSCOPE)
3	1	14	LAST FRIDAY NIGHT (T.G.LF.)
6	4	27	GOOD LIFE OMERGEFUBLIC (MOSLEY/MYTERSCOPE)
3		0	SOMEONE LIKE YOU

7 13 PUMPED UP KICKS EVERY TEARDROP IS A WATERFALL

THE EDGE OF GLORY MR. KNOW IT ALL 20 2

BRIGHTER THAN THE SUN 11 18 FASTER

13 10 ARMS YOU AND I NOT OVER YOU PARTY ROCK ANTHEM 18 13 ALL THAT YOU ARE

JUST A KISS 22 12 LOUD MUSIC 21 21 14 GIVE ME EVERYTHING

24 18 HEY MAMA 25 9 I WANNA GO

THE ADVENTURES OF RAIN DANCE MAGGIE 27 9 HEAVEN

hopping 19 of the top 22 s on Bock Albums (see leard biz/charts) are lets, including Anthrax's Worship Music at No. 5. Arriving with 28,000 units, according to rank (No. 12) since Sound of White Mose (No. 3, 1993).

ROCK SONGS

6			
	Unit.	WEEKS ON CHI	TITLE ARTHY INSPRINT - PROMOTION LABELS
)	2	16	WALK 100 DENTERS (NOSWELL NEW)
Ì	1	10	THE AGVENTURES OF RAIN GANCE
	3	36	PUMPED UP KICKS
į	5	8	THE SOUND OF WINTER

4 10 NOT AGAIN UP ALL NIGHT TONIGHT

COUNTRY SONG LOWLIFE THEORY OF A OF 10 ROLL AWAY YOUR STONE

MAKE IT STOP (SEPTEMBER'S CHILDREN) 13 26 SAIL BLOW ME AWAY

LIES OF THE BEAUTIFUL PEOPLE SHAKE ME DOWN WHAT YOU WANT

SO FAR AWAY IRRESISTIBLE FORCE EVERY TEARDROP IS A WATERFALL

GALLES PARADISE PROMISES, PROMISES

UNDER AND OVER IT 1 16 LOST IN MY MIND SOMEONE LIKE YOU

HELENA BEAT SUNSET IN JULY COLIGH SYRIE

GET UPI MONSTER YOU MADE PLELED BY RAMERISON THE LAST TIME

NO MATTER WHA IT'S NOT ME IT'S YOU EVERY TIME YOU GO

WHAT THE WATER GAVE MI FLORENCE + THE MINCHINE CANDERSAL REP RUMOUR HAS IT DARK HORSES

THIS IS GONNA HURT LONG TIME

STAY YOUNG, GO DANCING BIG FOOT COLOURS 60 2

THE CHILLS IF I HAD A GUN 47 8 JUNK OF THE HEART (HAPPY)

THAT FIRE HEY MAMA

ACTIVE ROCK THE SE SE TITLE 2 10 NOT AGAIN 1 15 WALK THE AGVENTURES OF RAIN GANCE MAGGI BLOW ME AWAY

7 8 UNDER AND OVER IT THE LAST TIME 5 19 LOWLIFE THE SOUND OF WINTER MONSTER YOU MADE IT'S NOT ME IT'S YOU WHAT YOU WANT 13 28 COUNTRY SONG 12 26 NO MATTER WHAT

THIS IS GONNA HURT 21 11 THAT FIRE 19 10 EVERY TIME YOU GO A WARRIOR'S CALL GET THROUGH THIS MAKE IT STOP (SEPTEMBER'S CHILDREN IRRESISTIBLE FORCE THE COLLAPSE 28 8 BLAME IT ON THE BOOM BOOM 31 7 UNDONE

HERITAGE ROCK

1 10 DE AD LOWLIFE 2 10 5 10 NOT AGAIN

S 3 30 LIES OF THE BEAUTIFUL PEOPLE 9 26 COUNTRY SONG 8 11 GHOST OF DAYS GONE BY 7 22 8 24 SO FAR AWAY NEVER LOOKIN' BACK BIG FOOT 10 7

THE SOUND OF WINTER 14 19 SICK EVERY TIME YOU GO 1 000HS DOWN BLOW ME AWAY 14 12 12-WHAT YOU WANT MONSTER YOU MADE KILLING ME INSIDE 10 18 15

NO MATTER WHAT 19 21 10 UNDER AND OVER IT 21 23 6 BLAME IT ON THE BOOM BOO CHARLE SHELL TER 22 25 10 25 10 PRISOLE OF MUSE AFFECT IN THE SECOND AFFECT I 24 24 16 FALLEN BITCH CAME BACK

HOT COUNTRY SONGS

100	1770	2 WIEEL	WEEKS THE STATE OF	TITLE MARKETER (SONGMORTER)	Artist MPRIT & NUMBER / PROMOTION LISTS	CENT POSTERON
0	2	3	22	TAKE A BACK ROAD	Rodney Alkins @ core	1
0	3	5		MADE IN AMERICA TABLES IN COLOR OF MEETERS	Toby Keith © SHOW DOS-CHIVERSAS.	2
0	4	4		YOU AND TEOUILA	Kenny Chesney Festuring Grace Potter	3,
4		1		BAREFOOT BLUE JEAN NIGHT	Jeke Owen 6 FCA	1
0	5	8		LONG HOT SUMMER	Keith Urban	8
0	8	9		HERE FOR A GOOD TIME	George Streit	6
7	7	8		JUST FISHIN'	Trace Adkins o show pog-invension	7
0	9	10	11	CALLEST GOD GAVE ME YOU	Blake Shelton	8
9	6	2	Rin	REMIND ME TROSERS OF PAISLEYS DUROUS X LOVELASSE	Bred Peisley Duet With Carrie Underwood	1
10	10	11		CRAZY GIRL	Eli Young Bend @ Athunic reserve, (18
0	12	13	7	BAGGAGE CLAIM	Mirende Lambert	11
12	11	12		LOYE DONE GONE	Billy Currington	11
0	13	14		SPARKS FLY	Teylor Swift	13
0	15	16		COUNTRY MUST BE COUNTRY WI		14
6	14	15	H	I GOT YOU NY IS THOUPSON IN THOMPSON I SELLERS PUBLICAS	Thompson Squere	14
0	18	21		WE OWNED THE NIGHT PROTECTION ANTERSCOOL OF REALEST	Lady Antebellum	18
0	17	20	K	EASY F	tascal Flette Featuring Netasha Bedingfield	17
6	16	17		ONE MORE DRINKIN' SONG	Jerrod Niemann	15
0	18	19		LOVE DON'T RUN	Steve Holy	19
6	20	23		LET IT RAIN	David Nell	20
0	21	22	H	I GOT NOTHIN	Berius Rucker	21
3	22	24		COST OF LIYIN'	& CAPITOL MASHVILLE Ronnie Dunn	27
36	24	29		TATTOOS ON THIS TOWN	g ARSTA MISHVILLE Jeson Aldeen	23
36	22	25		FISH	@ shorts tow Craig Campbell	23
36	25	28		ALL YOUR LIFE	e tisses ectives The Band Perry	25
-	20	20	ш	NUMBERAL IN HEMPSOTEN CHERROSTEN	■ MERODI E MESHVILLE	14

	Lead single and title
	track from the
	artist's fourth
	studio set (due Oct.
	4) becomes his
	sixth No. 1 and his
	first in more than
	two years. He
ì	logged four straight
Į	leaders In 2006-08,
	and most recently
	led for two weeks
	with "It's America"
	in May 2000



is on Billboard biz.

with a shorter digest on page 39

GLEN CAMPBELL

SOUNDTRACK

ASS PTES	MITTERS DE	METERS	TITLE PAGOSER (SONERVITER)	Artis
26	28	5	DRINK IN MY HAND	Eric Churc
27	27		TAKE IT OFF E CANNON IS DIRECTOR A DOTLEY'S LIBRELAGED	Joe Nichol B SHOW DOD UNITY FOR
28	30		STORM WARNING	Hunter Heye
29	31		LONG WAY TO GO	Alen Jackso Acres NSWILL
31	33	õ	AMEN UHWENT IS BLACK BELANDONG ERANTEG DERVER	Edens Edg e no uspes
33	40		KEEP ME IN MIND * 515 GR. / 2 MOWN IZ STOWN W DURNETTE H COMAN	Zac Brown Ben e southern capuscant antic exists a riche
33	32	[0]	TOUGH FEITOSE(LL WOOTER (L SATCHER)	Kelije Pickle ® 1324
32	34		BAIT A HOOK J STOVER IN ANNS J MODRE J S STOWER	Juetin Moor
34	36	n	MY HEART CAN'T TELL YOU NO	Sare Even
33	39		I'M GONNA LOYE YOU THROUGH IT	Martine McBrid
35	35	3	DIDN'T I	James Weele
40	44		I DON'T WANT THIS NIGHT TO END	Euke Brye @ capita sussea
37	38	1	LET'S GET TOGETHER	Phii Yassi @ rootronk
43	48		YOU JSTROUGHE VOCREEL LARGE	Chris Your
41	41	10	LIKE MY MOTHER DOES	Lauren Afeir
42	42		WHERE I COME FROM	Montgomery Gent
44	47	3	HUNT YOU DOWN U MINISHED COOK IN COLUE A PUTH	JT Hodge (ENFORCE & SHOW DOG UNIVERS
47	54		THE TROUBLE WITH GIRLS	Scotty McCreen or thinterscore uprocen
45	46		WHERE COUNTRY GROWS	Ashton Shepher
48	49		THIS OLE BOY PO DOMELL IS HAVE APPO DAVIDS ON RIAKINS.)	Craig Morga
49	58		GOT MY COUNTRY ON	Chris Cag
51	52		IT AIN'T GOTTA BE LOYE II GALL MORE HE ELDMEDGE IS DAMEL WI SAFTLES	Brett Eldredg
50	51		MY NAME IS MONEY	Some Leig

LET'S DON'T CALL IT A NIGHT

TOP COUNTRY ALBUMS



è	18		TRACE ADKINS SHORT FOR MINISTER A CHISSIA IS SEE Proud To Be Here		į
5	28		BILLY CURRINGTON Enjoy Yourself		
	w		STEVE HOLY Love Don't Run		2
)	26		BLAKE SHELTON, peded: The Best Of Blake Shell	DI	1
3	22		SUNNY SWEENEY SPIRE WORLD COMMISSION APPLICATIONS Concrete		ľ
۰	-		HANK 3 Short To A Ghost Gutter Town		1
3	29		RONNIE DUNN ARSTA NASHVELS ASTROJEMNI (1) 000 Ronnie Dunn		
3	32		SARA EVANS FCA 6965 SWA 115 881 Stronger		ì
8	31	ū	TIM MCGRAW CURE 1970 116 95 Number One Hits)
ı	30		LAUREN ALAMA DIRECTION ALAMA Announ too Sesson 10 Highlights Lauren Asins		ı
¢	34	10	BILLY CURRINGTON Icon: Billy Currington		8
)	27		JEFF BRIDGES NAME (14911 BLUE NOTE (18 98) Jeff Bridges		į
2	35	D	DARIUS RUCKER Charleston, SC 1966	•	
r	40		JOSH TURNER MCA NEGOTILE O'STAR OME (7 OF BOOK) Josh Turner		2
5	33	(4)	SUGARLAND Upperson and the supperson of	ı	
3	41		AARON LEWIS STREET, STAR COD (1991) (7 50) Town Line (EP)		ì
9	45	89	ALAN JACKSON ARRIVA (1 1961 SW) (11 50) 34 Number Ones	•	
3	39		ZAC BROWN BAND Pase The Jar: Live	•	
١	17	57	KEITH URBAN Get Closer	۹	

ALISON KRALISS A TINON STATION

Jurion Joseph & The Hung Ave.

Every Chance I Get

JERROD NIEMANN

Ghost On The Canves

BUEGRASS ALBUMS To Arriss Ar

THE GRASCALS THREE ON THE PROPERTY OF THE PROPERTY OF THE PUBLICATION OF THE PUBLICATION

'HEAVEN' RETURNS



Country rocker Brantley Gilbert encores at No. 2 on Top Country Albums with his second studio album, Halfway to Heaven, which re-enters with \$1,000 copies, according to Nielsen SoundScan. Along with rookie album Modern Day

Prodigal Son (2009), Gilbert's Heaven was first released by the indie Average Joe's. It peaked where it bowed at No. 19 in April 2010 (5,000 copies), before being picked up by Big Machine sister label Valory. Current single "Country Must Be Country Wide" ranks at No. 14 on Hot Country Songs. — Wade Jesson.

Annetical States of Highlights: State McDrawy

ADULT R&B

23 SO IN LOVE
15 LIFE OF THE PARTY
CHARLE WISSON IN MOSCONI
27 IF IT'S LOVE
28 IN 1991 PARTY

PIECES OF ME

8 21 RADIO MESSAGE

MOTIVATION 10 9 15

FOOL FOR YOU

STAY TOGETHER

21 18 20 NOBODY GREATER VALUE OF STATE OF STATE

SO GONE (WHAT MY MIND SAYS)

LATE NIGHTS & EARLY MORNING

4 20 YES

14 16 5

10 18 12

0

2

R&B/HIP-HOP Billoward



featured vocalist on Far"East Movement's chart-topping "Like a 66," claims her third top 10 on the Rhythmic chart, but first as a lead act, with "In the Dark" (TI-10). Dev "Rackseat." which hit No. 5 in April

YELAWOLF

50 55 24 TEDDY PENDERGRASS



1 1 15 BEST THING I NEVER HAD HE CAPPE WEST FREE CTS MESSING PICK A FELL/FREE INCOMEST JANGARD 16 HOW TO LOVE 8 10 MARVIN & CHARDON 6 3 16 I'M ON ONE 9 5 SHE WILL 7 12 MARVINS ROOM 10 11 11 THAT WAY 10 11 11 UNLE PERF STREAM & F 14 13 15 SUPER GASS

15 33 SURE THING 28 J SON HAND DOWN SHOWN OF THE REST 17 20 UNUSUAL THEY SOURCE FEAT CHARZ ISCHILDOCKLATILANTIC

20 19 MAN DOWN 25 COPY, PASTE 27 8 WORK OUT 23 9 BOO THANG

28 29 1 LATE NIGHTS & EARLY MORNINGS 30 & DEDICATION TO MY EX (MISS THAT) 31 34 5 TOO EASY 32 11 SO FRESH

33 8 POT OF GOLD 36 SEW TONY MONTANA
FUTURE (SECOND 2-1)

TROUBLE
BUILDING SECOND 2-1) NEW 4 AM

39 35 18 ON MY LEVEL 40 NOW POSTULINA FEAT TOPS JOST A JAN CAME IS

BETWEEN THE BULLETS

TWIZTID'S LATEST 'CRYPTIC' HIT



Detroit rap duo Twiztid (Jamie Madrox and Monoxide Child) bow at No. 17 on Top Rap Albums (see billboard .biz/charts) with 3,000 copies sold (according to Nielsen SoundScan) of Cryptic Collection Vol. 4. The act has released 13 albums on Psychopathic Records, home to Insane Clown Posse, and Vol. 4 features guest spots from ICP's Violent J, as well as Boondox, ABK, Tech N9ne and Krizz Kaliko. Like Turtleneck at Chain by comedy troupe the Lonely

Island-which rises 20-16 following its performance on the Emmy Awards telecast-Twiztid's set only charts on Ton Ran Albums, and not the overall Ton R&R/Hin-Hon Albums tally. Ran sets that do not have an R&B or hip-hop sound aren't eligible for the latter chart.

RHYTHMIC

MEER	1100	TITLE ARTIST (IMPRINT) PROMOTION LABEL)
2	13	LIGHTERS NO METS DIE PER BEARD MANS CHICHETTRICO
ij	16	HOW TO LOVE LL WANG YOUNG MOMEYCASH MOMEYCANVERGAL REPUBLI
1	24	PARTY ROCK ANTHEM LIMITAR PROCESSION CHERRYTHEE WITERSCOPE
5	26	GIVE ME EVERYTHING
e	17	I'M ON ONE Is seen of 14 as a factor of the school of the second of the

6 5 22 SUPER BASS

7 15 BETTER WITH THE LIGHTS OFF CHEERS (DRINK TO THAT) 15 BEST THING I NEVER HAD 10 11 16 IN THE DARK 12 13 FAR AWAY

13 14 8 MARVIN & CHARDONNAY 10 14 8 MARVIN & CHARDONNAY
10 18 192 AND MARVIN A CHARDONNAY
114 10 16 LAST FRIDAY NIGHT (T.G.I.F.)
116 15 21 MOTIVATION
117 PROFESSIONAL

GOT 2 LUV U

I WANNA GO STEREO HEARTS 21 25 8 26 4 LAY IT ON ME 25 20 MARVINS ROOM

OUT OF MY HEAD 26 . 21 19 33 2 60 WITHOUT YOU YOU MAKE ME FEEL 20 28 WORK OUT

24 10 NO SLEEP MOVES LIKE JAGGER TAKE OVER CONTROL

NAMES HAVE THE TRANSPORT (VISINGS)

\$0. 35 C. R. R. SANCHERY

NAMES HAVE THE TRANSPORT OF THE PROPERTY O

NI**AS IN PARIS

25 22 12 HIMAHOLIC

RAP SONGS

23 11 BEST THING I NEVER HAD

1 1 16 21 I'M ON ONE HEADLINES MARVIN & CHARDONNAY SHE WILL 6 11 LIGHTERS 5 20 SUPER BASS

GIVE ME EVERYTHING PARTY ROCK ANTHEM MY LAST SIG STAIN PERT, CHRIS SROWN (S.O. G.D./DEF 7 26 ON NI**AS IN PARIS 13 4

OUT OF MY HEAD
LIFE HASON HAS THEY BOND CITY & ISTORATE
BETTER WITH THE LIGHTS OF WORK OUT FLY
GUCCI GUCCI
ENEATEMANN
IMA BOSS
HEEK MRLI FEAR BOS H 21 22 3 COPY, PASTE

22 24 2 GOT 2 LUV U SAM MAR FAIT AND SLEEP WE SOULIFE A SOUT OH MY 24 23 17 28 25 12 ON MY LEVEL -Karinah Santiago

Billboard R&B/HIP-HOP

4 AM

DRANK IN MY CUP

Alta Featuring Too Short @ #251#29# #1, ANTO Melania Floria

•	A	Н	0	T R&B/HIP-HOP SONGS	
25	25	WEEKS O	35	TITLE Artist	9
1	1	1	10	I'M ON ONE DJ Kholed Feeturing Drake, Rick Ross & Lil Weyne	
0	5	4	177	HOW TO LOVE LII Wayne	r
-	1	16		OTIS Jay Z Kenye West Feetuning Otis Redding	
6	,	7	拼	BEST THING I NEVER HAD Beyonds	ı
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7	3	2	27	JAM JORSEN RICO LOVE LEG SCHEFFER RICO LOVE O MORRIS O CAPTERS. 80 UNIVERSAL MOTORINAVERSAL REPUBLIC	Ļ
8	8	7		MARYIN & CHARDONNAY Big Seen Feeturing Kenye West & Roscoe Desh non-advisor is independent of Act of Manager 1 Library 6 & 5 d d o of 2 Am Co.M.) SHE WILL LI Weyne Featuring Drake	
•	11	51	0	T MINH IS 10 CARTER A GRAHAM T WILLIAMS) # YELFIG MONEY CASH MONEY UNIVERSAL REPUBLIC	
10	7	6		MARVINS ROOM Drake N SHERR IN SHERR I GRAHAM I GERZALES) © YOUNG MONEYCASH MONEY UNIVERSAL REPUBLIC	
11	10	8	34	SURE THING Miguel H PEREZ) © BLACK ICE BYSIOSH LINE RCA	
13	13	18		WET THE BED Chris Brown Feeturing Ludecris DIGG DIC MINTONNO BAXER X MICRALLA STREETER A MERRATT JL BEREAL C BROCES; © JIVE RCA	
13	12	37	15	THAT WAY Wele Featuring Jeremih & Rick Rose OF THAT WAY Wele Featuring Jeremih & Rick Rose OF THAT WAY Wele Featuring Jeremih & Rick Rose OF THAT WAY	
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0	15	20	F	MRS RIGHT Mindless Rehavior Featuring Diggs	
17	15	14	27	SHE AIN'T YOU Chis Brown	
16	19	18		THE SCHOOL IS MERONAL BAPTISTER BURNON A MICRAL J BOYD JETTES FOR LANGE AN ADDRESS. O IN LOVE JIII SCOTT FEBRUARING ARTHORY HARMSTON A WYDDEN J BUTTES DIE. RESE SCHOOL AND THE HARMSTON A WYDDEN J BUTTESD JR. RESE SCHOOL AND THE JAMEST JR. RESE SCHOOL AND TH	
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19		24	붠	LIFE OF THE PARTY ACE HOOD FEBRUARY CHOME (ONTO) WITH BESTORS WHICH WISON Charlie Wilson	
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21	17	15		KAME JOINE OF THIRRY DIA JOHNSON EDEATH PROTORS 48 YOUNG MONEY CASH MONEY UNIVERSAL REPUBLIC	ł
22	100	BERT		FOOL FOR YOU Cee Lo Green Feeturing Melanie Fione or Phillip Beiley 257(ASH) 57(ASH TOALAWAY) @ MAGULTURE RESTRICTION FOR	
23	22	21		SMILE Kirk Franklin Kranklaustickettu sharrus e tsuerice Geo 10 yo soulisopro centrocherity RCA George 10 you soulisopro centrocherity RCA George 10 you soulisopro centrocherity RCA George 10 yo soulisopro centrocherity RCA George 10 you soulisopro centrocherity RCA George 10 you soulisopro centrocherity RCA 10 you soulisopro centrocherity	
24	20	12		OUT OF MY HEAD Lupe Fissoo Featuring Trey Songz	
28	21	19	30	UNUSUAL Tray Songz Featuring Drake 1959 A NEW SONGZ FEATURING DRAK	
26	25	28		IF IT'S LOVE Kern Featuring Chrisotte Michele FINE NOTO: 1 OWERS M FUTHERFORD: € UNIVERSAL REPUBLIC **OFFICE OF THE OWERS METHERFORD: 1 OWERS M	
27	30	23	F	MAN DOWN SHAM OF THE JUCGARAUTS IS JOSEPH T THOMAS TITHOMAS S LIKINE) BY THE STANDARD STANDARD STANDARD STANDARD S LIKINES	ï
2	32	35		IMA BOSS Meek Mill Featuring Rick Ross	
ĕ	35	29	100	JACE, BEATS OF BRILLIAMS WASSERS HID J TUCKERS) O ONE GONAL LOVE YOU Jernaler Hadson HATESOVIE HAMBOOM JERNALES HAMB	
20	29	34		COPY, PASTE Diogy	
31	26	27	1		
6	34	23		RADIO MESSAGE R. Kelly	
-				REFELT IN SKELD) @ JAVERCE	
33	38	40	12	PARTY Beyonce Featuring Andre 3000 provide Anti-Model Revision Committee and Anti-Mills (TO FIND YOU) Monica Feeturing Rick Ross	
34	27	26			
36	37	52	4	JEROTEM IO TIMBALI JERROTERIK HISSINCH JORDAN C REHIO) ** YOUNG MOREY CAUH MOTEVI INVERSAL REFUBLIC	
36	33	36		LATE NIGHTS & EARLY MORNINGS Marsha Ambrosius ENAMESCO IN AMERICADA HARRISON: © JRCA	
37	31	31		PIECES OF ME Ledisi CHUCK HURMANY C KELLY (C KELLYC HARNON L YOUNG) @ VERVE FORECAST VERVE	
38	, 28	32	a	FAR AWAY JUST BLAZE HE AMERICANS SIGNAS, CODER & HOLLAND, E HOLLAND, JR. Marsha Ambrosius B. JECK B. JECK	
39	39	38	10	IN THE MOOD Johnny Gill	
40	36	30		OH MY DJ Drema Feeturing Fabolous, Roscoe Dash & Wiz Khalifa childha son it simula son it simulas cultimate and jackson ju jineson canasson & Amellians son	
41	43	43	ő	WORK OUT J. Cole J.	
40	57	62		STAY Tyrasa	
49	48	54		DEDICATION TO MY EX (MISS THAT) 5 MM- HOLDS ON DOL J. SMITH J. SIGNS A BURMAN 6 YOUR-DUDGEN A WITESCOPE 6 YOUR-DUDGEN A WITESCOPE 6 YOUR-DUDGEN A WITESCOPE 7 TO SMITH STORY AND SMITH J. SMITH J. SMITH SMIT	
-	40	43	뺽		
	47	45	텛	BIA MORSAN IN SERGE CILACHIA HARRIS FIGISION BINDOSEC BRIDDES: @ VOLTION RECORDS CARTOL AND OF THE LICHTS Kenne West	
40			텛		
2	50	70		SO GONE (WHAT MY MIND SAYS) JIN BOOK FEBRUARY MEMORIAN DESCRIPTION OF SUBSTANCES AND MINDS AND MEMORIA WAS KNIP ROWSEN FOR THE MEMORIAN WAS AND MEMORIAN WAS AN	
47	53	69	빏		
40	58	56		WILL A FOOL IN MILITIAN W.J. BYRD R HILL UR.)	ø
49	45	39		DRIMMA BOY () JONES / L JOHNSONG ANNITMENT CONCLSON) (1057 BRICK SQUADIASYLIMINAMENT BROS	ij
80	41	37		LOOK AT ME NOW Chris Brown Featuring Lil Wayne & Busta Rhymas DRID RROUDLINES SONDLICK BROWN BLOWN O CARTEL 1995 N MYBELT MATTER VALLE WALL. M. R. R. C.	
51	52	80		SURVIVE Mery Mory S HADDON W CAMPBELL IS HADDON A ELLISTED RAY'A SLEDGE C JOHNSON	
62	55	87		TROUBLE Bei Maejor Featuring J. Cole ser MALON is check a COLD A JOSEPH	
13	51	59	70	BOO THANG SHAW OF THE EUGSTAMUTS OF SHIMONES A ROSS) Verse Simmonds Feeturing Kelly Rowland © BEZESTON KONLINE © BEZESTON KONLINE	



in 2011 or Non Hitle in leading ninth of the year and Warne's unner tier. The notiv than five too life



5

the chart and an allium out off enters at a new peak and new audience high (10 million Impressions a radio nesh by Atlantic Records

allows Mr. Mice 6uy?, due Oct. 25. 91 85 78

chart rince her 2007 Patti LaBelle's Segins" and her first listing as a lead act since 2005 when Over You" peaked

at No. 57

91 - 5

NOVACANE SPEND IT DANCE (ASS) SWIM GOOD UP ROLLING IN THE DEEP LIGHTERS MAKE YOU SAY OOH MOVIN' DOWN THE LINE IF YOU WANT TO COUNTDOWN PICTURE PERFECT

MR. NICE WATCH LONG HEELS RED BOTTOMS HIMAHOLIC WOR IT AINT OVER TIL IT'S OVER

TAKE ME AWAY TILL I'M GONE BE STILL IN THE MIDDLE Isaac Carree 100 73 75

BETWEEN THE BULLETS

J. COLE MAKES 'NICE' ARRIVAL



Cole, the first MC sloned to fay-Z's Roc Nation label, debuts his latest single. "Mr. Nice Watch." at No. 87 on Hot R&B/Hip-Hop Songs-one of four hits for the artist on this week's tally. "Work Out," his previous release, reaches a new peak at No. 41. Both are from his long-awaited debut album, Cole World, due Sept. 27 (see story, page 23).

Cole can also be found on the list as the featured act on tracks by new artists Bei Maejor ("Trouble," No. 52) and Elle Varner ("Only Wanna Give It to You," No. 59). Both singles reach a new chart high this issue. -Karinah Santiago

THING CALLED US

CHRISTIAN SONGS

1 1 19 CL MOVE 5 10 DO EVERYTHING I LIFT MY HANDS 3 25 STRONG ENOUGH THE DEVIL WEARS PRAD

BLW THE STANS COTTRELL
WHICH THE STANS BLANK COMM.
 DA' T.R.U.T.H.
THE MODILE TRUTH 220 SECT OF

7 4 7 MAT KEARNEY

B 5 23 LAURA STORY

O 4 CHRIS TOMLIN

14 11 4 SELAH

20 27 51 LECRAE

19 24 SULTAN WHITE HE WERE

11 5 50 VARIOUS ARTISTS

13 12 8 HILLSONG

JASON GRAY
ANY TO BE IN DE COM CENTRICTY 11500E
16 13 29 FRANCESCA BATTISTELLI

24 15 MORMON TABERNACLE CHOIR

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36 3 # JON MCLAUGHEIN
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MORMON TABERNACLE CHOIR
ALL OWNERS TRINGS WOULD HELPOOL TO THE

HILLSONG UNITED

TENTH AVENUE NORTH

26 18 13 AUGUST BURNS RED 40 4 SANDI PATTY
THE SETS OF SUICE PER
7 2 OH, SLEEPER

32 32 10 MATT REDMAN

37 28 43 JESUS CULTURE

SIDEWALK PROPHETS

42 28 PASSION BAND

BUILDING 429 JONATHAN THULIN

38 35 62 NEWSBOYS

HASTE THE DAY

19 15 29 VARIOUS ARTISTS

NATALIE GRANT

7 Z LIFT ME UP 12 13 MY HOPE IS IN YOU 10 31 BLESSINGS 9 30 YOU LOVE ME ANYWAY

TURN AROUND SOMEONE WORTH DYING FOR 13 6 37 GLORIOUS DAY (LIVING HE LOVED ME) COURAGEOUS TRUST IN JESUS

17 17 15 FALL APART 10 19 10 STRONG ENOUGH TO SAVE 10 18 18 SAVE YOUR LIFE 20 14 RISE

21 9 MOTION OF MERCY

WAITING FOR TOMORROW 23 11 BATTLE 23 6 EVERYTHING GOOD

SUITCASES SLUMBER WAITING HERE FOR YOU 30 8 PM WITH YOU (RUTH & NAOMI)

28 10 AT YOUR NAME (YAHWEH, YAHWEH) 33 20 ALWAYS

GUESTISSI REMIND ME WHO I AM

NOT ALONE YES JOHN MALLER CITY OF PEACE ALLELUJAH DRIETING

GOD IS STILL GOD 39 15 BEAUTIFUL THINGS

MELLO YOUR LOVE IS A MYSTERY WHERE I BELONG

I WANNA KNOW YOU LIKE THAT FREEDOM IS HERE **(1)** 50 3 BUSTED HEART (HOLD ON TO ME) GRACE FOUND ME

No. 1 on Christian AC Songs, as "Do Everything" skips 3-1. The radio-driven chart debuted in 2003, well into Chapman's career, which began 24 years ago. Since the



PETER FURLER BET "Selfday ness: warmer ar name jelmson is the first new sool female to debut at No. 1 on Gespel Albums, then hold for a second week at the summit, since Klerna Sheard's J Dave You spent its first two s at No. 1 in 2004. Jei



DO EVERYT 3 15

STRONG ENOUGH THE WAY HOLD ME JAME GRACE FEAT TORYMAC GOTES LIFT MY HANDS

YOU LOVE ME ANYWAY SURVEY IN YOU LOVE ME ANYWAY SURVEY PROPERT HORD-CLIRO MY HOPE IS IN YOU | 6 11 MY HOPE IS IN Y MAMAN BUST CRETECTY
| 9 9 22 BLESSINGS LUNA TRAVE OF AND TAKE UP THE ATTENT BUST AND TAKE THE BUST AND TAKE THE ATTENT BUST AND TAKE THE BUST AND TA

GLORIOUS DAY (LIVING HE LOVED ME SOMEONE WORTH DYING FOR

15 12 COURAGEOUS MATERIAL CARD TURN AROUND CARDING MATERIAL CARD TO THE COURAGE OUS THE COURAGE HACK STREET THE CHARGE THE COURAGE HACK STREET THE CHARGE THE COURAGE THE COURAGE THE COURAGE THE COURAGE THE COURSE THE COURSE THE COURSE THE COURSE THE COURAGE THE COURSE THE CO MOTION OF MERCY

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BATTLE
CHIER BERUST FERVENTIMONS-EUR
STRONG ENOUGH TO SAVE
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SAVE YOUR LIFE
MYSSIOTI RACO 21 22 19 SUITCASES HOLD ME TOGETHER

24 10 FALL APART 20 25 13 SLUMBER BALFI REATHE ATLANTIC/WORD-CUT 25 5 AMAZED

CHRISTIAN CHR

SE SE TITLE 1 13 ORFAITST NOT ALONE LIFT ME UP

3 23 SAVE YOUR LIFE 8 4 21 HOLD ME TOGETHER

7 13 SLUMBER ALLANTIC WORD CURE 6 21 GALAXIES
MOVE HELLO

10 9 11 YOUR LOVE IS A MYSTERY 13 18 7 STRONG ENOUGH TO SAVE THE LIGHT IN ME

13 11 LET'S GO 15 9 EVERY TIME YOU RUN 15 11 26 TONIGHT

AMAZED 17 14 1 SOMEONE WORTH DYING FOR HOLD ME 10 19 31

20 15 STRONG ENOUGH 20 23 5 COURAGEOUS 21 8 REMEDY

22 15 YOU LOVE ME ANYWA 24 & RESTLESS

BATTLE

GOSPEL ALBUMS

4 3 4 ISAAC CARREE 19 16 TRIN-I-TEE 5:7 4 33 VARIOUS ARTISTS 8 8 DONALD LAWRENCE 5 3 DORINDA CLARK-COLE 10 8 12 EARNEST PUGH 13 51 LECRAE 13 10 34 MARVIN SAPP

14 20 SI VASHAWN MITCHEL TROUMPART WILL GOED 1 EM CO.

WILLIAM MCDOWELL
at an windsper use 1 cost 1 co.

TO 22 16 ECORRES N. Security Advances 17 14 34 DEITRICK HADDON 17 4 VARIOUS ARTISTS 21 12 2 20 48 31 THE RANCE ALLEN GROUN 24 23 41 JAMES FORTUNE & FLYA
180 NEW LINE OF THE STATE O

GOSPEL SONGS

1 34 O I SMILE 3 32 OVER & OVER HE HAS HIS HANDS 7 21 IN THE MIDDLE 7 5 21 BE STILL MY MEADT CAVE VEG

10 10 54 I GIVE MYSELF AWAY (LIVE) TRUST ME 13 11 51 WELL DONE THE PRAYERS

18 18 8 ONE MORE TIME
JULIES OFFER THE SOUND (OF VICTORY) I WON'T GO BACK 22 5 20 6 SURVIVE

22 21 7 STILL HERE 23 3 JESUS LEAMONA 10 20 27 9 GET DOWN

24 11 I SHALL LIVE AND NOT DIE

À DANCE CLUB SONGS

	NATION NA	MISS	TITLE ARTIST IMPRIRE PROMOTION LABEL
0	4		COLLIDE LEGISA LEWIS / BUICE SYCO/ARCA
0	2	10	LITTLE BAD GIRL INVOICTIME THE CREEK SAME AND A MADE OF THE CREEK SAME THE CREEK SAME AND A MADE OF THE
0	6	7	I'M STILL HOT LICHMA VOLTAT LIPS ALDAGOUS
	-		WEPA

CHAMPAGNE SHOWERS
UMANE WILL BE TO THE DARK CALIFORNIA KING BED

TONITE MICOLA FASAND FRAT BAT DELUMA JOLLY FIDDE FREAK LIKE ME BEST THING I NEVER HAD NEVER WILL BE MINE

TALKING TO THE UNIVERSE BEHIND THE WHEEL 2011

PAPI IN THE AIR

LADY GAG

DAVID GUETTA

NEON INDIAN

39 SKRILLEX

41 DEADMAUS 41 DAFT PUNK
1700 LEGACY (SOLINOTRACE) WALT GLONEY COST
14 OWL CITY
ALL BREES BROOF AND BRAINFILL DROUGHS RUVULC TO
TORO Y MOI

VARIOUS ARTISTS

BASSNECTAR

KATY B THE CHEMICAL BROTHERS KC AND THE SUNSHINE BAND

LITTLE DRAGON

24 DAFT PUNK

22 10 BREATHE CAROLINA

THIEVERY CORPORATION

LADYTRON

FLOOR ON FIRE NO ONE GONNA LOVE YOU 25 19 11 RIGHT THERE NOOLE SCHEDUNGER PERT SO CONT OUT OF 34 4 SHE MAKES ME WANNA

SUPER BASS GIVE YOURSELF UP SET FIRE TO THE RAIN

MUSIC IS A SAVIOR CHERRY BOMB

ASS ON THE FLOOR OR, JECKYLL & MR. FAME

HIGH OFF THE FAME BRING IT BACK

ASHES INVISIBLE

LIGHTS LITTLE WHITE DOVES

43 6 DITTY WEAR OM
26 1E ALL TIME LOW
THE WANTED GODAL TA

ELECTRONIC ALBUMS

SAVE THE WORLD IN THE DARK

SUN IS UP I WANNA GO PUMPED UP KICKS

IN THE AIR

RAISE YOUR WEAPON

SUN AND MOON PARTY ROCK ANTHEN

EDEAK LIKE ME WROTE THE BOOK

BEST THING I NEVER HAD LAST FRIDAY NIGHT (T.G.I.F.)

YOU MAKE ME FEEL CHEERS (DRINK TO THAT) CALL YOUR GIRLFRIEND

E HE BE ARTIST SONNY ROLLINS

SOUNDTRACK 20 18 ELIANE ELIAS B 3 14 PAT METHENY
WHITE B ALL MOST VARINEY

CARLETON VARINEY
WHITE WIN THIS CHOOSE SHITTENSHER BY
THE WINE WIN THIS CHOOSE SHITTENSHER

FRANK SINATRA & COUNT BASIE

7 1 2 C. LLOYD QUARTETIM, FARANTOURIS, SINOPOLLOS

18 47 MICHAEL BUBLE SOUNDTRACK MADELEINE PEYROU 9 31 NI RON CARTER
AND CARTER AND CAME OF AND

15 15 COREA, CLARKE & WHITE

TROMBONE SHO BONEY JAMES

74 TROMBONE SHORTY 4 57 ESPERANZA SPALDING

7 7 13 PAUL HARDCASTLE 14 MICHAEL FRANKS JESSY J

THE RIPPINGTONS FT. RUSS FREEMAN
COST DATE RIPS SANCEONCOME 11 12 18 EUGE GROOVE 11 49 DAVE KOZ

10 18 BELA FLECK & THE FLECKTONES 15 22 9 TERRI LYNE CARRINGTON

MASSIVE TRANSIT SPIN BONEY JAMES VETWE FORECASTIVE

PUSH
ACCION ASTREE METISTRY

EASY COME EASY GO
FINA MARCAITLE TRIPPER TO REAL FEELS 50 GOOD

PUSH TO START

ANYTHING'S POSSIBLE THE WINDY DANCE LATIN HAZE

MARSEILLE
MOY SHITZER FEAT CHICK LIDER HATTHE LANGUAGE SHAKE IT NOW THAT THE SUMMER'S HERE

MORMON TABERNACLE CHOR SHARON ISBIN MORMON TABERNACLE CHOIR 17 ZUILL BAILEY AWADAGIN PRAT VARIOUS ARTISTS CHICAGO SYMPHONY OCHESTRA BRASS ERIC WHITACRE VARIOUS ARTISTS

ANNE-SOPHIE MUTTER CENTERD BRANKS 18 NW CANADIAN BRASS

CROSSOVER ALBUMS 1 15 JACKIE EVANCHO 3 15 IL VOLO

MORMON TABERNACLE CHOIL 7 KAITLYN LUSK ZOE KEATING

DUE VOC KATHERINE JENKINS

WORLD ALBUMS

TINARIWEN CELTIC THUNDER VARIOUS ARTISTS 5 7 44 LOREENA MCKENNITT

BAHA MEN
19 CHARLE SHARES CAPPED
7 8 31 MAKE SHIMABU
A 10 50 GAELIC STORM a 10 10 CELTIC WOMAN 9 12 31 OMAR SOULEYMAN 12 11 12 VARIOUS ARTISTS

13 1 2 CELTIC THUNDER

RODRIGO Y GABRIELA

IL VOLO

ENRIQUE IGLESIAS

FRANCO DE VITA

MARC ANTHON GLORIA TREVI

SHAKIRA

LOS YONIC'S

MADISELA

DEIR

BEL ANOVA

SOUNDTRACK

VARIOUS ARTISTS

ALEJANDRA GUZMAN

MARCO ANTONIO SOLIS DI 10194 PLENTISO FRANCISA 254512

DOLLATIN Billboard

HOT LATIN SONGS

01 TAROO GIVE ME EVERYTHING OLVIDAME RAIN OVER ME PREAL PAST HAVE MOVED AND MEAN DI OUE REGRESARAS

LA DISSING SANDI EL LINDI CE SALADOR LEUN TE AMO Y TE AMO LA ROCTINA NAMOS SAN LOSS DE MESALUS SON TU OLOR RABIOSA

DIA DE SUERTE PROMISE DONDE ESTAS PRESUMIDA CUANTO ME CUESTA

PARTY ROCK ANTHEM VEN A BALLAR ENSENAME A OLVIDAR EBIO YOU

AMOR CLANDESTING EL MIL AMORES EL AMOR ENHORABUENA

EL MENTIROSO LAST FRIDAY NIGHT (T.G.J.F.) LIGHTERS SIGNTERS
SIGNETS EVI, FEAT BRONG MARS (SHAD) TATERS
SOLO PIENSO EN TI

MI ULTIMA CARTA EMBRUJADO

IL CORAZON INSISTE

MAQUINA DEL TIEMPO ITO IL SAMBRO PER RISE A TRE TAN SOLO TU EL PUNTO FINAL

SERVICES PART DRUPO HONTEZ DE OUVANGO CICA; ENERGIA

OUITATE LA VENDA PARA NO PERDERTE ME TOCA A MI DE SERGIO LIZAMBAGA (DISA/ASL)

ALINOUE SEA EN SILENCIO (CUATRO PAREDES NO LA VOY A ENGANAR

COMO TU NO HAY 2 BARRE LUERDO PLAT TOTLEL (SONY MUSIC LATIN 31 19 GRITAR LUS FORD CONTRACT MODEL LA MOVES LIKE JAGGER QUE A TODA MADRE IQUE A TODO DARI

TUMIRADA MIN ELLA ES MI MUJER

RESPIRA SUPER BASS MAS OUF NUNCA NO FUE FACIL

lite "El Bassbine" earns his 15th top 10 on Latin Rhythm Songs as "Haquina del Tiempo" (with Wisin & Yandel) sprints into the top tier (20-6) in its second week. It's his third single from Inventible, following "Unese of Amer" and "Ulama of Sol."



With one chart-topper under his belt, Romeo Santos looks to equal the No. 1 nt of his hand Aventura on Hot Latin ups as second solo single "Promise," turing tisher, jumps 24-10. Santos' out track, "You," spent seven weeks at



TOP LATIN ALBUMS

SE SE SE ARTIST GERARDO ORTIZ 4 80 PRINCE ROYCE DUELO

6 10 CAMILA ENRIQUE IGLESIAS

12 35 LOS BUKIS LOS YONIC'S LOS YONIC'S
BENNERSAND FORCES 254653 (BILL
CRISTIAN CASTRO FRANCO DE VITA MANA 12 22

17 43 DON OMAR LOS AMOS 14 68 GERARDO ORTIZ

21 IF AVENTURA MARICELA VARIOUS ARTISTS INTOCABLE

WISIN & YANDEI VARIOUS ARTISTS VARIOUS ARTISTS CALIBRE 50 27 26

GERARDO ORTIZ LARRY HERNANDEZ LUIS FONSI MARC ANTHONY

40 60 GLORIA TREVI 33 26 JULION ALVAREZ Y SU NORTENO BANDA JOAN SEBASTIAN 38 23

32 11 REIK OMEGA

37 15 2 BELANOVA

VICENTE FERNANDEZ
STIFF REMARKEMENT ME NO THE CONTROL OF THE CONTR PERF AGUILAR JORGE SANTACRUZ Y SU GRUPO QUIN

PITBULL CONJUNTO ATARDECER

43 76 CHINO & NACHO
HI SIRA SSINA MICHELE DE LOS TERRIBLES DEL NORTE

SOUNDTRACK 55 25 RIGO TOVAR

N ALBUMS

GERARDO ORTIZ
UNITE DOS TE DIRECTOS DE LOS VARIOUS ARTISTS 3 3 2 DUELO

A 17 LOS TIGRES DEL NORTE BRONCO

LOS AMOS GERARDO ORTIZ VARIOUS ARTISTS INTOCABLE

VARIOUS ARTISTS VARIOUS ARTISTS 13 26 CALIBRE 50 DE SMALOA PAPA EL MUNDO GERARDO ORTIZ 25 MONN - CRETTH EN WINDOW, ETTER

JOAN SEBASTIAN VICENTE FERNANDEZ

LOS INQUIETOS DEL NORTE

PRINCE ROYCE AVENTURA

LUIS ENRIQUE 11 JERRY RIVERA MILLY OUEZADA

HECTOR ACOSTA: EL TORITO JUAN LUIS GUERRA Y 440 ASSISTED AND CAPITOL LAS

CHARLIE ZAA 45 EL GRAN COMBO

FANIA ALL-STARS 14 9 JOAN SORIANO L DUDUI DI LA SACHITA ILES 2005 +

18 21 OLGA TANON TOBY LOVE
LAWE OF LA JUNETUO SOIL
20 33 EDDIE SANTIAGO
IS TETORS ON SALSENO II

EDANKIE DIIIZ

BETWEEN THE BULLETS

TIERRA CALI JULION ALVAREZ Y SU NORTENO BANDA

15 3 AMANDA MIGUEL & DIEGO VERDAGUES

15 3 AMANDA MIGUEL & DIEGO VERDAGUES
E IEGO SENI ROMENO DI METERACIONI SILI

20 13 MITALIA DIEGO VERDAGUES
MITALIA DIPO VERSE ANA \$2.5.5

DON OMAR WISIN & YANDEL 76 CHINO & NACHO 26 ALEXIS & FIDO TITO 'EL BAMBINO

11 VARIOUS ARTISTS 4 VARIOUS ARTISTS 12 43 CALLE 13 10 31 RKM & KEN-

11 73 DADDY YANKEE 13 10 NOVA Y JORY 15 34 VARIOUS ARTISTS

14 52 WISIN & YANDEL 17 25 ANA TIJOUX 20 52 FUEGO

ZION & LENNOX WISIN & YANDEL GOCHO

LATIN ALBUMS TUNES IN REALITY TV



The nint-sized contestants of Univision talent show *Pegu Gigantes" arrive at No. 49 on Top Latin Albums with the soundtrack to the singing-and-dancing competition. Twenty-eight children competed for spots in rival groups on the show, with act Los Irresistibles emerge ing as the winner. The soundtrack is the first reality TV set to chart since 2004, when the "Objectivo Fama" companion album debuted and peaked at No. 41 on the May 29 tally. -Karinah Santiago

Billooard HITS OF THE WORLD

EURO JAPAN GERMANY UNITED KINGDOM FRANCE COULSES SOUNDSCAR THE SE (MANCHIO COURDSCAN DETHINGS 1, 2011 THE SE (THE OFFICIAL US

NEW WHAT MAKES YOU SEAUTIFUL ELLE ME DIT MOVES LIKE JADDER 26 RISING SUN NEW AGE WHAT MAKES YOU BEAUTIFUL MOVES LIKE JAGGER 2 2 MAN DOWN MOVES LIKE JAGGER WIR SIND AM LEBEN KONG CHRYS NO HERMA NO HONG DE REGALTE PLACATO RODANNA G. MUSTURIE. SP. 1 HUN. 1 ALL ABOUT TONIOHT PARADISE COLEPLEY PASILOPHONE 4 3 OANZA KUDURO URCINIO FT DOS OMAS MANS B HEART BKIPS A BEAT OLD MOSS FT. RIZELE REAS SYCO A RAMBOW UNIVERSAL ALL FIRED UP THE SATURGETS FASCURATION RAIN OVER ME HTBULL FT MANS ANTHONY MR. 305/FOLD GROUN HEART SKIPS A BEAT OLLY MARS FI. REZLE NOOS SAILIN' SPECIAL OTHERS IN ALL FROM DRAGON ASH, VICTOR LOCA PEOPLE (WHAT THE F**KS) 10 5 5 10 NEW AGE SOMEONE LIKE YOU HARE TOKIGOKI KUMO NUR HOCH KURZ DIE WELT RETTEN STAV AWAKE FLAMPLE MOSSTRY OF SQUED

FEEL SO CLOSE KAZOKU NI NAROUYO 9 NEW LOVE IS ECSTASY TITANIUM DAYO QUETA FE SIA WHAT A MUSIC JEALOUSY 9 4

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EXECUTIVE TURNTABLE

RECORD COMPANIES: Rezor & Tie appoints Peta Giberga VP of A&R. He will continue to serve as a manager at Career

Artist Managemant. Wind-up Records names Adam Zengel director of branding. He was manager of synchronization at Imagem Music Group.

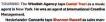
PUBLISHING: BMI promotes Stuart Rosen to senior VP/general counsel. He was VP of legal.











neognancer Concerts tops Shannon Hussell dis sales manager for the City National Grove of Anahalm (Calif) venue. She previously held the duel roles of director of convention services and senior sales menager at the Sheraton Anahelm Hotel.

DIGITAL: Mobile app development firm Mobile Roadle appoints Andrew Mains COO. He was VP of sales and marketing at Toppoin.

TV/FILM: BET Networks names Eddie Hill senior VP of consumer marketing. He was senior VP of marketing at WWE.

RELATED FIELDS: RightsFlow appoints Fred Beteille senior VP of operations and technology. He was senior director of strategic technology at the Harry Fox Agency. SESAC promotes J.D. Connell to VP/coursel of new media

licensing. He was director of new media.

Webster & Associates Public Relations & Marketing pro-

Webster & Associates Public Relations & Marketing promotes Jeremy Westby to VP of operations. Ha was account axecutive.

-Edited by Mitchall Peters

GOODWORKS

FAR*EAST MOVEMENT PREPS ISA CONCERTS Inthecoming weeks, Asian-American group Far*East Movement and film production crew Wong Fu Productions will stage some of

their biggest charity-focused international Secret Agents concerts yet for fans in Northern and Southern California. A portion of ticket sales proceeds from the concerts—Sept. 24 at the San Jose Crici Auditoritism and Oct. 1 at Jose Beach's Harry

at the San Jose Cris: Auditoritum and Oct. 1 at Long Beach's Harry Bridges Memorial Park on the Queen Mary—will be donated to youth educational nonprofit 4C the Power.

Since 2006, Far Teat Movement and Wong Fu Productions have taged ISA concerts in Lora Angels. Now York. San Francisco and Secutic The group's Ker Whit says the L. A. Staset hip-hop act—which, abise Includes members Prolipers. Splid and DIY with man—has weeked with 4.0 hr. Power through the years and has ever-participated invandadops. "We digo antich with oxidays many think which week the production of the

In addition to Far*East Movement, acts confirmed to perform include YouTube stars Ryan Higa and David Choi, "America's Best Dance Crew" champ LaM.rnE, comedian Kevin Wu and singer Cathy Nguyen in San Jose, and B.o.B and Sean Kingston in Long Beach.

Tickets for the events are available at ISAtv.com.

—Mitchell Peters

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GUILD OF MUSIC **SUPERVISORS STUMPS** DURING **MMY WEEK**

It was no coincidence that the Guild of Music Super visors held a get-together on Sept. 12-sandwiched veen the Creative Arts Emmy Awards on Sept. 10 and the Primetime Emmy Awards on Sept. 18. President Maureen Crowe wants the troops to rally behind GMS' push for a music supervision Emmy. "When you elevate the music supervisors, you elevate the music," Crowe told Billboard.biz at the gathering, held on the rooftop pool patio of the London Hotel in West Hollywood, Calif. PHOTOS: MICHAEL TIGHE UPPER LEFT: "True Blood" supervisor Gary Calamar recounting his recent trip to Germany's Popkomm for GMS' Maureon Crows (right) and Julia Riva, owner/president of Four Jay's Nusic Publishing and GMS sponsor.

Four Jay 1 Muse Publishing and OMS sponsor. UMPSR RISKIT: No event resembled a lamby gathering as more than 40 muse supervisors were privately by the property of the property of the property of the pro-paration of the property of the property of the property of Publishing director of videogames, film and 1 V muse Rasey Shaffer and V of this 1 V muse/muse/muse/M or Rasey Shaffer and V of this 1 V muse/muse/muse/M or 18 miles V callador marketing of Bitazanea "Varrigine Kerels" makes specified by the Mellers "CVIV" muse Celevation coordinator Jany Singer and Riccarding Academy hrustee and veterily produce barrel Brown and the produce barrel Brown and the produce barrel and veterily produce barrel Brown and the produce and witer/producer Durnel Brown

LOWIER LIBF: Engine the refreshments are (from left)
music supervisor Tryppe Toven, GMS "Nauriers Grows and
Television Academy governor Mark Watters.

LOWIER RIGHT: GMS "Nauriers Crows Geft), Killer Tracks
VP of sales Anna Naufa Hall and Song Stew founder
Josethan McNally, Chat Book the ways in which the guild







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CHRISTIAN 40

DANCE ELECTRONIC TRADITIONAL JAZZ 40

CONTEMPORARY JAZZ TRADITIONAL CLASSICAL 49 CLASSICAL CROSSOWER 40

> WORLD 49 TOP LATIN

CELTIC THUMBER

O ARTISTS 40 JUSTIN BESER

IE BII LBOARD HOT 100 42

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ADULT CONTEMPORABY

44 44 ACHIET TOP AG

ALTERNATIVE 44 THE HEAD AND THE HEAST TRIPLE A 44

HOT COUNTRY 45 MAINSTREAM RAB HIP-HOP 46

JELL SCOTT FEAT ANTHONY NAMELTON

46 DIG SEAN FEAT K WEST & P. DASH HOT RAB HIP-HOP 47

CHRISTIAN 48 CHRISTIAN AC AR CHRISTIAN CHR 48

LUCIMA DANCE CLUB 40

DANCE AIRPLAY SMOOTH JAZZ HOT LATIN so

DINGTONES

THE REATLES TOP CATALOG ALBUMS OIGITAL ALBUMS INTERNET ALBUMO

MUSIC VIOEO SALES

CONTENTS





UPFRONT

EVERYTH





16 EL CHART CALIENTE BRID

22 SMELLS LIKE TEAM SPIRIT THE

SECRETS OF AGENTS Package

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COM EXCLUSIVES

Visit Billboard.com to see who made our annual 21 Under 21 list of music's biggest young hitmakers Richer Greyson and Selena return, and new faces include K-pop's HyunA and R&R boy band Mindless Rehavior

Events FUTURESOUND

Billboard's FutureSound event, in association with Loeb & Loeb. Is set for Nov 17-18 in San Francisco Turntable.fm's Seth Goldstein and SV Angel's Ron Conway, More: future soundconference.com

FILM & TV MUSIC

The Billboard/Hollywood Reporter Film & TV Music Conference will take place Oct. 24-25 at Los Angeles' Speakers have been announced. For more, go to filmandtymusic conference.com

TOURING

The Billboard Touring Conference & Awards. presented by ShowClix. are Nov. 9-10 at the Roosevelt in New York Panels and speakers have been announced. Details at billboardtouring conference.com

OCTOBER 8, 2011 www.billboard.biz 3

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BDSCertified Soin Awards August 2011 Recipients:

♦ 900,000 SPINS How To Save A Life / The Fray/Foic

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DJ Got Us Fallin' In Love/Usher Feat. Pilbull/LaFace/Jive/RCA
Poker Face / Lady GaGa/Streamline/Roul.rve/Cherryfree/Interscope
The Way 1 Are / Timbaland Feat. Kert Hillion/Modely@lackground/Interscope

♦ 500,000 SPINS All The Small Things/Blink-182/MCA

Bye Bye / Jo Dee Messina/Curb
HeavenCiclo/Los Lonely Boys (Epic,Or
It's A Great Day To Be Alive / Travis Tritl / Columbia
Raise Your Glass/Plnt/LaFace/RCA
Rolling In The Deep/Adele/Columbia
So Wha! / Pin! LaFace/RCA
Write This Down/George Strall/MCA
Yor'e Beautul/James Blunt/Lustrat/Atlantic

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Give Me Everything / Pithuil Feat. Ne-Yo. Atrojack & Nayer/Mr. 305/ Polo Grounds.//RCA Underneath It All/No Doubl/Interscope Whatava Want From Me / Adam Lambert/19/RCA

♦300.000 SPINS

California Love/2Pac/Death Row/Interscope
Down On Me / Jeremin Feat. SO Cent/Mick Schultz/Det Jam/IDJMG
On The Floor/Jenniter Loper Feat. Pilbuil / Island/IDJMG
Party Rock Anthem/LuffAO Feat. Lauren Bennett & GoonRock/Party Rock/
will, Jam/Cherritee-fluet soon

♦ 100,000 SPINS

Best Thing I Never Had/Beyonce/Parkwood/Columbia Country Girl (Shake It For Me)/Luke Bryan/Capitol Nashville Dirt Road Anthem/Jason Aldean/Broken Bow I Smile/Kirk Franktin/Fo Yo Soul/Gospo Centric/Verity/RCA Shake Me Down/Cage The Elephant/DSP/Jive/RCA

♦ 50,000 SPINS

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strum chief on Mac Miller release plan

George Clinton's UMG sult over rovalties

9

Ex-Capitol Latin chief launches new firm

10

A chat with Select-O-Hits' Johnny Phillips

>>>ZYNGA PARTNERS WITH ENRIQUE IGLESIAS

Zynga's CityVille a Facebook game that boasts some 72 million users, is teaming with Enrique Iglesias to hein promote his Euphoria tour within the game. Under the deal Idleeine fane will be able to add a Euphoria Arena as a building in their city, where visitors can visit and which earns ulrtual crodits just like other CityVille build-Ings. Fans can also add Inleriae' avatarte their world-an automated character that exists in the virtual city like a resident and that interacts with players and

grammed phrases >>SPOTIFY **ROLLS OUT** PRIVATE LISTENING

visitors with prepro-

Spotify has updated the service to enable users to opt out of having all songs they listen to listed in their Eacebook ticker The "private listening" function was rolled out after the subscription service's integration with Facebook raised privacy concerns To use the new private listening mode users will need to undate their current version of the software and select the option from the

"file" menu bar. >>>SHAZAM **DROPS LIMITS** ON FREE SONG IDS Music identification

application Shazam has removed the limitations on how many songs users can ID for free when using its free iPod app. Those paying for the Shazam Encore premium ann have long been able to ID as many sonos as they like, but free users were limited to five songs per month Users of the ad-free Encore tier will still have access to added services like LyricPlay. which streams lyrics to

songs as they play. Reporting by Antony

UPFRONT

RETAIL BY PHIL GALLO

Completist At Core

EMI's Pink Floyd reissues are the latest in a wave of complete-catalog sets

MI's new Pink Floyd boxed set and its planned release of additional multiple diec sets devoted to individual titles will no doubt attract a lot of attention in this fall's reissue market.

It has the splashiest launch (including the recent re-creation of the cover of Animals at Battersea Power Station in London), a iaw-dropping number of unreleased tracks, extensive booklets. elaborate configurations and a chance to find a place under numerous Christmas trees during the holiday season

But perhaps the most striking thing about the Pink Floyd campaign is that its completist approach to its subject has plenty of company this year. On Sept. 1, Rhino released the staggering 73-CD Grateful Dead collection Europe '72: The Complete Recordings, chronicling the entirety of the band's European tour of that year. And Sony Legacy's Complete Albums Collection series, which has already released sets devoted to such acts as the Byrds. Leonard Cohen, John Denver and Earth, Wind & Fire, has new sets coming this fall for Electric Light Orchestra, Weather Report and the Mahavishnu Orchestra.

The concept isn't new. Atlantic released Led Zeppelin's The Complete Studio Recordings in 1993, Germany's Bear Family Records has long specialized in premium-priced sets for early rock'n'roll and country artists, and mail-order label Mosaic Records produces limited-edition jazz collections. such as its recent release of the Modern Jazz Quartet's Complete Atlantic Studio Recordings. But never before have so many "complete" sets found their way to market at the same time. These big-ticket items are targeting 40-and-older completists and fans willing to drop anywhere from \$100 to almost \$500 on a boxed set. The fact that labels haven't limited the release of such sets to the allimportant fourth-quarter release window shows faith in the power of nostalgia, graphics and high-quality sound.

"We spent the better part of 20 years doing the [reissue] business as individual pieces and it became fragmented," Sony Legacy VP of A&R and content John Jackson says. "Our Cheap Trick campaign was the first three alburns and [At Budokan]-but what about everything else?"

Aside from their premium price, one of the other key challenges facing complete-catalog boxed sets has been the shrinking number of physical retail outlets that would carry such titles. As a result, much of the marketing is focused online, including official artist websites, fan clubs and other Web communities.

Sony Legacy sells its Complete

Albums Collection series exclusively through its PopMarket. com daily deal site. Rhino sold out its 7 200 unit run of the Grateful Dead's Europe '72 in four days through the band's official site Dead.net. To meet demand. Rhinothen offeredat the same price of \$450-an "All the Music" edition of Europe '77that includes all 32 chouse on 72 discs in soft-packs, but without the coffee-table book from the limited edition

"The great thing about Dead. net," says Mark Pinkus, senior VP of worldwide licensing for Rhino and Grateful Dead Properties, "is that fans are consistently looking there for new releases and this has given us encouragement that fans are ready to step up and buy [large boxes]." EMI's Pink Floyd campaign

appears poised to be the fall's most prominent reissue rollout. On Sept. 27, the label released Discovery, a 16-CD collection that includes all of the band's studio albums. There is also, for the first time in the group's career, a single-disc "best of" collection that EMI sees as a mainstay for Walmart, Target and other big-box retailers.

Open your heart, I'm coming home: PINK FLOYD and EMI's Discovery boxed set (above) advertise the Pink Floyd albums

Also coming are "Immersion Box Sets" dedicated to The is north of \$2 million. Dark Side of the Moon, Wish You EMI's September 2009 reis-Were Here and The Wall, Each sue of the Beatles catalog was an will contain five to seven discs, encouraging sign of consumer with 5.1 surround and quadrainterest in complete-catalog colphonic mixes plus books and lections, Gagnon says. The camartwork, as well as simpler verpaign included the release of a sions with fewer discs. The Dark 16-disc stereo boxed set that has Side of the Moon sets were resold 258,000 units in the United

leased Sept. 26 with Wish You

Were Here editions due Nov. 7;

the two versions of The Wall are to Nielsen SoundScan. coming Feb. 27 The lesson we learned ifrom The rollout is designed to use the Beatles reissuest is that if Pink Floyd's biggest-selling alyou develop very high-end prodbums as tentpoles for the seuct, people will perceive them as ries, says Bill Gagnon, senior good consumer value," he says. VP/GM of catalog marketing We were nervous with the Beafor EMI Music North America. tles (boxes), but that experience noting the budget to market and has given us confidence." . ..

States, and a 13-disc mono box

that has sold 63,000, according

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New C 10 in New York

HOME FRONT

360 DEGREES OF BILLBOARD BILL BOARD TOLIPING CONFERENCE TO FEATURE SESSIONS ON NEOTESE TOLID AMOS LEE

The highly successful New Kids on the Block/Backstreet Boys tour and the development of singer/songwriter Amos Lee will be the focus of two separate "Road Casas" sessions at the aighth annual Billboard Touring Conference & Awards, set for

"NKOTBSB: Anatomy of a Home Run" will break down the ground-breaking co-headlining NKOTBSB tour, a trek that sold more than 500,000 tickets and emerged as one of the sleeper tours of 2011. Key players on hand to discuss the tour will include BSB manager Peter Katsis of Prospekt Park; NKOTB manager Jared Paul of AGPS; actor/singer Donnie Wahlberg of NKOTB; Darryl Eaton, agent at Creative Artists Agency (CAA); and Brad Wayra, VP at Live Nation.

Immediately preceding the panel discussion will be an artist development session that will examine the touring career of Lee, whose critically acclaimed songs and strategic touring led to a significant career untick this year

Since the release of the Rive Note extist's celf-titled allows in 2005. Lee has combined key supporting slots and select headlining and high-profile festival appearances to become an artist many in the industry feel is poised to break through to major headlining status. Perticipating in the session will be Lee; his managers Perry Greenfield and Kevin Morris at Red Light Manegement; EMI senior VP of merketing Zach Hochkeppel; Joe Brauner, the responsible agent for Lee at CAA; and AEG Live promoter Lenore Kindor

The Billboard Touring Conference & Awards will be held at the Roosevelt Hotel. For more information and to register, go to hillhoardtouringconference com

BILL BOARD'S FUTURESOUND TO EXAMINE DIGITAL MUSIC CHALLENGES

Billboard's FutureSound conference, which will take place Nov. 17-18 in San Francisco, will feature top decision-makers in music and technology discussing how right-holders, investors and developers can solve challenges facing the digital music market.

Opening the conference will be a keynote by Ron Conway. "super angel" investor of such companies as Google, Twitter, Napster end Foursquare. He'll discuss the opportunities and



On the second day, Turnteble.fm founder/chairman Seth Goldstein and other key investors and partners in the company will present a keynote case study examining the success end

future plans of this year's hottest digital music service. Other executives scheduled to participate in FutureSound include Universal Music Group Distribution senior VP Mitch Rotter on what labels look for when considering partnerships. Mayfield Fund managing director Tim Chang on the future of venture capital investment in digital music, GrooveShark executive VP Paul Geller on what startups can teach the music industry about

monetization and Island Def Jam senior VP Jon Vanhala on applying the application programming interface (API) model to music licensing Billipoard's FutureSound conference will be held at Terra. Visit futuresoundconference.com for more information and registration.

A NIDDEW HAMPO NAMED CENIOD CORRESPONDENT AT BILLBOARD



Andrew Hempo has been named senior corraspondent for branding at Billboard, where he will cover news and developing trends in artist endorsements, tour enoncombine communicial licensing and other intersections of music and advertising. Ha is based in New York and reports to Billboard deputy editor Louis Hau.

ampp, a native of Tiffin, Ohio, comes to Billboard from Advertising Age, where he spent five years covering media and entertainment in New York and Los Angales. Ha most recently served as Los Angeles bureau chiaf from 2009 to 2011, covering a variety of industries, including cable TV, redio, out-ofhome, entertainment and music, while also contributing to events end speciel reports like Ad Age Digital, Digital West, Madison & Vine, Entertainment A-List and Madia Evolvad Prior to joining Ad Age in 2005, Andrew covered music for the Columbus (Ohio) Dispatch.

CHUCK DAUPHIN NAMED COUNTRY NEWS EDITOR OF BILL BOARD COM

Chuck Dauphin has been named country news editor of Billhoard com He is based in Nashville and reports to Billboard.com editor M. Tye Comer. Dauohio has been involved in the country music business for 20 years, with his carear starting out in radio at WDKN Dickson, Tenn. In

1991 He also has worked at



rently be heard on WNKX Centerville, Tenn. He has also written for such magazines and websites as MusicNewsNashville.com, MusicCityNews.com and Roughstock.com and has Interviewed some of the biggest stars in the industry including Blake Shelton, Tim McGraw and Martina McBride. He can be reached at chuck.dauphin@billboard.com.

GREGORY DELLICARPINI JR. NAMED FASHION EDITOR OF BILLBOARD.COM

Gregory DelliCaroini Jr. has been named fashion editor of Billboard.com. He is based in New York and reports to Billboard. com editor M. Tye Comer, Delli Carpini will discuss the latest convergences in fashion end music in his new column, the Hook, which launched on the site in early September. As a graduate of Skidmore College, he was trained in art history, art and design. After studying architecture at the Harvard Graduata School of Design, he went on to explore a veriety of creative realms, such as photography, interior design, exhibition, communication end fashion design. Most recently, DelliCarpini worked at Vogue magazina and Full Frontal Fashion. He can be reached at gregoryjr@billboard.com.

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LÍV€ NATION





In 2003, Pittsburgh native and former executive assistant to Antonio "L.A." Reid et Arista Records Benjy Grinberg started his own label, Rostrum Records. Eight years later, Rostrum is riding high on the success of flagship artist Wiz Khalifa, who hit No. I earlier this year with "Black and Yellow," setting up a No. 2 bow for his third album, Rolling Papers (Rostrum/Atlantic), Now, Rostrum is turning its attention to Mac Miller, e Pittsburgh rapper with en online presence that includes 900,000-plus Twitter followers (@ MacMiller), more then 1.3 million likes on Facebook and at least one video, for the song "Don-

ald Trump," with 25 million-plus YouTube views. Miller's debut Rive Side Park is due Nov R on Rostrum with physical distribution through Fontana, but at midpight ET on Sept. 27. Miller announced on Ustream e preorder campaign designed to incentivize Miller's fans for preordering the album on masse (Billboard biz, Sept. 28). Working with digital distributor (Ngrooves end retailers including iTunes end other partners Bostnim will release Alive Side Park within 24 hours after 100,000 preorders ere placed. puid that benchmark be met, as well as ince tives at the 25,000 end 50,000 marks: the release of the set's title track and e \$50,000 donation to the Makeua-Wish Foundation on behalf of Miller and Rostrum, respectively.

In an exclusive interview with Billboard just hours before the announcement, Grinberg, 33, snoke about the plan

How did the preorder plan come about? The idea of doing the typical sales and distribution seemed really old school to us, so we started thinking of things we could do to engage fans, to engage partners, to make people more interested in the album. So Mac and I came up with the idea: "What if we left it up to the fans as far as when this album would come out? And what if we gave them goals—to a certain degree—and let them, by motivating each other, get this album out as soon as possible and in the best way?" We worked it out with all of our partners that if we preorder 100,000, we can release the album the next day-which has never happened, ever.

2 You mentioned your partners-so this program is broader then just iTunes? (Tunes is obviously the most major digital conlet for us, so they were an important part of the conversation. Because it's such a big operationthere's a lot of moving parts-you have to talk to a lot of meanin and make sure that some of what we wanted to do was possible. For Amazon and some of the other digital outlets, changing things like the release date with the preorders was a little easier. Hot Topic is a buse fan of Mac, and they came onboard, wanting to help push a physical preorder through their stores fandl carry the album in their stores. And then media outlets, such as MTV, have been very supportive of Mac-

Should you hit 100,000 preorders, how will you handle physical copies?

Because of the whole mechanism of manufacturing. I can't make them appear in stores the next day like I can on iTunes. If it were to come out really early, we could try to work with our distributor to push up the physical date-but we haven't even gone down that road because, like I said, it's not like we expect to get 100,000. But what a great story it would be if we do [laughs].

() It's one thing to say, "We're going to do this thing end release it early." It's enother to negotiate detells. How receptive was Tunes initially?

I give our partners at INgrooves, our digital distributor, a whole lot of credit for bearing a lot of that process. But it's one of those things where at first it's like, "All right, we want to have a moveable release date." And then you hear back, "Well, Tunes doesn't do that." If you have an album up for presale, it has to come out a certain day. So that's one hurdle. At least in my mind I'm thinking, "Well, they're Apple, they can do whatever they want to do." And you have to sort of questi the regular process and not just accept the fact that "Oh this is how they usually do it I get it We'll fall into line." It was a challenge for us to have that conversation, but all in all iTunes was re ceptive, they were really interested in our ideas. It was a back and forth that took about five weeks to get a green light. Ift took! shout two months to put the plan together from inception to [realization].

6 Will Rostrum take Miller to e major the same way it did with Wiz Khalife?

We have no plans on going to a major. We've been approached by every major and every single executive. We're appreciative of that, glad they see the vision and the ability. But we're so excited about the ability to have control over what we're doing. This isn't even a Rostrum thing. Mac himself is excited to be doing this independently.

(3) Is Rostrum the first lebel to have done e deal like this with iTunes? With all the back and forth we had to do to make

this possible. I know that no one's done it. It was not easy.

For the full interview, go to Billboard.biz.



LEGAL MATTE Limits On Royalty Claims by TAMERA H. BENNET

udging from pioneering funk productions

value of staying on the best and keeping time

bly other new-media uses of their copyrights. In

addition to keeping track of royalties due to them

(which can require costly audits), artists must also

be aware of how long they have to raise objections

In 1980, Clinton signed a production agree-

ment with Casablanca Records, which is now

owned by Universal Music Group. UMG claims

that it couldn't reach Clinton for years and that

it was unable to send him royalty statements.

Once Clinton resurfaced in 2001, UMG sent back

royalty statements and payments to him for the

But Clinton sued UMG in 2007 for breach of

stract, claiming the label group didn't pay him

all the royalties he was due from 2000 to 2003.

His production contract required Clinton to pro-

vide detailed and specific objections to his royalty

outlined under-payments, nonpayments and im-

proper withholding of taxes. What Clinton never

specified was that he had been underpaid for rov-

Then earlier this year. Clinton amended his law-

suit claiming for the first time that UMG hadn't

paid him the correct royalty rate for digital down-

loads, citing a 2010 decision by the U.S. Court of

Appeals for the Ninth Circuit in F.B.T. Productions

v. Aftermath Records. In the F.B.T. case, the court

alties stemming from digital downloads.

statements and he complied-almost. Clints

to the size of the payments they receive.

sears 1996,2000

shorter than the statute of limitations stimulated In state or federal law

helmed by Parliament-Funkadelic mastermind George Clinton, the man knows the Three years seems like a pretty easy way to calculate a deadline. Indeed, in 2003. Clinton But the apparent failure of Clinton to keep an and UMG agreed to a "tolling" agreement that eve on the clock could cost him dearly in terms of effectively froze time so the three-year winroyalties he claims he's still owed. The decision dow within which Clinton had to file a lawsuit highlights one of the challenges facing heritage for the statements rendered in 2000 and later artists and their heirs in navigating claims for too our Cobloos underpayment of digital downloads and possi-

But on Aug. 9, U.S. District Court Judge Philip S. Gutierrez ruled that the clock had started running three years from the time Clinton should have received his results statement. If Clinton didn't receive his royalty statement, his 1980 contract placed the responsibility on Clinton to tell UMG in writing that he never received it. Clinton's fouryear absence cost him the ability to sue UMG for

potential accounting errors in multiple years. In his ruling, Gutierrez made it clear that Clinton failed to specifically object to the underpayment of digital download royalties in a timely manner. Because Clinton didn't comply with the requirements in his monding contract he lost the opportunity to challenge UMG on years of royalty statements specifically related

to digital downloads. At the end of October Gutierrez will determine whether Clinton v. UMG will go to trial on the question of whether the tolling agreement was valid. The district judge ruled that it wasn't valid, but an appeals court reviewed the decision

and sent the question back to Gutierrez. If the tolling agreement is valid-that is, if Clinton's suit against UMG is deemed to have been filed within the required time frame, then Cutierrez will rule on Clinton's claims that LIMC failed to pay him royalties due to him, excluding

those for digital downloads. This is a significant concern for any label or artist. Even though there isn't a binding court decision in Clinton v. UMG on this issue it has become imperative to include language that references the freezing of all statutory limitations

The possibility that the tolling agreement could be declared invalid has prompted Clinton to sue his now-former lawyers for legal malpractice.

held that in certain contractual situations digital downloads are a license and as such the record label must pay a higher royalty rate to the artist. Clinton had the right under his production agreement to review and audit rovalty statements periods as well as contractual limitations periods. to determine if UMG had properly paid him. He also had the right to use UMG if it failed to do so.

But both of these rights had a time limitthree years after the date a royalty statement was "rendered" to Clinton. It's common in recording agreements for there to be a time limit on bring ing a lawsuit, a period of time that is usually

Tamera H. Bennett is an entertainment and intellectual property attorney based in Lewisville, Texas.

As You Like It.

Facebook changes highlight key role that streaming services play in social music

At Facebook's Sept. 22 f8 developere conference, upetart streaming services like Spotify were the life of the party, while download stores like iTunes seem to be as welcome as a parent on keg night. That is to say,

they were nowhere to be found. There are good reasons for this. A staggering 140.3 million unique U.S. visitors spent 53.5 hillion minutes on the social network in May according to the most recent edition of Nielsen's *State of the Media: The Social Media Penort " Yahon sites claimed the second-highest amount of time spent with a collective 17.2 billion minutes, with Google sites following in third with 12.5 hillion minutes

And Facebook attracts nearly 100 times more user hours than the next closest social network Tumblr, where Nielsen says users spent 623.5 million minsature in Many Timittee same right he. hind with 565.2 million minutes.

Partnering with Facebook gives music services access to potential customers. Short of manufacturing the world's most popular digital media player and smartphone there may not be a better way to reach tens of millions of people.

Digital

GLENN PEOPLES

Domain

A music service that tightly integrates the social network nute ite neere activities...as well as its own brand-into the news feed and tickers a new activity feed that's

part of Facebook's redesigned profile page And so such young services

as Spotify, MOG, Deezer, Rdio. HeartRadio, Turntable.fm and Slacker were welcomed into



Share that tune: Facebook CEO MARK ZUCKERBERG at the company's f8 developers By contrast U.S. subscription

Facebook's inner circle. Even though profits are scarce and come might not curving a few more years, collectively they represent the future of recorded music

But the f8 conference wasn't a passing of the torch Down. loads are still far more valuable than streaming. They continue to grow rapidly, too. Year-to-date U.S. sales of digital tracks and

digital albums rose 11% and 20%, respectively, through Sept. 25, according to Nielsen SoundScan, At the current pace, U.S. consumers will have pur-

chased 1.3 billion tracks and 103 million digital al-

burns in 2011, representing \$2.7 billion in consumer spending (at \$1,29 per track and \$9,99 per digital album).

services returned just \$101 million to record labels in 2010, according to IFPI's "Recording Industry in Numbers* report. Moreover, the per-stream accounting used to compensate rights-holders for use of their music on digital music services limits the notential monetary value of the streaming market

(Billboard Sent 24)

Still, f8 marked an important shift in how music will be shared and experienced. The new Facebook heavily emphasizes tracking and sharing user activity, letting others know, for example, what you're listening to at any given moment so they can listen too. Previously, sharing on Facebook had a slight hit of friction-it took a few clicks to share an item with your

tighter integration with thirdparty services, Facebook automatically reports a user's activity. If a person listens to a song on Spotify, it's an activity reported by Facebook. The friction is gone.

Facebook friends. But through

This is where streaming services wield a distinct

advantage over download stores. Audio streams accounted for 72.8% of music-related "transactions" (encompassing all streams and purchases) through Aug. 21, according to Nielsen. Video streams accounted for another 20%. Purchases accounted for just 7.1% of transactions which included track downloads (5.8%), physical album purchases (0.9%) and digital album purchases (0.4%).

In fact, streaming accounts for an even greater share of musicrelated transactions than these numbers suggest. Nielsen's numbers included streams from AOL, Yahoo, Napster, Rhapsody, Slacker, MediaNet, Guvera, Thumbplay, Vevo and Akoo, But they exclude services that would inflate streaming's share even more: YouTube, Grooveshark, Spotify Rdio and MOG.

Imagine a Facebook news feed and ticker that tracked only purchases. In September, there were between 23 million and 24 million digital purchases per week, according to Nielsen SoundScan, an average of about 3.3 million each day. Those purchases would barely be noticed in an activity stream filled with likes, comments and shares. If all services and download stores tracked by Nielsen were integrated into Facebook, streams would outnumber purchases by a margin of 13-1. As online music listening

becomes a more social activity, streaming services-with their high number of shareable transactions-are more attractive as notential partners for the likes of Facebook than download stores.

Purchases of digital tracks and albums may be where most of the money resides in digital music. But streaming is where most of the sharing residesand that will increasingly count for something.

For 24/7 digital news and analysis, see billboard.biz/digital

BITS AND BRIEFS

GOOGLE WALLET TUDNS SMADTDHONE

INTO CREDIT CARD Google has made a foray into mobile payments with Google Wallet, an app that enables consumers to use their smartphone like a credit card at retailers equipped with MacterCard DayDass, Customers simply tap their phone on the card reader. BP. Burger King and Rite Aid are among the businesses that accent Google Wallet But the enn is only evallable for the Nexus S 4G Android handset on Sprint

RINGTONES

UDGE DACCAGE OF PROTECT IP ACT A broad coelition of 359 U.S. companies and trade groups has signed e letter urging members of Congress to pass the antipiracy PROTECT IP Act. which would target roque websites that engage in niracy or sell counterfelt goods, "These roque

Google sites were collectively the most-vis-U.S. COMPANIES

ited Web property in the United States In August with 183.4 million visitors. according to comScore Yahoo sites were a close second with 177 5 million followed by Microsoft sites with 177.2 million and Facebook with 162.4 million. The highest-ranking music-focused Web property was Vevo at No. 17 with 65 7 million

sites—those websites

dedicated to counterfait-

Ing end pirecy-put Amer-

ican jobs, consumers and

innovetion at risk " the

letter read. The signato-

ries are a diverse group

that includes Caterpillar.

Electronic Arts Dalph

Lauren, News Corp., the National Football League

the RIAA, the National Music Publishers' Assn.

and all major-label groups

GOOGLE STILL THE MOST-VISITED U.S.

WER PROPERTY

except EMI.



HOW TO LOVE

ACOUSTIC BOOST Digital music has its share of sound

issues, but at least there are now more effordable ways to get good audio performance. Music played through a computer can get a boost from an easy-to-install plug-in for Windows. Bongiovi Acoustics' Digital Power Station nlug-in works by decompressing a computer's audio signal and instructing the processor to optimize the acoustic performance for a particular computer's hardware end speakers. It can also take into account such variables as the user's headphones. TV and home theater system. The DPS plug-in is evallable for \$15 and can be down-

loaded at dpsplugin.com. -GP

One-Stop Startup

Ex-Capitol Latin executive's new services company casts a wide net

Most major label downsizings used to involve laving off the most junior employees first. But now labels are increasingly trimming from the upper ech-

elons of management And rather than launching labels of their own, as they might have in the past, some of those downsized senior executives are starting new businesses aimed at provid-

Latin

Notas

LEILA

ing many of the namicae that lahels have outsourced, such as PR. marketing. radio promo-

marketing. The most re cent senior executive to join

the fray is former Capitol Latin senior VP Diene Rodriquez. who has launched Criteria Entertainment with former Capitol Latin promotions VP Jose Merquez. Rather than just specialize in one area of expertise, the Santa Monica Calif-based company strives to be a one-

ston shop providing marketing, radio promotion, publishing administration and even managerial services to a broad swath of clients that includes artists labels and publishers

It also serves clients in both the United States and Latin America. And rather than focueing on the Latin music market. Criteria aims to provide services to those looking

> of muric to consumers who speak Spanish. "I really haven't seen a company that does exactly what we do and can put every-

to sell any type

thing under one umbrella," Rodriguez says. Criteria has at its disposal a roster of experts who offer services in different territories. In Mexico, for example, it works with the Workshop, the company launched by former EMI Mexico chairman Camilo Lara and which specializes in A&R consultancy and synch licens ing. Respected film and music video director Simon Brand is working with Criteria to secure brand integration opportunities for music videos he shoots on babalf of the firm's clients

"We really work according to an artist's needs and we work hand in hand with the label " Rodriguez says. For example, a current client is pop group OV7, which is handled by Westwood Estastainment and signed to Sony. Criteria is helping with radio promotion in Puerto Rico, among other things.

Other clients include trumnotes Chale Bottl who has hined Criteria to assist him in the launch of his new album in Latin America: Dominican star Juan Luis Guerra for administration and exploitation of his publishing in the United States: singer/actor Cerlos Ponce for projects in Mexico; and emerging Colombian rock band V for Volume, which Cri-

In addition—and separate from Criteria-Marquez man-



ages up-and-coming pop/urban artist Joey Montene, who's signed to Capital Latin

"We are not a label," Rodriguez says, "We don't distribute. we don't license, although we do belo get label deals together But labels are focused on selling music and we're focused on sell ing services, regardless of genre." At the same time, she adds

we are flexible and we understand that especially today. there are 360 deals in place and we will respect what's in place within the label "

Rodriguez says her fees and pay structure differ according

"You can tell me 'I'm set in Mexico but I need a digital plan in the U.S. or a publicist in Argentina," she says. "We can work as your product manaper or simply as a commany that pets sponsorships. You can see us on the red carnet with an artist, or at the negotiating table."





THE BILLBOARD

based dence music promotion, marketing and production company Pro Motion, has been remixing and promoting club music for 28 years. He's worked with some of the biggest names in Latin music, including Gloria Estefan end Ricky Martin, and says remixes provide an effective way for artists to stay relevant.

"Promoting en ertist may be 50% about the music," LeBeau says, "The other 50% is about the image end the concept of the ertist."

LaReau talked to Billhoard about the realities of the new economy, the popularity of club music end how remixes can benefit Latin ertists.

How important is the Hispenic eudiance for you? If we take a look at the Billboard Latin

singles chart, you've never seen so many Angle artists on that chart English is the first language of the

18-24 demographic in the Hispanic community. Soft drinks want that demo. Alcohol (companies) want it. Car companies, credit cards and cellphone companies want it Why? It's the first time that demographic has disposable income. Promotional budgets are shrinking

in the music business. How is this affecting you? Remixes are a big part of our business.

We get hired to A&R and then promote artists that we represent. There are budgets there, but they are less than they were. The hadgets are in line now much more with what they should have been.

You've worked with regional Maxican balledeer Marco Antonio Solis



How does a remix benefit en older non artist like blee?

Everybody seems to really want this 18-24 and the 25-plus demographic. If they are older, like Gloria (Estefan), they reinvent themselves in a community that didn't know them in the beginning because now you have a whole new generation.

How relevent ere remixes in Latin music today for the club culture? When you went to [Hispanic] clubs initially, you would not bear Englishlanguage records. You would only hear Spanish records. That's no longer the case. You may hear Gloria Estefan, Wisin y Yandel and Lady Gaga. But in the same set, you'll also hear Christina Aguilera in English and Spanish-all the more reason [why] someone like Marco Antonio Solis should remix his records if he wants to get involved in that fray.

How has your business changed through the years? It used to just be record labels coming to us. I think that artists now control a lot

more of their own repertoire, especially if they're not directly signed and want much more involvement in the marketing of their music. - Justino Aguila

EN ESPANOL: All the great Lat

RREVE

PLACIDO DOMINGO SIGNS WITH SONY CLASSICAL

Placido Domingo has signed e recording contrect with Sony Classical which plans to raisesa its first album under the deal in fell of 2012. The Grammy Award-winning tonor has recorded move than 100 operas and was honored last year as the Latin Gremmy nerson of the year for his cultural and philanthropic accomplishments. He is currently general director of the Los Angeles Opere end wes named honorary cheirman of IFPI in July. - Justino Águile

MTV TR3S WILL NAME FUPHORIA CONTEST WINNERS OCT 7

MTV's Tr3s channel will ennounce the winners of its Subway Fresh From the Road" contact on Oct 7 Winners in San Antonio. Texes; Dellas; Orlendo, Fie.; and Atlanta will get an allavpantes trip to cover the Euphorie tour with Prince Royce, Enrique Iglesies and Dithuil Each winner will work with e producar end cemare crew to interview the singers for a segment on the cable natwork's "Lo Que To Dica? show

PERFORMERS NAMED FOR BILLBOARD MEXICAN MUSIC AWARDS

Gerardo Ortiz, Larry Hernandez end Julion Alverez v Su Norteño Bende ara among the first acts to be appounced as performars et the ineugurel Billboerd Mexican Music Awerds presented by Stete Farm. Also performing: intoceble, Grupo Montaz da Dua rengo Banda los Recoditos Los Horoscopos de Durango. Shella Durcal and Paquita le dal Barrio with more parformers to be announced. The ewards will honor regional Mexican ertists and lebels according to Nielson SoundScan sales dete end Billboard charts performence. Premios Billboard de la Musice Mexicene will take place at the Orpheum Theater in Los Angeles and will be broedcast Oct. 27 on

Johnny Phillips

The indie distribution executive talks about losing hip-hop artists to the majors and embracing the Latin market.

Few independent distributors can boast the pedigree of Select-O-Hits. The Memphis-based company was co-founded in 1960 as a record store within the Sun Records warehouse by legendary producar and Sun owner Sam Phillips and his brother Torn. It later evolved into a one-stop and finally an independent record distributor, in the late '70s, Tom, who had bought out his brother's share in the company, sold it to his children Sam, Johnny and Kathy

The company became a leading distributor of hip-hop in the genre's early days, carrying such labels as Tommy Roy Profile Prejude Def Jam and Priority in 1996 independent soul and blues label Malaco Records bought a SO% stake in Select-O-Hits and together they acquired the gospel label Atlanta International Records in 2005.

Todey. Select-O-Hits is the oldest indie distributor in the United States, carrying about 100 labels with a catalog of more than 25,000 titles. It remains very much a family affair, with Sam heading up day-to-day operations as president. Johnny overseeing all distribution agreements and manufacturing operations, Sam's daughter Tiffany Couch serving as head of sales and his son Was serving as head of huving

Demonstrating the nimbleness that has enabled it to endure as many of its client labels have struggled with sliding sales, Select-O-Hits has become a significant force in Latin music, which

now accounts for about 25% of its business. Johnny Phillips talks with Billboard about the adjustments the company has made to stay

Select-O-Hits has always had a rep as a big rap/hlp-hop distributor. Is your label lineup still heavlly weighted toward ran?

ahead of the game.

Now it's about 10% of our sales, and about 35% of our digital sales. We have had some big rap hits down through the ware

The majors seemed to view Select-O-Hits as their hip-hop farm team. Could be They raided a lot of our art. ists: Gucci Mane and Three 6 Mafia We had the first 50 Cent record. We dealt his Full Clip label and must have sold 400,000 copies. When Eminem signed him, we were allowed to sell off our inventory. But the majors coming in and signing acts, it's just the way business is when you are an independent.

How have you coped with the

steep decline in rap/R&B sales? We still sell a lot of rap and hip-hop. That business comes and goes, but it's been hit the hardest by file sharing and even single-track sales. We do very well with black gospel thanks to Atlanta International, Savoy and Malaco. We don't do as much Southern soul/R&B because those type of radio stations have dried up and the mom-and-pop stores are going out of business.

What other genres are you doing We have a lot of music from Texas We

distribute limmy Buffett's label [Mailboat Records). We have Audio Fidelity, who put out some great titles, and we do very well with Latin, whether it's

regional Mexican or tropical. When did Salect-O-Hits diversify Into Latin music? About 2005 or so

That was about when the major labels were raiding you for rap music. That's about right.

How do you explain the growth in your Latin business despite the genre's steen declina in U.S. sales? We are making up for that by carrying more labels and we have expanded our reach into Puerto Rico, which makes a big difference. Also, we have opened a lot of accounts in South America.

guish itself in the Latin market

they cut back. So as Latin sales are back and letting artists go and gener- there are alternatives to being with ally not paying as close attention to the a major. We just signed to distrib-Latin market as they used to

lar to the way U.S. music distribu- the last 20 years. This is coup for us. tion was 20 years ago before all the corporate retailers came in. We are How many Latin labels are you dealing with accounts that have real people, as opposed to trying to deal We probably have 20-25 active with a corporation. We are dealing Latin labels in both the tropical with 10-15 Latin one-stops. [It reminds me of how the music business was 20 years ago when there were still plenty of one-stops, as opposed to today where the industry

is down to three on the Anglo side. What also can you offer Latin the Latin one-stops.

Inhels? A lot of Latin artists have been doing

business that we once did, but that's How does Select-O-Hits distin- handling most of what the labels do? And then you can come to us where from the major Latin distributors? we create the artwork and can make When the major labels have problems, your music available digitally and shrinking, the major Latin labels are twice the money than they would at doing what they usually do-cutting a major label. We show them that

physically, It allows the artist to make ute Los Temerarios, who have sold The Latin market is very simi- 30 million records worldwide over

distributing?

and regional Mexican genres and those labels have close to 100 titles. We have a lot of budget product from Platino Records and Serca Music. Platino has a lot of titles that have done exceptionally well at Walmart and a lot of

But it is the new releases that drive the business. When you their own work like promotion and have a new release from Diana marketing for years. So why let some- Reyes coming, that can help sell one else reap the benefit when you are the older catalog of the artist.

You started with regional Maxican music?

Yes, but now we carry all kinds of Latin. music. We are very proud of our salsa business, which is a subgenre of tropi cal. It seems to be a sense ignored by the major labels but it calls were wall on the East Coast and in Puerto Rico Some neople think of it as music for the older Latin fan. But a lot of people love it because it is an upbeat, happy music. It's not like the genre left, but it may be making a comeback.

How are you handling digital? If it's a well-known label, we will do physical with the hopes of getting digital. We haven't gotten to the point yet where we insist on digital

distribution too. With the new labels, we tell them we want digital. What about for your online store? We get it are with the labels where we it. So if you go to one of our labels

build websites for them if they want and hit "buy music CDs," the customer comes to our store although they don't know they left the label's site. We ship the product to the customer. We also handle T-shirts and other merchandies for the labels if they want us to

What do you have coming up?

We have some big releases coming out from Colt Ford, Montgomery Gentry and Josh Gracin. We will probably ship 100,000 each of them. We have some big releases coming from Malaco as well like Sounds of Blackness and Maurette Brown Clark. Other upcoming big releases are the Kentucky HeadHunters. and in rap/hip-bop we have a Gucci Mane album coming made up of old tracks. [We also have] Brotha Lynch Hung, Gangsta Blac, Haystak & Jelly Roll, T-Rock and Lil Keke. We think

"The Latin market is very similar to the way U.S. music distribution was 20 years ago—before the corporate retailers came in. We're dealing with accounts that have real people, as opposed to trying to deal with a corporation.

RICHARD SMIRKE ON THE HEFLS OF HER SUCCESSEUL LUNGS, AND A SERIES OF DATES OPENING FOR U2. FLORENCE WELCH -AKA FLORENCE & THE MACHINE-IS BACK WITH A NEW UNIVERSAL REPUBLIC ALBUM - AND SHE'S

READY TO BLOW THE HOUSE DOWN

It was a highly tempting offer. But ultimately not quite tempting enough.

Such in the Processing of Change of Walsh 15 the Change by interesting to the Change of Cha

Such is the confession of Florence Welch, 25, the flame-haired siren who froms Florence & the Machine.

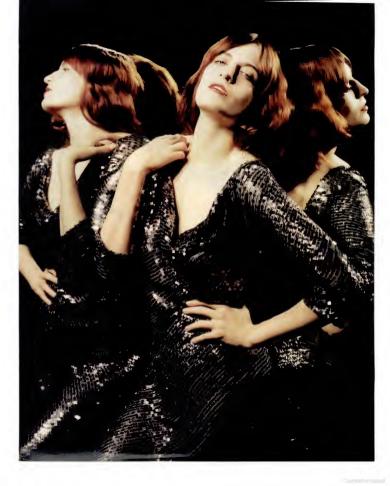
About 18 months ago, when the Grammy Award-nominated Brit was in the early stages of prep-

ping her eighty anticipated accord album. The idea of going to Los Angeles to sow with some of the hostest writerproducers on the planet was briefly and standingly dangeled before her. She declines to reveal their names, but says the opportunity was one that held an instant attraction. If I love Lady Gaz, and love Kiny Perry and Rifk and rap morn!. Which says, the woods turnlines are considered to the contract of the contrac

It got put in the diary to go out for a week, to start writing the new record. And then the diary got sent to me and I looked at it and just went, 'No. No. No. No. No. No! I can't do that. This is too weird. I can't just suidenly leave behind everything that made [2009 debut album] Lungs."

Not for the first time in her life, Florence Leontine Mary Wekh—born in South London in 1986 to Evelyn Welch. a professor, and Nick Welch, an advertising executive—choose to follow her heart over her head; her natural instinct over cold-hearted commercialism. Not for the first time, it has paid off handsomely.

Titled Ceremonials and due Oct. 31 work/wide on Island Records/Universal (except for North America, where it will debut Nov. I on Universal Republic). Florence & the Machine's second studio set is a muscular, hugely ambitious and achingly beautiful work that takes its predecessor's sonic blueprint (soaring wocals, ethereal gosped choirs, mystical harps and pounding tribal drums)



and fires it to the stars. Produced by Paul Epworth, currently idding high with his work on Adele's all-conquering 21 (XL Recordings/Cotumbia), the 12-track record could accurately be described as a more confident, bigger and better version of the celebrated Lungs.

That see were on used 1.5 million units workships, according to Universal Domestic sales stand at 78,000 according to Missers Condition, with the album's level-cont track. Dog Days Are Over, 'peaking at No. 21 on the Billion downloads. In the United Kingdom, Langs worth 2006 Billion to the United Kingdom, Langs worth 2006 Billion to the United Kingdom, Langs worth 2006 Billion to the United Kingdom. Langs worth 2006 Billion to the Condition to the Office of the United Kingdom, Langs worth 2006 Billion to the Office Linding to the Office Linding Condition units, according to the Office Linding Condition units, according to the Office Linding to the Office Linding Kingdom Langs and the 11 million to the Condition of the Condition

Singsom dearnose tran LZ mutuou turns. As impressive as these numbers are, Unneval is optimistic that Centomistic will book those achievements out of the park. "We've got incredibly high expectations," Says Universal Republic presidents," Co Monte Lipman, who calls the album one of the fourth quatter's key releases. "She can compete gainst arybody in the marketplace and that's the way we're treating the said of the said of

Welch, fresh from a morning jog around her local London park that culminated in the singer pirouetting on a public bench to the delight of bemused onlookers ("I'm mere of a bulletic runner than athletic." she says with a giggle), offers a more modest assessment.

"I'm excited to play if the but I am nerous about what the reaction to the record is going to be." Welch says. "It's as if the scrapbook of Lungs has been given a beginning, middle and an end and made into a whole story. It's taken the sound that I found about halfway through making Lungs and really gone with it. I think I have taken it to the acces."

The first demo existions for Cermonoids took place in January 2010 at a mode statution place in January 2010 at a mode statuwish and provide the control of the control

"There were a lot of people who wanted to work with her." Island Records senior A&R manager Ben Mortumer says, "especially as her success grew in America. But Florence's general feeling was." I just want to do Lungbott I want to do it so much better."

"I had an idea of the sound." Week's asys, larger drum sounds, bagger bass, but with more of a whole sound. So it sounded like a whole protect rather than a scrapbook of ideas, which, for better or for worse, the first one was. That was a real specific thing; I wanted to work in one place with one morduce?"

There was one small, if not unwelcome, obstacle to overcome first, however: the ongoing success of Lungs. First released stateside in November 2009, when it debuted at No. 179 on the Billboard 200.

Lang was a slow-burning success that people of a No E in Cooker 2010 Globus ing the act is breakthrough performance of 'Dog Days Are Over' at the 2010 MTV. Video Musac Awards. The song was subsequently covered on 'Clee,' with the case recording hinting No. 22 on the Hot 100. The track also benefited from some high-positie synchs, most nodally the tunier for the high benefit within Tail Proj. Lower' To capitalize, the band maintained a heavy tuning the control of the

Longs was put on the back burner. Intermittent songeviting sessions still took place throughout 2010—including a fruitful allnight sour bose effort by Welch and longtonemuscal partner fashella "Machine" Summers while in Amsterdamy that resulted in one of Cerromotalie best tracks. "No Light. No Light," But the bulk of material was written between January and March of this year.

In addition to Epworth, who co-write even of Cermondist' 12 tracks, several other British writers share credits on the record, including Summers, Kel Furpoon, James Ford and two Fowlerlow Auards-sinning composer Eg White (co-author of Adeles' Changing Pavements'). Recording tools place during five weeks in April at Abbey Road's Studio Three, followed by a return trek to the United States, where Forence & the Machine played headline dates, summer festivals and a handful of support slots on U2's 360" tour, an experience that Welch likens to "open-air gladiatorial combat. It was amazing."

During this time. Epworth continued totion the music at his own Wolf Tone stodio in London, while Welch would spend off days visiting U.S. studios, such as New York's Stratophere Sound and Miami's South Beach Studios, to record vocal tracks, which the producer would supervise via Skype. A final session featuring Welch, her band, Epworth and engineer Mark Rankin took place in July at Wolf Tone.

The final tally was approximately 40 tracks, later cut to the 12 that make up the standard version of Cerrmonals. A digital and CD 20-track deluxe version, featuring additional songs and demo and acoustic numbers, will accompany the release.

'Im pretty surprised at how prolific I've been, to be honest,' Welch says. 'When making the first album! I think! I wrote a song about every six months.' She credits her band—Summers (sprith), Chris Hayden (drums), Tom Moth (harp), Rob Ackroyd (guitar), Rusty Bradshaw (piano) and Mark Sunders (bass)—with giving Ceremonials a fuller, richer and more powerful sured than its neudoscape.

"The first album was so much about the vocals carrying it. This time I really wanted to give the music space to breathe and for the bond to be able to experiment," she says. Key tracks include the majestic opener

"Only If for a Night": "Never Let Me Go," an impassioned midpaced ballad: "Breaking Down," a dreamble pop symphony with stirring strings; and the retro soul thrust of "Lover to Lover," where Welch's wocals sour to previously untaseed beights.

"There's always been a criticism thrown at Florence that she shouts rather than sings, and I dare anyone to level that at her after they have listened to Ceremonials," Island's Mortimer says. "The way she sings on this record is delicate and beautiful and full of melody."

"Through touring, my voice has matured and strengthened," Welch says.
"[Epworth] was really helpful as well. He encouraged me to relax and just let it happen instead of forcing it all the time."

Asked if the massive success of Lungs brought added pressure when making its follow-up. Welch gives a small chuckle and notes that she has been here before.

"Nothing could have been harder than making the first record, so I was prepared for the onslaught this time," she says, citing the "terrifying" expectation that birthed her debut. The cause of her anxiety back then was the fervent media buzz, which begon when the provines year won the 2009 BBHT Critics Choke haven, prior to releasing a record. "There was a buge calls, citing numerous times during the calls, citing numerous times during the making of Longs when the could be found



ving, crying on the studio floor." Those conditions of people waiting and waiting, that expectance, everyone talking about you, getting pre-album awards-those are the conditions that I did my first album in. This one, by com parison, is much easier." Welch says, "I came into it having a much clearer idea of what sound I wanted to make and a much clearer idea of what was going to happen after the record was finished.

*Florence did her job. She delivered a masterpiece. Now it's on us," Universal Republic's Lipman says

To that end, the label is taking nothing for granted, shifting the record's street date to stand in line with the rest of the world. fits North American bow was originally set for Nov. 15.) "There's tremendous interest built into the release and there's a strong fan you can operate within and capitalize on. says. "We have to be aggressive and make sure we seize every opportunity."

The first of those markers came Aug.

23 when a video for setup track "What the Water Gave Me" debuted on the hand's website. The previous night, Welch alerted her 83.000 Twitter followers (@flo_tweet) to pop over to my website at 5pm tomorrow for a peek at something very special." The land Records marketing manager Tom

March, who says the video drew 1.5 million views in two days. Despite its five-and-ahalf-mimite running time, radio has given the song a warm welcome, with the track receiving plays on a number of alternative Los Angeles' KROQ, according to Lipman.

The radio push, meanwhile, begins with first single "Shake It Out," a rousing poprock number in the spirit of "Dog Days Are Over," which Lipman envisions as "an anthem in every gym in America a year from now." Due for domestic release Oct. 11 (the same day as the preorder album release). 'Shake It Out" has been serviced to top

40, triple A. alternative and R&B formats. It is at R&B radio where Universal Repubhe has succeeded in breaking idiosyneratic British female pop singers. Several years ago, it was R&B that first jumped on Amy Winehouse. After all, "there's no station for choral, gospel chamber pop with heavy tribal drum stylings," Welch jokes, Internationally, "Shake" is already making waves. In Australia, it's playlisted at Triple J and Nova, with strong airplay in Scandinavia. Italy and Canada, according to Universal. TV spots will additionally form a major element of the domestic push, says Lipman, who cites the artist's strength as a live performer as a key sales driver. "The greatest catalyst to sell Florence & the Machine were her TV performances. That's what ultimately broke Florence," he says. To that end. Welch will visit the United

States on three separate occasions this year to do TV, press and radio promotion. Exact details are still being scheduled, although the artist is confirmed to appear on CBS "Sunday Morning," International TV spots include "The Late Late Show" in Ireland and "Skaylan" in Norway and Sweden, with many more to follow. "This is a wonderful album that has the potential to explode Florence internationally, and we are targeting platinum in all markets," Universal U.K. director of international Chris Dwyer says.

An extensive international live plan is also taking shape, with Universal hopeful that Ceremonials marks the point where Florence & the Machine step up from theaters to larger venues. "That's what we're all striving for," Lipman says, "I know someone like Florence could certainly play somewhere like [New York's] Radio City Music Hall. It's just a question of how many nights." Confirmed live dates for 2011 include a run of U.S. radio shows and a solitary U.K. concert on Oct. 25 at London's 1.700-capacity Hackney Empire

"I love playing live and I love making music, and where that takes me is what will happen. I'm not really doing it for another reason," Welch says in friendly, selfdeprecating tones. Things just happen the way that they happen. I don't have a goal." Quizzed on how her self-confessed love of fashion and distinctively behemian visual style influences her creativity, the singer's relaxed, jovial exterior momentarily slips,

LABEL: Universal Republic (North America), Island Records/Universal

(worldwide), Nov. 1 (North America) MANAGEMENT: Mairead Nash (@MaireadLuv) at Luv Management

PRODUCERS: Paul Epworth (@paulepworth), Mark Rankin (engineer)

A&R: Ben Mortimer at Island Records STUDIOS: Abbey Road Studios and Wolf Tone (London), Stratosphere Sound (New York), South Beach Studios (Miami)

PUBLISHING: Universal Music Publishing Group

SITE: Florenceandthemachine.net PUBLICITY: Karen Moss and Liz Rosenberg at Liz Rosenberg Media, Jay Wilson at Universal Republica Ruth Drake at Toast Press

TOURING: Hackney Empire, London (Oct. 25); select international shows in 2011, followed by worldwide theaters; festivals throughout 2012 BOOKING: Carole Kinzel (North America) and Emma Banks (U.K. Europe) at Creative Artists Agency

TS: @flo_tweet; @lsamachine

if only for a second.

"Music to me is so internal. It's physical and it's emotional. Whereas fashion is so much about the external that it's almost like a break. It's not inner turmoil. It's total escapism," says Welch, who counts Anna Wintour among her many fashionista fans. In return, Welch personally sent her a copy of Ceremomin's as soon as it was finished. ("She really (ked it," Welch says.) Karl Lagerfeld, mean-

while, collaborated on the press shots that will dorntnate the forthcoming campaign. "Music is so much about the buttling out of two sides of yourself, and with fashion you can put something on and you feel a certain way," Welch says, "You're not trying to exercise a demon." So what demons is she addressing? "I'm just being overly dramatic," she adds. "I'm not really possessed. Maybe I am? I don't know. I'm still figuring it out."

Ruhard Smirke (@rsmirke) is a London-based journalist who writes regularly for Billboard magazine and Billboard biz.

OCTOBER 8, 2011

EL CHART CALIENTE









BILLBOARD'S INFLUENTIAL HOT LATIN SONGS CHART CELEBRATES 25 YEARS OF TRENDSETTING

BYLEILACOBO

On Oct. 4, 1986, Mexican singer/songwriter Juan Gabriel ranked at No. 1 on Billboard's newly created Hot Latin Songs chart with "Yo No Se Oue Me Paso."

Juan Gabriel was already a superstar throughout Latin America, known for his eloquent, sugary balladry, and "Yo No Se Que Paso," with its synth keyboard and plethora of strings, epitemized the sound of the day: romantic, heartbroken, decidedly adult-skewing and largely imported from Mexico.

It was a time when Latin music and Latin culture overall in the United States were still deliver. In Ranked on the East Ranked on the Sat State by the predominantly Culsan Miami and on the West Coast by predominantly Mesian California and Teasa. Altinois and Teasa Altinois and T

Fast forward 25 years: It's a dramatically almered landscape. The number of Hispanics living in the United States has more than doubled, from 224 million in 1990 to more than 50 million in 12010, according to the U.S. Cersass, and they are younger than the mainstream: 23.7% of Children 17 and younger are Latinos. Hispanics, who constituted 9% of the population in 1990, now comprise 16.3% of ficilally the largest minority in the nation.

And the music on Billboard's Hot Latin Songs chart is now an amalgamation of styles, nationalities and even languages, led this week by reggaetin duo Wisiny Yandel's "Tu Olor:" It's their eighth No. 1 on the chart, continuing a distinct sonic tendency; in the past year, the chart's longest running No. 1 has been 'Danza Kuduro' [15 weeks], which belongs to another urban artist, Don Omar.

"Badio in general in becoming more variety, based as a readof [the bretable becaped Meet]. Univision Badio senior of programming J.D. Gorazlac says. The same is happening in Spanish, Spanish listeners prefer a variety of tempora and a variety of textures. And that's what we're seeing on the charmal listeners are less inclined to live in last one niche. They have in listeners are less inclined to live in last one niche and its list one niche they have in section in the list of the section of the live in the section of the list of of the list

Billboard debund in 16rd Limin Songs charf go the 16rd Limin Solin 11866 with a prominent story on the second page of the magazine, announcings "new weekly Listin airphy charf comprising the "top 70 Limin (Spanish-pessing) and so stations in the United States and Puerso Nico. Stations were asked to compiled via telephone and entered in 18th Blanch's company, with points assigned to positions and multiplied by the station's weight to determine the rank of each track. The Hot Limin Solin Albams chart, which was segmented by genre poor, propiedly aid telephone and entered in the Art. Which was segmented by genre poor, propiedly aid regional debicata. In comparison, the Hot Limin Solin chart rank breakts and the propied search the North Solin S

"Back then, If you werent on the airplay chart, there was no salest development," says Lucas Pina, senies VP of SBS Entertainment, whose first industry job (in 1994) was as a radio promoter for PolyGram Records in the Northeast. "The 1 for Lain Songs chartadd people what was new. Being on that chart was crucial. In the U.S., it was the difference between having credit or not." It's the best of the industry," says congreiter Ornar Alfanno,

who penned "A Puro Dolor," the longest-running No. 1 track in the history of the chart at 61 weeks. "If you're not on that chart. you're nowhere. As composers, we don't write to be outside of the chart. We have to write songs that are worthy and precise." Although on Oct. 8, 1994, Billboard launched subgenre airplay charts-regional Mexican Latin non and tronical similar-lifet Latin Songs continued to be the holy grail. Its importance only onew when in November of that same year, the chart switched to Nielsen 8DS-monitored airplay. While tracks were initially monitored by their number of plays, on Aug. 30, 1997, the chart switched to audience impressions, cross-referencing the time of play with estimated listeners, according to Arbitron data.

Looking back at the chart's top songs through the years, it's uncanny how they reflect both the musical and demographic landscape. "It's the national chart." Sony Music U.S. Latin. president Ruben Levya says. "It's the only true reflection from a national perspective taking into account all the genres." Following a clear Mexican dominance with acts like Juan Gabriel. Ana Gabriel and Daniela Romo topping year-end charts, the early '90s saw a boom of Tejano music, with La Mafia and Selena topping the year-end chart from 1993 to 1996.

Teiano and Mexican acts continued to dominate the charts through the '90s, but by the end of the decade a new generation of artists-many of them Puerto Rican-began to climb regularly to the top 10. By the early 2000s, the chart was all about variety, with an increasing number of appearances by names from Colombia (Shakira, Juanes, Carlos Vives), Puerto Rico (Chayanne, Ricky Martin, Huey Dunbar, Jerry Rivera) and also. fresh music from more traditional regional Mexican acts like

Conjunto Primavera, Los Tigres del Norte and Banda el Recodo. The biopest milestone from a musical standpoint, however, came in 2003 and 2004, with the advent of respactón, "That opened the door to a new senre of music." CBS Radio VP of Latin programming Pio Ferro says, "The Latin rhythmic sound is so crossover, it just broadened the spectrum," On Aug. 13, 2005, Billboard launched its Latin Rhythm Airplay chart, incorporating a breadth of music that went far beyond reggaetón and continues dominating the chart today. "The urban movement revolutionized U.S. radio and forced stations to change the format," says Walter Kolm, former president of Universal Music Latino/Machete. He now manages singer Cristina Castro, Kolm experimented early on with rairing urban and pop acts, delivering tracks to radio that were far more youth-leaning and uptempo than the ballads of yore.

The move came at a time when research became more refined. No longer, some say, was radio programming a reflection of what labels pushed, but rather, of what research dictated. That trend only accelerated with the advent of the Portable People Meter as a ratings tool in 2008, Now, says one executive who prefers to remain nameless, "we have a less politicized chart. It's a truer representation than it was 10-15 years ago. There is PPM accountability and people themselves are telling us what we should be playing." Today there are 119 stations that report to the Hot Latin Songs chart, and 324 songs have hit No. 1 during the past 25 years.

So, what's hot now, according to the chart? A mix of traditional Mexican music, home-grown urban and pop tracks and some English-language hits, reflecting an increasingly diverse audience that includes younger, U.S.born Latinos who are now tuning in to what used to be only their naments' radio stations. "As more Latinos assimilate. and they're proud of their roots, it's not anti-cool to listen to Spanish music," Ferro says, "Everything is cyclical, and it's pretty uptempo now. But we're going to see more no-name artists becoming big-name artists because it's easier to record

things that may catch fire." Regardless of what's playing, Kolm says, "the chart is more important than ever now. Because selling tickets is more important, and tickets get sold when an artist is hot on the radio. And for the business in Latin America, beyond being the most trustworthy chart, it's the one that sets the trends. Most charts in Latin America follow the Billboard chart. That's why it's so important to reach No. 1."

Chart data provided by Billboard director of charts Silvio Pietroluongo, associate director of charts Gary Trust and Latin chart manager Karinah Santiago.



was jaunched as the only chart that tracked airplay of Latin music in the United States. A quarter of a century later it remains the "Rible" the "place to be " the "trendsetter," in the words of artists and Industry experts. Billhoard's Hot Latin Songs chart is not only the thermometer of Latin music in the United States, but it also dictates the direction of radio playlists throughout Latin America. More than a measuring or marketing instrument, Hot Latin Songs has been the soundtrack of U.S. Latinos-from the romance of Mexican balladeers to the accordion strains of Tolano from the crossours of Dicky Martin Enrique Inleries and Shakira to the dance beats of reggaeton and the heady fusions of today's home-grown talent. The history of the Hot Latin Songs chart is our history, as heard through the sounds of music.

CRISTIAN CASTRO

Cristian Castro is the Hot Latin Songs chart's No. 3 artist, trailing only Luis Miguel and Enrique Iglesias. His feats include 29 top 10 hite and 1006's "Amos" which he wrote was No. 1 for 11 weeks I wrote "Amor" in New York when I was living there. I was feeling anxiety about love, something I'd been feeling for a long time. There was a certain amount of frustration, and desire to explore romantic themes. It was 1995. New York seemed like the best place to examine those feelings. I purposely chose to live in solitude-that was both good and bad-but it allowed me to create. I recorded "Amor" with producer Daniel Freiberg. He helped me structure the song and take it from my head and guitar to a completed song-it was, for me, like writing a poem. We made it into a pop song, created a chorus and the melodies. It's a song about asking love to give me a chance. It isn't about a woman. When I started working on the song, I was in a zone, a trance, and it allowed me to observe people in the city. After we recorded "Amor" we went to Rome and filmed the video. It was a beautiful journey, and in the end the song gave me hope. I've been lucky from the start. It's not just about being supported by a label. Fans buying the music is key. I'm

also lucky in that I'm the son of lactress/singer! Veronica Castro and (comedian) Manuel ("El Loco" Valdes), People have opened doors because of them.

As told to Justino Águila

CHAYANNE

in a career that has spanned the chart's 25-year history, pop heartthrob Chayanne is the No. 4 artist in the chart's history, with 43 charting titles, 28 top 10s and nine No. 1s, including his 1987 breakout hit. "Fiesta en America." and 1998's "Delaria Todo," which spent five weeks at No. 1. My first record was "Fiesta en America" in 1987.



It became my signature record in shows and on tours. It's an uptempo song, which was different, because at the time ballads always got promoted first. And because it was a rhythmic track, it helped me move onstage, "Fiesta en America" was the song that took me through Latin America, to Brazil, Portugal, everywhere. It's the song that made me international, And later, in 1999, it was "Salome." which took me to other places at a different time in my career. I had gold records in Sweden, in Turkey, It sold 1 million copies in Spain in a single year. One of my favorites? "Deiaria Todo" was a marvelous record. I already had experience, I'd done several kinds of tours, I was established, I had mass recognition, enthusiasm, and it all came together with "Deiaria Todo." As told to Leila Cobo

GLORIA ESTEFA

The singer/sopposites claims third place for most No. 1s-14and also counts 22 ton 10 singles

It's as exciting to me today as it was 25 years ago to see my music climb a Billboard chart, A chart hit on Billboard has been and still remains the key barometer of an album or single's success. I remember like it was yesterday when [husband] Emilio and I found out that 1985's "Conga" had charted in the top 40-it was surreal. While we don't make music thinking about whether it's going to appear on a chart. As told to Gail Mitchell it's always an added reward

ANA GABRIEL

Her 1988 single, "Av Amor," reigned at No. 1 for 14 weeks, remaining on the chart for a total of 43 weeks. With five subsequent No. 1s and many more songs on the chart. Gabriel was a fixture on Hot Latin Songs for the next two decades. "When "Av Amor" became No. 1, it

was so important for me because I had won the Festival OTI de la Cancion with that song. It always happened that the secondplace song was successful, not the first-place song-it was like a curse. So when they asked me to participate in the OTI with one of my songs, I swear I didn't want

to win, because I wanted the song to be

18 | BILLBOARD | OCTOBER 8, 2011



a hit ... I've always been present on the charts. Eventually, I was given a lifetime achievement award [the Billboard Latin Music Estrella Award, for her contribution to the Latin music industry). I've recently gone home to open that door again. I've returned to Sony after being 10 years without a record label. I really can't tell you how a certain song becomes No. 1-it's the public that gets it there. But it's something that makes me more thankful, more humble and work harder in everything I do.

As told to Judy Cantor Navas

JUAN GABRIEL

on Hot Latin Songs. He's also the chart's 10th-ranked top artist. His top-charting hit, 2000's "Abrazame Muy Fuarte," was No. 1 for nine weeks. The balladeer elso holds the distinction of having the first No. 1 on the chart with "Yo No Se Que Me Paso." The charts have motivated me. I have shared them proudly in order to motivate others. I'm appreciative, "Abrazame Muy Fuerte" . . . marked the end of the century and I entered the year 2000 with a strong embrace. In those years I was spending part of my life in Fort Lauderdale, Fla., very, very close to Miami ... The song was written for the Cubans. "Yo No Se Que Me Paso" is always on my mind-it defines me very well. The song appears to be simple but it's also wonderfully surprising. As told to Justino Águila

ENRIQUE IGLESIAS

iglasias has had more No. 1 hits on the chert-22-than any other ect. dating back to his 1996 Spenish-language debut. And more so than any other ertist Jolasias' music represents the past present and future of the chart, beginning with almost innocent ballads like "Si Tu Te Vas" to such uptempo, Englishlanguage dance fare as "I Like It."

When I was little I'd read the charts up and down. I'd scour the charts and compare. I was a young kid when I saw an album by Luis Miguel, Segundo Romance, I think, and it was top 10 or top 20 on the Billhoard 200. At the time, I was like, "Oh, my God, I can't believe there's a Spanish album in the top 201* It was unreal.

A hit is a hit no matter what. It all comes down to the songs. If it's a hit song, people buy the music. If it's not, it doesn't matter. I do think the Hispanic market in the U.S. doesn't mind listening to songs in English. And you see it already happening. Especially kids in my generation and the younger ones who are Hispanic but

HOTSTUFF STORIES BEHIND THE HITS

"A PHIRO DOLOR" Written by Omar Alfanon end produced by Aleiandro Jaen, "A Puro Dolor," recorded by debut boy quartet Son by Four in 2000, is the top Hot Latin Song of

I thank Cod that he own me a song like "A Puro Dolor." which is every composer's dream. I wrote it in Puerto Rico one morning It's a romantic song that speaks of long-distance love. We need to call simply to hear her wrice "A Puro Dolor" is the song that marked my life, and that of [singer] Angel Lopez. Without Angel and Son by Four the sone was about much Cabluna sense. Sones are made for certain singers. And this song marks a before and after 1'd weitten neueral hite but this was the mega-song. My wife Carmen (Alfanno who at the time headed Sony/ATV Music Publishing Latin Americal always said.

the song that will take you to the other side."-Omer As told to Leila Cobo

"Papi, you need that song,

In 2008 "Te Quiero" topped Hot Latin Songs for 20 weeks theat only not be Penamanian europr into the spotlight, it gave him good reason to change his name.

"TE OHIEDO"

As the song took the artist known as Nigga from Panama's romantic style scene to U.S. radio, he becama Flax, end e Latin star was born. When we heard it was going sky high on the Billboard chart it was like, "Oh. my God!" We were really surprised It was really a phenomenon created by the fans-as much as on social networks-people who went to Mexico and heard it and copied it and took it to the United States. That's how "Te Quiero" started to travel. When we came back after all of the international success to give a concert for the Panamanian fans, I performed at the biggest wome where usually only

the foreign superstars play. People came from all over the country. The mayor called me and gave me the keys to the city.-Flex As told to Indy Cantor Navas

"NO ME DOY POR VENCIDO:

Puerto Ricen singer/ consultar Luis Consided four No. 1s on the chart. deting to 2000. But none of them, end none of his total 25 cherting tracks. had the impact of "No Ma Doy por Vancido." Released in July 2008. in tandem with en AT&T cempalen to promote the Summer Olympics and elso used for an Institutionel campaign on the Telemundo network the song struck e universal chord with its message of hope and striving. It spant

19 weeks at No 1 and 49

weaks on the chart Eons!

was only able to release

months later, "Agul Estoy

a second single aight

Vo " with David Blebal Aleks Syntek and Noel Schrejis, elso hi No. 1, This is a song I wrote with Claudia Brant-the first person I call when I have to write a song. Because of the chemistry, the friendship, we read each other's thoughts. And I called her and said "I want to

write positive songs as well." I

don't want to write very heart break songs or cheesy songs. I want to write singer/songwriter albums where the lyrics have depth. And we came up with that phrase: "No me dov por vencido."

I mmanher like it une vesterday Claudia telling me halfway through the writing process, "Do you think it's too Mexican sounding for you?" And I said "You know it has that backbone but let's inst keep poing and we'll make sure the arrangement sounds like a song from my album." And when we called [producert Armando Avila to do the preproduction, I thought Armando was perfect, hecours he's Mexican; he can nut together the perfect ingredients of pop and rock and Mexican music The trumpets are there, they're present. And . . . I think it came at a time when we needed to hear positive brics.

Hot Latin Songs? That's our chart. That's where we strive to get to the top. It's that page of the magazine that I automatically flip to. It's our Rible -- Luis Fond

Ar told to Leila Coho

HOTLATINSONGSTOPHITS

Son by Four boasts the top title during the first 25 years of Billboard's Hot Latin Songs chart, as "A Puro Dolor" earns the coveted distinction. The song spent 20 weeks at No. 1 in 2000 and a robust 61 weeks on the chart total-55 of those in the top 10, e chart record. Luis Miguel reigns as the top artist of the chart's first quarter-century. His 57 career ennearances on the talk are the most among solo acts (and second only to Los Tigres del Norte's 64). Miguel's haul, spanning 1987 through last year, includes a chart-best 39 top 10s, 16 of which reached No. 1. The only act with more Hot Latin Songs No. Is? The retrospective's

MIK	nu	100	PEAK POSITION	YEAR
	"A Puro Dolor"	Son by Four	I (20 weeks	2000
2	"Si Tu Supieras"	Alejandro Fernandez	1(6)	1997
	"La Tortura"	Shakira featuring Alejandro Sanz	1(25)	2005
4	"Te Quiero"	Flex	1(20)	2006
	"No Me Day por Vencido	Luis Fonsi	1(19)	200€
6	"Me Enamora"	Juanes	1(20)	2007
	"Abrazame Muy Fuerto"	Juan Gabriel	1(9)	2001
8	"Suerte (Whenever, Wherever)"	Shakira	1(7)	2001
9	'Ay Amor'	Ans Gatriel	1(14)	1988
10	"De Mi Enamorate"	Daniela Romo	1(14)	1986
11	"No Me Queda Mas"	Selena	1(7)	1994
12	"Te Sigo Amando"	Juan Gabriel	1	1997
	"Que Te Pasa"	Yuri	1(16)	1988
14	"Danza Kuduro"	Don Omar & Lucenzo	1(15)	2010
15	"Y Tu To Vas"	Chayanne	1(7)	200
16	"Quitame Ese Hombre"	Plar Montenegro	1(13)	200
	"Tu Carcel"	Los Bukis	3	1987
18	"Cuando Me Enamoro"	Enrique Iglesias featuring Juan Luis Guerra	1(17)	2010
19	"Me Estoy Enamorando"	La Mafia	1(9)	1993
20	"Fotos y Recuerdos (Back on the Chain Gang)"	Seiena	1(7)	1995
21	"Me Voy A Quitar de en Medio"	Vicente Fernandez	- 4	1999
22	"Rompe"	Daddy Yenkee	1(15)	2005
23	"En Bancarrota"	Braulio	1(6)	1987
24	"Corazon Sin Cara"	Prince Royce	1(2)	2011
25	"La Camisa Negra"	Juanes	1(8)	2005

have been brought up in the U.S. Then you also have the American market where they say, "If there's a hit song, why would they mind listening to a few songs in Spanish?"

The one that is most significant to me for new album Funkorial is "Cuando Me Enamoro" (which spent 17 weeks at No. 1) featuring Juan Luis Guerra. I wrote it at home with my friend Descemen Bueno, I have a small studio next to my bedroom—that's where I write at night. I sang it on my own first and I liked it, but I wasn't crazy over it. I was nervous about asking Juan Luis to sing because he's always been one of my idols. He was the first concert by a Latin act-other than my dad-that blew me away. And I really didn't know him personally. I didn't think he was going to say "yes." And he didn't. He said, "I really can't give you an answer unless I hear the song," Which is the way it should be. As told to Gail Mitchell

JUANES

Juanes has seven No. 1s among his 19 charting titles, ranking him among the top 10 acts with the most No. 1s on the chart. His hits include 2007's "Me Enamora." which spent 20 weeks aton the chart. His iongest-running hit. 2002's "A Dios le Pido." which spent 46 weeks on the chart, peaked at No. 2.

I wrote "A Dios le Pido" on a bus during a U.S. tour. I was sitting next to the driver when the first notes and the melody came to me. Several months later, when I heard it on the radio for the first time. I couldn't believe it . . . It's amazing how music travels through time and transforms according to the life each person wants to give it. My vision of life changed a bit lafter his darker, self-titled debut, which preceded Un Dia Normal, which featured "A Dios le Pido*). Life is very beautiful, and one has to take advantage Every time I'm on the chart I feel pure joy and gratitude toward God and those who listen. After arriving in the U.S. in 1996, after having fought and waited, hearing any of my songs on the radio was—and still is—a blessing. As told to Leila Cobo

RICKY

With 37 hits on Hot Latin Songs since 1992, Ricky Martin's chart trajectory has traced the rise not only of his solo career but also Latin music in that inited States From his conscious hit "Livin" in Vida Loca." which ignited the late-'90s Latin explosion, to this vear's No. 1"Lo Meior de Mi Vida Eres Tu." which celebrates the personal milestones he has publicly embraced. Martin has had 11 No. 1s on Hot Latin Songs.

I still remember how I felt when I saw my name at No. 1 on the chart for the first time. It was an amazing sense of accomplishment, tangible proof that my music was connecting with many people and all the hard work was paying off. The songs that have reached No. 1 are all milestones in my life, and when "Lo Mejor de Mi Vida Eres Tu" also reached the top of the charts I just felt so happy, because that meant many people were sharing the same joy I've found in my children, but also taking time to think about issues of equality. As told to Judy Cantor-Navas

LUISMIGUEI

With S7 chart hits and 39 songs in the top 10, including 16 No. 1s, hotwoon 1997 and 2010 I wie Microsi is the No. 1 Mot | atin Songe artist of the past 25 years.

His songs have spent 843 weeks on the Hot Latin Songs chart. Miguel's hits have included pop tunes, Mexican mariachi classics and Christmas songs; but most important, he gave a new voice to the bolero, single-handedly reviving the classic Latin love ballad for a multigenerational audience.

Miguel's first No. 1 was 1987's "Ahora Te Puedes Marchar," a Latin pop version, in Spanish, of "I Only Want to Be With You," originally recorded by Dusty Springfield. He was an instant '80s pop idol, his draw as a heartthrob enhanced by a Michael lackson-style video, with Miguel leading a line of dancers in a leather

RANK ARTIST	CHATTPAN
1 LUIS MIGUEL >>	190-310
2 ENRIQUE IGLESIAS	1995-2011
3 CRISTIAN CASTRO	1952-2010
4 CHAYANNE	1986-2010
5 AMGARRE	1996-2007
6 MARCO ANTONIO SOLÍS	1995-2010
7 ALEMANDRO FERMANDEZ	1992-2010
8 SELENA	1992-2005
9 RICARDO MONTANER	1988-2009
10 JUAN GABRIEL	1986-2010
TE BOXYMARTIN	1962-201
12 GLORIA ESTEFAN	1986-2007
13 VICENTE FERNANCEZ	1907-2011
14 LOSTIGRES DEL MORTE	1967-2011
15 SHAURA	1996-208
16 CONJUNTO PRIMAVERA	1996-2000
17 JUNES	7001-2000
18 LOSTEMERARIOS	1990-2009
19 MROCABLE	1915-2019
20 L05BLKIS	1986-1996
21 LANGA	1906-1990
22 JUANILUS GLERRAY 440	1909-2071
23 HARCANTHONY	1955-308
24 PHWUE	1986-2000



jacket. His songs became a fixture on the chart from that time on. Miguel's career heated up in 1989, with two No. 1 love ballads. "La Incondicional" and "Fria Como el Viento," followed by two more chart-toppers the next year. But it was in 1991, when the singer nicknamed "El Sol de Mexico" stole the heart of the Latin public with his album Romance. That record of well-known boleros resulted in two No. 1s and four top 10s on Hot Latin Songs. His love affair with the charts continued with Segundo Romance (1994), Romances (1997), Amarte Es un Placer (1999) and Mis Romances (2001).

He returned to pop in 2003, with the album 33, and was back at No. 1 with "Te Necesito." The next year, he again looked back to tradition for inspiration, recording Mexico en la Piel, with Mariachi Vargas de Tacalitlan, and landed in the top 10 again with "Que Seas Feliz." As expected, the Hot Latin Songs chart embraced the single "Labios de Miel" from his 2010 self-titled album.

Iconic Mexican composer and Miguel producer Armando Manzanero, who has composed many of the greatest Latin love songs of all time, produced Miguel's Romance, which took Manzanero's "No Se Tu" to No. 1 on Hot Latin Songs. The pair teamed up again for Segundo Romance and Romances, Manzanero contributed to a pair of new songs on last year's Luis Miguel. Here. Manzanero discusses Miguel's chart achievements and their creative partnership

*Luis Miguel put in the mouths of his generation all of the great romantic songs that had a 30-year history. It's a phenomenon that could happen at any moment because young people always want to listen. The youth always ask for new songs, but the repertory of Latin American songs, and especially Mexican songs, is truly grandiose.

*There are only two kinds of music, good and bad, and good songs, like the ones that Luis Miguel recorded, will live forever. When they start recording on the moon they will be hits there, too, because they are so good.

"There are two of my songs that Luis Miguel did that I love the most, because he interpreted them magistrally and because I love those songs: 'Por Debajo de la Mesa' and 'Dormir Contigo.'

"Billboard is like the Bible for those of us who live the songs. Take it from me. I have lived a long time." - Judy Cantor-Navas

PRINCE ROYCE Prince Royce debuted with a remake of a classic, "Stand by

Me." which reached No. 8 on Hot Latin Songs in May 2010.

Since, he has made his own compositions part of his budding catalog of hits. In less than two years, he has stacked five chart entries, including three top 10s and the No. 1 "Corazon Sin Cara," which spent two weeks on top beginning in March. Growing up, I already knew about the Latin charts. It's always been a dream. I always saw them growing up, hoping that I can one day be onstage and pick up an award, hoping that one day I can get on Billboard.com and see myself on the charts. That's the first thing I did when "Stand by Me" first started getting radio play. I would get on Billboard.com every week. [laughs] It was unreal to see my name there, and to see my song continue to rise. Just to see my name among people like Enrique [Iglesias], Pitbull, Shakira and all these superstars. To me it's like a blessing, I still check every week to make sure I'm there. Billboard has so much credibility . . . So when you start seeing your name on the chart, when you start receiving Billboard awards, when you start getting articles written about you [in] the magazine, that's when people start taking you seriously.

I'm working on two albums, going on tour with Enriqu I mean, I just met President Obama. I sang "Stand by Me" in honor of the people we lost on 9/11, and then I sang the national anthem and then I got to meet the president [and] his wife. He and I spoke for a little bit. He told me, "Hey, everyone is talking about your music." And I'm like, "Oh, my God, Obama is not telling me this right now!"

I've gotten told, "Why are you wasting so much money on this stuff that you don't even know if it's for sure?" So it's a good feeling to know that finally you're being recognized for what you always dreamed of doing, what you loved doing. You take it, you enjoy it, you celebrate it, and then you just continue. Ride the wave.

As told to Karinah Santiago

Desnite the late singer's impressive, and aii-too-short, history on Hot Latin Songs, Seiena Quintanilla-Perez's seven No. 1s between 1992 and 1995-including her longest-leading, "Tu Soio Tu," in 1995, with 10 weeks on top-kept her at the summit for a combined 44 weeks, the highest total among all artists in that span. Her cultural impact stretches far beyond Billboard's charts. Seiena was murdered in March 1995. Her father. Abraham Quintaniila, speaks on her behalf.

"No Me Queda Mas" [No. 1 beginning in December 1994] was written by one of our band members, Ricky Vela, one of the keyboard players in the group. And I don't know how he would feel about



me telling how that song came about, but I will let you know. I'll telli velue face (Rich you See, Rich) is a very thy person, an introvert. And I have Rich) liked my other daughter. Sussets, the drammer. And I have Rich) liked the best cause he would let lime, and I would kidatearund with Richy and say, "Hey, Richy, you like her? Talk to her!" And he wouldn't and say, "Hey, Richy, you like her? Talk to her!" And he wouldn't as time went by, Suzette met her now-husband, Billy Arriaga, and she married. And that's how that song came about.

After the got married, Ricky wrote that tong, Solena knew became we had tall her about the rong and the sang it to pensionarily. Because originally we recorded with an attention, but of the 2-bill Lain president/CEO/Jose Behra, again, asid that it wouldn't go into the pop marriet as a marrish isong. So we sho it be bed. Shettlebe's passed away, a very famous arranger who's done a lot of work for Rocio Durat and other hig artists—and her had the pop arrangements. And sume enough, it his the radio and it was a high hi. To his day, they shy a kie, and many artists have conveyed the copy.

congeniests. Annu sure enough, an une annu annu it was a ug mi.

To this day, the play it a lot, and many artists have covered the song.

Was Selena excited when a song of hers was on the charts?

Ah, you had to know Selena's personality. She was exstatic about
everything she'd done—she loved the art so mach that she would
get really excited about a song. She put all her heart into it.

As told to Erika Ramirez

MARCO ANTONIO SOLIS

Maxican superstar Marco Antonio Solis has straddied regional Mexican and pop markets, placing nine songs at No.1 on the chart. With a plethora of hits. Solis is the sixth-leading artist on the chart with a caveat: Unlike those above him, he has penned all of his hits (A sone) that has truly represented me, and continues to do so, is 1987's "Tu Carcel" fby former band Los Bukist. It didn't reach No. 1, but that album was the one for which I received a platinum award for sales of over 1 million copies in Mexico alone. That album gave me the emotional balance I needed at the time, after my divorce Another is "Si No Te Hubieras Ido " I wrote it in 1983. It was one of 10 tracks I produced for Marisela and with it, she became known throughout the world. 1997's "La Venia Bendita" is another song that took me to a completely different market, because I sang with maruchi, and 2003's "Mas Que Tu Amigo," which is a cumbia. Overall, I am happy and so thankful to God, to life, to music and to my faithful and very special fans. As told to Leila Cobo

THE PIRATE HOURS

ENTRAVISION VP OF PROGRAMMING NESTOR ROCHA ON REGIONAL MEXICAN, CORRIDO, POP MUSIC AND THE POWER OF THE LATIN MARKET

BY LEILA CORO

Your first Job was in mainstream radio. When did you

In 1991 in San Jose. Call if started doing menning as a J) and behiging be pragramming overvat ARISE Speciential a bound the current Supersisted afformat. It was more a soft, measured the current Supersisted format. It was more a soft, measured the Carlot of the Carlo

How did Superestrella do at the time?

When you looked at the 18-34 mumbers. Superestrells was sometises the overall No. 1 in the form. It was spoutfull, sold will. It was always a small signal, and that was always part of our problem. But the brand is so powerful. There is an inche for that formula in Loo Angeles. Between 2001 and 2003 we expanded to other circles [because we fit there was a kip passion for the music. We had the junneese and Shakiras of the world, and we wanted to the first in the market. It world faily well. but I just world to look at the branket is worded faily well. but I just look at the big artistic special control of the world. I would not be to look at the big artistic special control of the world in the control of the Look at the big artistic special control of the world in the control of the control

is that why you went back to that single Los Angeles station in the format?

We started switching from the whole Latin pop to urden, and with hecture pole-tunes of the lack of pop urides. And now you see more stations playing pop music because it has more mass appeal, but with unformative approrfile in: The urban sound is now very pop, very danceable. And there are a lot of stations, from Univincies, for example, that adapted that format. With regional Mexican music, you can have five or even more stations playing the form and soy very still Co. In with hippole and the control of the control of the control of the control lock at all the stations that exist in the country, 80% are regional Mexican. It is a long, it is the pop sound for the market. By



population there's more people listening to regional Mexican than anything else. There are markets that will have 13 regional Mexican stations and one non station.

What trands do you see now on the charts?

At this moment the Latin soud is still very big, and event if you've design pay, you put design pay, and you put design pay de

How about regional Maxican trends?

It has become the urban sound for the youth. The corrido movement is a street movement with a lot of underground to both and you see a lot of youth Jages [12-19 that are into it. And the funny thing is, it is very urbalismal. It's not like they went and made some great production. The Jyinsic changed. Now they're not driving the pickup but the Mexcedes. But the sound of the music is very traditional.

How has Arbitron's Portabla Paopia Matar affactad your programming? PPM has made you be more competitive, just because it's lis-

tening to the station at the moment. It tends to burt the reconditionally because where to play "thin" as opposed to making "bat" a hit. That's why you see the decline of the record labels. They now need to have proven hits because of PPM. When PM came into our formats I went jockless, and we did very well. If you're going to have personalized, why have to be very own. If you're going to have personalized, why have to be very ending and they have to have a mission. Overall I've reduced the number of new tracks we play and the talk.

What do your listeners like now? They really like anything that's danceable. That's why Pitbull's

sound is huge. The whole Don Omar movement is huge. And I've seen it also happen on the Anglo side. Now they appeal to Latinos more than ever because the urban side is more danceable.

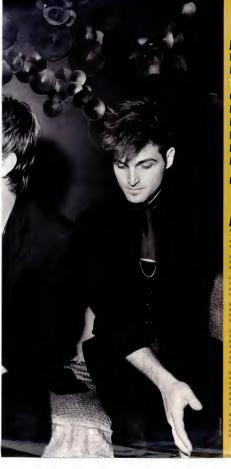
Should there be English music on the Hot Latin Songs chart? If it appeals to our market, why not? It's what our audience is

It is appears to duri Institute, with one: its What do it adultates is listening to. Obviously, we're not going to be an English station. But the majority of songs that are crossing over into our charts are bilingual. They compete because they appeal to the Latin community. It happens more on the pop stations.

What's the big challenge for Letin radio?

We're always going to be what the market wants. The challenge really is for the people that are producing this music. They're the ones that need to have their ears to what the market wants. And that's something we at radio do well. We're always doing research. We're always looking for the next trend.





JUSTHOW DOES A
VIRTUALLY UNKNOWN
L.A. BAND LIKE FOSTER
THE PEOPLE BECOME ONE
OF THE MOST SUCCESSFUL
BUSINESS STORIES IN
RECENT MEMORY? HINT:
BIG SYNCHS. A KICK-ASS
FAN DATABASE. AND A
FOCUSED ORGANIZATION.

BYMITCHELL PETERS

arch 2010. Brent Krodd, an artist runninger at los Aoghe's Monotone, receives a puniched phone call from in local munician who hed to befriended a year crieft. The call was from Mark Foster, locale or themally the companies of the companies of the companies of the A few months earlier, the munician had pooted his catchy song "Pumped Up Krick" as a free downshoad on his wobstor. Force, who had been writing munic for commercial to top yor the bills, warming quite prepared for the online explosion, that followed:

"Mark was saying. I think I just did something good," recalls Kredel, who now to manages Fosser the People with Monotone's Brett Williams. "Everyone is calling me and emailing me—what do I do? Who are the good guys, who are the bad guys?"

A month after posting "Pumped Up Ricks," Nylon magazine caught wind of the tune and used it in an online advertising campaign. Others in the music blogosphere caught on, some predicting it would be "the song of next summer." As Internet chatter spread, Foster realized he needed professional guidance.

"He went from the guy who couldn't get a hold of anyone to being the guy who had hundreds of emails in his inbox." Kredel says. "So we spent the next mouth being there to help him through this process—and figuring out if it was a good marriage between the two of us."

Neither Foster nor Kredel had any che that during the next 20 mounts, the riso-Foste, bassis clabble Film and drummer Mark Positiss, who started playing together in late 2009—would have a pip 10 blassion on the Billhoud 200, a monitorium is little at 40 radio, numerous TV appearances and synch deals, dozent of sold-out headiling concern, a been see write nomination bits year's MTV Video Music Awards and covered performance slots at Cachella, Jolhamboor and the Austria Circ Little Music Festiol.

So how does a virtually unknown L. A. nock group so quickly become non of the most successful arrist development stories in recent memory? The team behind froster the People—which includes seneuties from Staffine International/Columbia Records. Monotone and the Windels Agency—says it's an engoing strate to the include a solding the group to naturally develop in all areas of its career, rather than aklyping crucial developmental steps and of its career, rather than aklyping crucial developmental steps and fits career, rather than aklyping crucial developmental steps and fits career, rather than aklyping crucial developmental steps and fits career, rather than aklyping crucial developmental steps and fits career.

"We've been at this now for about a year, and the amount of things we've been able to do [during that time] is on par with campaigns that can take wice as long," says lan Quay. Foster the People's product manager at Columbia. "That's not to sound cody, it just moved really quickly. Everyone can tip their hat and know they did an awesome iso."

THE ALBUM

Spring 2010. Kredel and Foster take meetings with Warner Bros. Atlantic, Columbia and Universal Republic. "Caut think of able that wasn't interested," Kredel says. An early champion of the band was Issac Green, who oversees Columbia imprint Staffrime. By May 2010, Foster the People had decided to sign a worldwide, multi-album deal with Columbia.

anount near want constronce.

"Columbia stepped up and said, 'We know
there are a lot of people chasing you. We want
to be the ones who win this," Keedel says. "So
we were happy the band was able to sign a deal
that didn't inwolve ancillary rights—your typically straightforward record deal that had nothing to do with methandise or touring. A lot of
people were surprised that in 2010 we were able
to co out and net a deal like that."

With the Columbia deal squared away, it was time to concentrate on the music. "The focus," Kredel says, "was to stop everything and not work on any marketing or touring, but to make an album that backed up 'Pumped Up Kicks."

So from July through September, Foster and his handmates work the new material that would appear on the group's debut album. Torker, the following year. As songs began to take haspe, Green asked the band members for their producer picks. Three months late. Foster was co-producing his first album the Juli Eywork (Jokels: Posters at 6the Machine), Rich Costey (Muse, Interpol) and Greg Starting Rick, Red Hot Chill Peppens, whom Kredel describes as "some of the top producers of our time."

THE LIVE SHOW

In truth, the band didn't have much experience performing together. So booking agent Tom Windish stepped in and booked a handful of club shows in secondary and tertiary markets beginning in October 2010. "This was to help them get their see legs," Windish says, "and become accustomed to playing in all sorts of different elisation."

He admits that securing dates for a band without any touring experience was challenging. I was begging promoters to book a band they'd never heard of, and to pay them \$100 or \$200. says Windish, who now books the group's tours in North and South America, Asia and Australia. "Some wouldn't go for it. Others did."

Foster the People had a secret weapon leading up to its tour that began taking shape in January: a massive database of fans who had downloaded "Pumped Up Kicks" from its website. "We sent an email to [those] 15,000 or 20,000 people that said, "Hey, we're playing shows. Here's the first would "Evefel law."

Early on in the year, Windish had convinced Cachella booker Paul Tollett to give Foster the People a shot at playing a much sought after tent. Although many in the group's campy the the Coachella performance as a key point in the group's touring carreer, Windish believes the band's live aspect really took shape in January during at month-long residency at Los Angeles' 350-ceascier which the Echo.

By the time of the third Echo show on Jan. 26, "there were hundreds of people trying to

get in outside," Windish recalls. "The management company was walking up and down the sidewalk saying, 'You're not going to get in'and people stayed. It was an obvious turning point that could be measured in numbers." According to the Windish Agency, between last Halloween and the end of October the hand will have played approximately 145 shows. Since July 23, the majority of the group's concerts have been sellouts. Its festival appearances have drawn upwards of 50,000 people. The Echo residency shows, meanwhile, also helped Foster the People ease its way into the licensing world. "We started bringing out music supervisors to some of those shows at the moment we realized they were ready for burn time," Columbia senior director of creative licensing Jonathan Palmer says. "Some licenses developed from that down the line."

SYNCH-O-RAMA January also marked the first commercial re-

lease of Foster the People's recorded music—a self-titled EP that featured "Pumped UP Kicks," 'Houdnin' and "Helena Beat." Product manager Quay says that part of the strategy in releasing the EP was to show the world that the act had more than just one strong track under its belt. And since the full-length album wouldn't ar-

rive until late May, an EP would hold fans over.

"The entire record had yet to be turned in,"
Quay says, noting that fans who hought the
EP on Tunes were able to apply the purchase
toward the full-length throught he retailer?
Complete My Album option. "We wanted to
show it was more eclectic than what one
might expect."
Additionally, having an EP available ahead

of the May 23 release of Torches was helpful in exposing Poster the People's material to industry folks at South by Southwest in March, and to mastic supervisors and studio music executives who were looking for songs to place in upcoming season finales and episodes airing during sweeps.

"A lot of times, we're compelled to keep music closer to the vest until it's closer to the album release date," Palmer says, noting that the band's first "Pumped Up Kicks" synch came in late July 2010 in an episode of HBO's "Entourage."

"The plan helped us a great deal to set up more opportunities rather than chasing the release date," he continues. "So by the time we put the record out in May, we had already placed several songer."

To date the group's music has been licensed to such outlets as TV shows "Gos-

sip Girl" ("Pumped Up Kicks," "Houdini") and "The Vampire Dairies" ("Helena Beat," "Pumped Up Kicks"), feature films "Friends With Benefits" ("Pumped Up Kicks") and "Suitas" ("Don't Stop [Color on the Walls]"), videogame "FIFA 2012" ("Call It What You Want") and a Nissan commercial ("Don't Stop [Color on the Wallsi").

"I haven't seen this kind of a range of song licenses from one album since we worked the first Ting Tings record [We Started Nothing] three-and-shalf years ago." Palmer says. "That was an album where we licensed nine or [all] 10 songs on the album. We're kind of in a similar situation [with Torchest."

Foster controls his own publishing for North America. In 2010 be struck a deal with Sony/ ATV Music Publishing for publishing outside of North America, according to Kredel.

THE RADIO CROSSOVER

Foster the People's biggest push into the mainstream began at the start of 2011 with exposure on alternative radio that eventually led to widespread airplay on top 40. In January, without a heavy push from Columbia, numerous alternative radio stations—including Sirius XM's Alt Nation channel and Los Angeles outlets KROQ and





Parmo it up: FOSTER THE
PROPAL performing it
Austral Convention Content
Southern South Content
Southern Souther

KYSR—started spinning "Pumped Up Kicks."
"It was one of the only alternative bands I remember in a while that you could actually

remember in a while that you could actually dance to." Columbia senior VP of promotion Lee Leipsner says. "And the fact that the record has a groove and rhythmic feel to it—not heavy guitar-based at all—gave us a wide opportunity to cross the record."

"Pumped Up Kicks" debute on Billboards Rock Songa sityple, chart a No. 47 on July eventually peaking at No. 31 mid-July, On Feb. So the trade debute on the Alternative Son sirelyse chart, peaking at No. 1 figor five weeks peaking at No. 1 figor five weeks in late June. Fueld by the bank's governed fin laste and success at alternative radio. To five sedebuted on the Billboard 200 at No. 51 on 11. Further bolstering the bank's image were release-week appearances on "Last Callo Lasten Buly." The Touight Show With Ju Lero' and "Jimmy Kimmed Live".

"Last Call" music producer/booker Davis Powers says it's highly unusual for a developing act to land back-to-back late-night TV bookings on a debut album. "There are a couple of those artists every year where you'll see that trend," Davis says, pointing to the success of "Pumped Up Kirks." Footage of the band performing at Los Angeles' El Rey. Theatre will air on "Last Call" in October. The group is also scheduled to perform on "Saturday Night Live" (Oct. 8) and "The Ellen DeGeneres Show" (Oct. 18). Torches has sold 321,000 copies in the United States, according to Nelsen SoundScan.

Back at radio. Leipners says the gooup's true top debreakthrough arrived aborth after a new music presentation in June organized by Clear Channel Radio president of national programming platforms Tom Poleman. The meeting, according to Leipner, included by programmers from around the country, including KIIS Los Angeles' John Loy, WKSC Chicagos Rick Vaughn, HIKS Dallas' Patrick Davis, WKS Bostoris Dylan Sprague and WHYI Mismirs Alex Tear.

a "Obviously during our presentation we had a log push on Foster." Leipsner says. "After we showed our presentation, we had so many Clear Channel major-market programmers come up to us and say. The record I want to play besides Adde is Foster the People."

"Pumped Up Kicks" debuted on the Billboard Hot 100 at No. 96 on May 14 and broke into the chart's top 40 in late July. It went top 10 on Aug. 27 and spends a fifth frame at No. 3 on this week's chart. The song debuted on the Adult Top 40 chart on July 9. Seven months

after it first appeared on the Rock Songs tally, the track debuted on the Mainstream Top 40 chart on Aug. 6.

"We're a more rhythmic radio station." RIIS DI Dvey says, "So certain records that we put on kind of clear the way for other rhythmic stations to think it's OK to play the record this point." Pumped Up Kick's is a power record for me and it's nowhere near burnt. It's one of the five most popular songs on the radio station right now.

"It's kind of hipster, but in a very palatable

"It's kind of hipster, but in a very palatable way," Ivey adds. "You hear it a couple times and you feel like you know it."

Pumped Up Kicks is the 25th biggestselling digital song of 2011 with 2 million sold, according to Nielsen SoundScan. The track has shifted more than 100,000 downloads per week for the past seven weeks. On YouTube, *Pumped Up Kicks* has received more than 23 million views.

PROTECTING THE BAND

Oveall, perhaps the most challenging aspect for Team Foster during the band's rise has been to shy away from lucrative offers that been to shy away from lucrative offers that wouldn't be beneficial to the act later on. "We've worked really hard with Columbia to really foresee the trajectory and make really foresee the trajectory and make we've making good decisions for the band." Kredel aya. "There have been toon 60 per untilise that lawe come to the band—whether the band of the ba

But so far, the team members are still asking themselves how this all happened so quickly—and even pinching themselves to make sure it isn't a dream.

"How often do you see a band like this

"How often do you see a band like this come on the scene and completely explode in that period of time?" Columbia senior VP of marketing Scott Greer asks. "For all of that to come together in such a short period of time is pretty tremendous. It's a great example of the team coming together and working hard in their respective areas to develou the best band."

Chart data provided by Billboard associate director of charts Keith Caulfield.

TEAM FOSTER

ALBUM: Torches

LABEL:

StarTime International/Columbia

RELEASE DATE:

PRODUCERS: Foster Paul Epworth.

Mark Foster, Paul Epworth, Rich Costey, Greg Kurstin

SYNCH DEALS:

"Entourage," "Gossip Gir,"
"Awkward," "The Vampire Diaries,"
Cougar Town." "One Tree Hill," "CSI: NY,"
"Warehouse 13" (TV); "Fright Night,"
"Friends With Benefits, "Suits" (film);
Nissan, Rdio, Microsoft Windows Phone,
O2 Mobile, "FiFA 2012" videogame

PUBLISHING:

Mark Foster (North America), Sony/ATV Music Publishing (rest of the world)

TV APPEARANCES:

"Saturday Night Live" (Oct. 8), "The Ellen DeGeneres Show" (Oct. 18), "Last Call With Carson Daly" (October)

TOURING-

North America (September-October), United Kingdom (November), Japan (January 2012), Australia (January/February 2012)

MANAGEMENT:

Brent Kredel and Brett Williams at Monotone

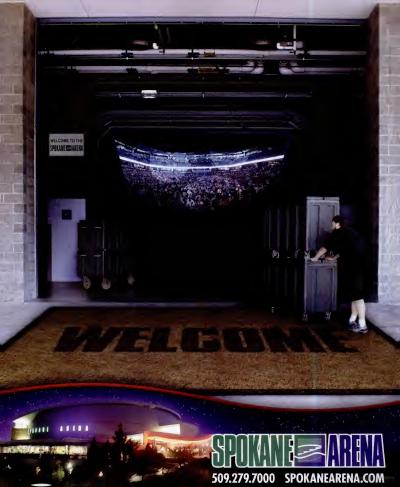
: Williams at Mono BOOKING:

Tom Windish at the Windish Agency (North and South America, Asia, Australia)

SITES: FosterthePeople.com, Facebook.com/fosterthepeople

PUBLICITY: Benny Tarantini and Nikki Bennett at Columbia

TWEETS:











SPECIAL FEATURE

SECRETS OF PACKAGED TOURS, AFFORDABLE TICKETS MORE IMPORTANT TO STRONG TOURING OUTLOOK AGENTS

BY MITCHELL PETERS

fter the challenges the live music industry weathered in 2010, booking agents across multiple musical genres agree that, thankfully, it's back to business as usual for the North American concert

industry this year.

With a positive outlook going into the 2012 touring season, many agents have noted a num-

ber of developing trends and have been exploring new booking strategies to offer more value to concert-goers.

"Things are relatively healthy, in general," says Artists Group International president Dennis Arfa, who books Billy Joel, Metallica and Rush. "There are loss of different types of shows that

Arta, who books Buly Joel, Metallica and Rust.

"There are lots of different types of shows that
work in the live environment more than ever."

William Morris Endeavor (WME) head of contemporary music Marc Geiger agrees, noting

that the live entertainment business is coming off a strong year despite economic uncertainty. "All of the markets—other than when you misprice or overbook something—were pretty healthy," he suys. "Last year there were adjustments made on fees, ticket prices and size of venues, and those made a difference in terms of percentage of attendance."

More agents and artist representatives are turning to peake pours with fidedable ticket prices as a way to draw new fins to concerts. The Agency Group's Peter Schwartz—who books hip-bpo art Wir Klahifi, Curenty, Mac-Miller, Big Sean and Big K. R.T.—had great success in late July with booking those acts on the same bill at the Merriweather Post Pavilion in Columbia, M.P. Jart of the reason for the selfout (15,200 tickets sold) was due to the affordable \$39 ticket price, Schwartz says.

"We always try to really focus on a good, realistic ticket price," he adds. "With this all-age demo, we don't want to hit them with a \$40 ticket. And we know there are fees and charges to pay on top. I think that would take away some of the success we've had."

Schwartz hopes to have similar success with this fall's Smoker's Chab tour. The 30-date North American treb begins Oct. 12 at Tood's Placet in New Haven, Conn., and features Method Man, CurrenSy and Big K.R.I.T. The jaunt will visit primarily 1,000 to 2,500-capacity venue.

"A lot of times you see newer artist packages or more of those heritage artist packages," Schwartz says, noting that tickets will cost \$30 or less. "But this is one we're excited about because it brings both elements together."

Meanwhile, WME Nashville agent Rob Beckham—who books tours for country music stars like Brad Paisley, Rascal Flatts, Reba McEntire and Blake Shelton—says his roster has had a very lucrative summer.

"Conservatively, we're probably 25%-30% stronger this summer than we were last year," he says. "I don't know if the economy is better or stronger, but I think either the entertainment dollar or disposable income has come back into play for people."

Much of the success, Beckham adds, is a result of strong packaging situations. Those included Paisley and Shehon with Jerrod Niemann; Rascal Flatts and Sara Evans; Justin Moore and Easton Corbin; and Toby Keith with Eric Church. All those packages continued on >>p28

from >>p27 were very strong," Beckham says.
"It gave a lot of bang for the buck, so to speak. It was real important to do that."

AGI's Arfa points out that packaging has become especially important to veteran artists. "It used to be that you shouldn't be seen every year, because you're overexposing yourself," he says. "But I find that with some of the classic acts—out

of sight, out of mind." Arfa notes that Mötley Crüe's 50-city summer package with Poison and the New York Dolls gave fans more incentive to attend shows. "People want to have a special night, like Rod Stewart and Sterie Nicks." Arfa adds, noting that

deals for package tours are often more lucrative than solo jaunts. That becomes a very important ingredient in reintroducing how many of these bands can eustain themselves."
Windish Agency president Tom Windish says his firm—whose roster of 300-plus acts includes

his firm—whose roster of 300-plus acts includes Animal Collective, Foster the People, Hot Chip, Justice, Cut Copy and Crystal Castles—continues to explore new booking strategies.

Act Peter Biogn and Isolan recently told Winds.

Act Peter Bjorn and John recently told Windish that they'd like to play weeklong residencies in select U.S. cities in order to spend more time

> Packaging has become especially important to veteran acts. Mötley Crüe's

50-city summer package with Poison and the New York Dolls gave fars more incentive to attend shows.

with their families, rather than embark on a traditional North American tour. So beginning in August and continuing into the fall, the Swedish indie-rock band is playing various venues for a week's time in such markets as Los Angeles, Chicago. San Francisco and New York.

"In the week in between, before they get to the next big city where they do the residency, the band goes and plays secondary and tertiary markets—some places they haven't been to in a really long time, or other places they've never been." Windish says. "It's working out sreat."

Heading into 2012, with countless bands embarking on new tours. Windish and others believe that it will busically be survival of the fittest.

"The hands that are doing the best are the ones that are the hottest and have the most interest." Windish says. "People are loning interest on dinonsur acts. They're sick of paying \$50 to go use them and getting the same show they got last time. But people are really interested in seeing these new bands that are hyped up and sound really good, get good live reviews and play for a reasonable ticket price."

College Credit

Universities now want campus shows to pay their way; social media a new tool for marketing dates

BY KEN TUCKE

While student activity fees are in place at many universities to subsidize such university-owned facilities as arenas and assembly centers, many college officials now expect such venues to turn a profit when it comes to concerts and events.

John Page, COO of Global Spectrum, which manages facilities for a number of colleges and universities, is among those who has seen the business landscape change.

"The sense in today's climate—which is probably different than a few years ago—is that all the shows should make money or at least not cost them money, the says, "If you are going to take a risk, it has to be calculated. Instead of being a drain, lan event has to be jeither less of a drain or hopefully a profit center."

John Graham, associate athletics director for the University of Texas in Austin, oversees the school's Frank Erwin Center. He calls the venue "self-supporting."

"Overall our goal is to break even and also to then be able to make enough income over the years to pay for any upgrades or maintenance projects that come along," Graham says.

Similarly. Tim Reese, manager at the University of Tennessee's Thompson-Boling Area in Knoxville, says the venue doesn't receive any state funds.

"We have to stand on our own two feet. We're looking for shows that are going to make money."

Elsewhere in the state, private school Vanderbilt University in Nashville relies on a student activity fee, which subsidizes shows. "As long as we don't go into deficit, were fine," says Dwayne Elliott, director of student campus events. "It's always good to make money, but that's not our No. 1 goal. Jour goal is to educate

students on different genres of music."
Faced with competition from Nashville's Bridgestone Arena and Ryman Auditorium, among other venues, Vanderbilt follows its own path.

We have a different niche that we go after and it doesn't linwolve acts that usually go to the Bridgestones or the Rymans." says Elliott, who works with the Music Group on campus to select, book, market and produce shows.

The university's main venue is Memorial Gymnasium, with a capacity of more than 9,000 for concerts falthough it admitted 11,000 for jay-7 two years age, While bookings lear rap an thip-hop at that venue, the university's Alumni Lawn, which is home to such traditional events as Commodore Quake and Rites of Spring, boasts a slightly varied menu.

Rites of Spring, for example, averages 14-17 bands over two days, including rap, hip-hop, country, indie and electronic artists. All shows are open to the public, but 'our main concern is the students,' Elliott says, 'since part of their activity fee goes toward that, But, we're interested in the general public as well, because

that. But, we're interested in the general public as well, because there's no way we're going to get all 9,000 students to a show." (While Vanderbilt's Dudley Field holds the distinction as the smallest stadium on U2's 360° tour at 45,500 scats, that event

was produced by Live Nation, not the university.)

The Erwin Center has a different model, "We're trying to get

The EPWIN CENTER has a diliterent model. We fee trying to get everyone that's out there whose touring schedule works with our schedule," says Graham, citing shows by Lady Gaga, Kay Perry, Sade, Journey, Adder, Yaylor Swith, Ringling Brothers and Barnum & Bailey, Seame Street Live and the Harlem Globetrotters as examples.

And while roughly 50,000 students attend the university, "not that many live on campus," Graham says. "They're living out in the community, so most of them are like anyone in that demo-



graphic age-wise. Austin's a fairly young community overall, so if it appeals to someone who's 20-28, it's probably going to appeal to some students."

While social media is an important part of any venue's marketing efforts, it takes on added significance at venues targeting students. "Most students will look at focial medial than a newpaper or use word-of-mouth," Vanderbilt's Elliott says, "Word-ofmouth used to be our main way of getting information out and now social media makes it so easy."

Graham sees it as a two-way street. "Not only are we putting things out there, but we're getting feedback from people as well." he says. "You! Jie treations where someone's not particularly pleased with something or they had a great time. We'll have folks posting pictures of themselves at one of our events while it's going on. Here's this live experience but now it has this virtual component lost?

Global Spectrum manager campus womes including the Ted Constant Convocation Center at Old Dominion University in Norfolk, Va. COO Page calls social media "a big push. It si moprate for us to be out on the cusp and making sure the communicate in the appropriate manner to get the word out for the shows. For the sudents that's their network, whether it's Facebook or Twitter, Even Craigatist locally drives awareness for our events."

The University of Texas, which owns its ticketing system powered by Paciolan, can easily track buyers' habits. "We know that if they bought tickets to George Lopez that the next time he comes they might be interested," Graham says.

"Using Paciolan and New Era Teckets allows us to get that data back quickly." Page says. "Then as we look at shows and the demographic, we can really segment it and target it. It's a real interesting analysis the way things are changing and changing daily." Adam Tobey, senior VP a talent buyer/booking agency Con-

Adam Tobey, senior VP at talent buyer/booking agency Concert Ideas, says social media can mean more immediate impact for an artist.

"Instead of it taking weeks or months or six months for an act

to develop in a marketplace, it can happen in hours. The day Rebecca Black's video came out, we had people calling us about booking her. Go back 10 years and some band releases a single, that sort of conversation would be ridiculous. It would never happen.

"In a weird way, you could almost say that whatever's popular this instant is what's going to sell well," Tobey adds. "It really is more instantaneous."

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TakingStock At IEBA

International Entertainment Buyers Assn. targets new generation, looks at safety issues



OnThe

Road

RAY VADDELL

or the concert business at large autumn is the time of taking stock of this year's winners and losers, and assessing what might do well in 2012.

In many ways this begins in Nashville, the hub of the country music business, anguably the most successful gener in developing and sustaining talent during the last few years. For its 41st annual gathering, the International Entertainment Buyers Assn. is expanding on its premier attraction—agency-sponored artist thoracses—with properties of the propert

evolving to provide content useful to its younger members.

This year's IEBA conference. Oct. 2-5 at the Sheraton Hotel in Nashville, begins with "back to basics" programming geared toward the newest generation of talent buyers.

"We decided to offer a kind of A-Z three-hour session that

walks the buyer through the whole process," says Tiffany Davis, now set to tee up her fourth confab as IEBA executive director. "It's open to everyone registered, but really we're gearing it to our younger members to give them a place to really feel like they've got a good footing on everything and can ask questions in more of a protected environment."

Overall, programming covers traditional live entertainment topics appropriate to IE-BA's general membership, but this year there will be a focus on safety issues, as that particular topic has bested up in the wake of the tragic stage collapse at the Indiana State Fair an August. IEBA has historically had a large contingent of fair and festival buyers among its members, and Davis says she has bestood its own to bombarded with calls to cover the issue.

"We want to take the opportunity to talk broadly about safety, not just for outdoor festivals but club safety as well," she says. "Obviously there's the safety angle in just being prepared, but it's also about how you deal with it afterward [and] what's the crisis PR plan." For many, IEBA is about the artist show. cases, particularly within the country genre. This year, performances will take place at the Sheraton's newly renovated ballroom, but IEBA also will use the nearby War Memorial Auditorium and Polk Theatre.

The Nashville-based offices of five agencies will host major showcases. APA (Lyndsey Highlander, Aeron Parker, Ray Scott, Dread Clampitt, Wanda Jackson and Jim Hassina), Paradigm (Reno Collier, Harias Scott, Dean Alexander, JT Hodges, Jack

Ingram and Here Come the Mummles), Creative Artists Agency (Kip Moore, Edens Edga, Bratt Eldradga, Craig Campball, Sonia Leigh and Love and Theft), William Morris Endeavor (Wynonna, Naal McCoy, Eric Paslay, Tyler Farr, Las Brice, Jerrod Niemann and the Band Perry and Buddy

Lee Attractions (Bush Hawg, Sarah Darling, Josh Gracin, Mark Chasnutt, Corey Smith and Locash Cowboys), in addition to Ojai, Calif-based Paradise Artists (Paul Revere & the Raidars, Urlah Hsap, Dave Mason, Glen Tamplaton, BlackHawk and the Outlaws).

EBA's relationships with vendors help it manage production costs, among them Ao-curate Staging, clair Nashville (cound), PCP (lighting), LMG (video screens) and Rabbit Hole (video recording). Acts will share production in the balltroom, the Paradigm and William Morris showcases are at the War Memorial, and the folk will be used for shorter showcases from smaller agencies and management companies. Dose sews.

Conference registration is "tracking way ahead of last year." according to Davis, who adds that sponsor participation has exceeded projections.

The Billboard Touring Conference B Awards will be held Nov. 9-10 at the Roosevelt Hotel in New York, For more information end to register, go to hillboardtouringconference, com.

BOXSCORE Concert Grosses

	GROSS/	ARTIST(5) Attendance Verue, Date Count to Promoter
1	\$2,190,680	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY
	(\$15 77 (# abr)	Ropers Avens, Vancouver, Sept. 26.030 The Nessins Group/AEG Live
i	\$1,841,134	TAYLOR SWIFT, NEEDTOBREATHE CHARLIE WORSHAM
	\$1,825,448	Endestone Aren. Heshrite. 26.176 The Hessina Group/AEG Live TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY
	\$ 010/36/450'	HP Partition, Sent Jose, Cost. 24,627 Sept 1-2 The Messine Group/AEG Live
I	\$1,512,040	ELTON JOHN
1	\$50 TO \$10 1 -	Creat Livion Place, Summerside Prece 11,400 Evenko, Live Netson (dward Island, Catada Sept 14-15 (AU Liviolat)
	\$1,289,430	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY Facons Done, Secons, Wesh, 18,004 The Hessins Group/AEGLINE 500.7
i	\$1122,216	JIMMY BUFFETT & THE CORAL REEFER BAND
2		
ì	\$969,737 \$25, \$129.50 \$89.50 \$29.50	DIE Einstyn Flore Custate, Top 200 Paince Sports & Enterteinment Carston, Not. 3,392 21 URITINEY SPEARS, NICKI MINAJ JESSIE & THE TOY BOYS, NERVO Deace of Aubren 1988. Aubren 1888. Aubre
	\$971,382	MOTLEY CRUE, BRET MICHAELS, DOC NEESON
	(\$90.80 Autum) \$644(\$042)	Sydney Entertainment Centre, 7,267 McHanus Entertainment
	\$934,326 1 970 fee	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY
		Secremento, Calif., Sept. 3
3	\$912,908 \$8127 (master) \$44700 \$6964	ELTON JOHN Cenns 2000, Sysney, Nova 6,447 Cottal, Spit 13 6500 Events, Live Netion
1	\$903,445	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY
	\$25	Rose Gerden, Portland, Ore . 11,610 The Hessins Group/AEG Live Sept. 6
2	\$732,587 165 175	BRAD PAISLEY BLAKE SHELTON JERROD NIEMANN & OTHERS
	\$728,546	
3	\$25	TAYLOR SWIFT NEEDTOBREATHE, CHARLIE WORSHAM CONSTITUTE CONTROL BOSHER CITY. B. 5007. The Messine Group/AEG Live
4	\$680,899	JOURNEY, FOREIGNER, NIGHT RANGER
	\$ 675	OTE Energy Hunc Cerces, 15,464 Live Notice, Palace Sports & Entertainment Clariston, Rech., July 31
5	\$613,375	FOO FIGHTERS, RISE AGAINST, MARIACHI EL BRONX Acet Energy Canter, St. Pout U.Ab. Jam Productions
6	\$593,662	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS
	sepison	Surguetarine Bare Center, 15,673 Live Netton
7	\$591,552 560 514	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS Time werner Case House Parking Reply N C, Sept. 25. Live Nation
	\$583.075	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE
8	\$583,075	Blossom Music Center, Cuyohoge 19,656 Line Nation
9	\$544,980	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE
	\$536,009	FOO FIGHTERS RISE AGAINST MARIACHI EL BRONX
0	\$29.50 \$29.50	Peter of depen Pelin, Autors 33,230 Live Person, France Sports & Entertainment JOURNEY, FOREIGNER, NIGHT RANGER
1	\$523,213	JOURNEY FOREIGNER NIGHT RANGER
		JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE
2	\$500,941	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE Alterns County, Fair, Airquet. ILSIa Veriety Attractions
3	\$486,775	KEITH URBAN, JAKE OWEN
3	570 S.H.S.+	KEITH URBAN, JAKE OWEN Paters of Authors 2014, Authors 10,556 Live Nation, Palace Sports 6 Entertainment 19,556 Live Nation, Palace Sports 6 Entertainment
4	\$467,556	SUGARLAND, SARA BAREILLES Revoy Freid, Secretemos, Cett. 6.674 Nederlander Concerts Aug. 25 Nederlander Concerts
	\$466,463	KENNY CHESNEY UNCLE KRACKER
5	Street Street	Roberts Stockum, Evernovite. 7,415 The Messine Group/AEG Live, Townsquare Media Ind., Aug. 7
6	\$466,239	MOTLEY CRUE, POISON, NEW YORK DOLLS
		Cention, 1J, July 16 AMERICAN IDOLS LIVE
7	\$465,400	Consol Energy Center, Pittsburgh, 9,772 AEG Live
8	\$464,985	AMERICAN IDOLS LIVE
•	5(5/5/6)	Ortano, Celil , July 16
9	\$463,443 500000 medero	BLINK-182, RANCID, AGAINST ME! Result Pace, Editorios, Alberte, 7,495 The Umon Aug 27
0	\$463,224	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE
	900	Sieep Train Amphitheatre, 11,990 Live Nesion
1	\$462,945	MOTLEY CRUE, POISON, NEW YORK DOLLS For INCO, Many Sease, Fort 11,667 Queen Smith Presents 1,667 Queen Smith Presents
	\$460,930	AMERICAN IDOLS LIVE
2	\$460,930	Brackey Center, Milwausee, Aug. 4 6,646 AEG Live
3	\$460,160	DEATH CAB FOR CUTIE FRIGHTENED RASBIT
	seaso.	Ave 18-19 Reservancer Concerts
4	\$459,800	AMERICAN IDOLS LIVE Scottings Center, St. Louis, July 31 6,550 AEGLIVE
	\$459,201	SADE, JOHN LEGEND
s		Scottrade Contex, St. Louis, July 28 6.696 Live Nation



Modeselektor makes



Scotty McCreery



DOUBLE UP Rodney Atkins holds No. I for second week





MUSIC

ROCK BY JILL MENZE

The Fix

n Sont 22 Barry For.

Jane's Addiction returns with its first studio album in eight years

rell, the iconic frontman of Los Angeles alt-rock band lane's Addiction. stood onstage pushing the counterculture before a crowd of Silicon Valley insiders. "I still believe in human communication-none of this Face-fucking-book," he joked during a Jane's set at the lavish "A Celebration of Music" party thrown by Napster founder and former Facebook president Sean Parker to celebrate the conclusion of Excebook's f8 conference which featured a series of announcements including a partnership between Facebook and Spotify designed to further disrupt the music industry. (Parker is a Spotify investor.) *Face to face. Oneon-one touch," Farrell continued. "It's etill the only way

The next night, Jane's performed a short set at the iHeartRadio Music Festival in Las Vegas. The appearances were just the latest tech-savvy stops on Jane's Addiction's run-up to the release of The Great Escape Artist, the band's fourth studio album and first since 2003's Strays, which entered the Billhoard 200 at No. 4. Throughout the year, the group, which has seen its share of shakeuns, breakups and reunions during its 26-year career, has been popping up in a series of highprofile spots, including a performance at the Google I/O developers' conference in May and a concert at New York's Terminal 5 in July as part of LG's rollout of its Thrill 4G phone. The latter show was captured by cameras and fans equipped with LG phones to be edited into a 60-minute 3-D documentary set to air on YouTube 3D. As for the album?

"For Jane's Addiction to make a great record, it's definately emotional-

it's not something you just do," drummer Stephen Perkins says. "We knew Imaking a new albuml wouldn't be a piece of cake, but we knew when we finally did get that piece of cake it'd be fucking delicious."

Indeed. The Great Escape Artist is just that tasty cake. Due Oct. 18 on Capital the album finds core members Farrell, Perkins and guitarist Dave Navarro sounding rejuvenated and confident Recorded with producer Rich Costey (Muse, Interpol) and contributions from TV on the Radio's Dave Sitek, who wrote and played bass on the project, The Great Escape Artist is a dynamic collection that features some of the band's best work

According to Perkins, the group's "itch" to work on new material began ofter he Earnall and Navarra reunited with original bassist Eric Avery for a performance at the inaugural U.S. edition of the United Kingdom's NME Awards in 2008. The band received the Godlike Genius Award, and the performance marked the first lane's appearance with Avery-who was with the group through its early Warner Bros. releases, 1988's Nothing's Shocking and 1990 breakthrough Ritual de lo Habitual (certified double-platinum by the RIAAl-since 1991.

Avery staved onboard through the 2009 NIN/JA tour with Nine Inch Nails, but left soon after. Initially, former Guns N' Roses bassist Duff McKagan signed on to contribute to the new album, but departed after six months (though he does appear on three tracks on The Great Escape Artist). Costey and the band recruited Sitek as McKagan's replacement in the studio (along with Strays bassist Chris Chaney, who's playing with the band on the road). Sitek began rehearsals

JANE'S ADDICTION

with the group last October and demoed with the band from November through January.

"It's painful to really make something great, but that's what we were after," Perkins says.

Capitol & Virgin Label Group president Dan McCarroll agrees. "Everyone pushed to make it great-good wasn't good enough," he says. "They knew as a band and as a voice in history [that] they had to make a record that [made] people say, 'This is amazing.' It was a talked-about, conscious effort to deliver a record that was really special."

The album's first single, "Irresistible Force," is a slow-building sonic blast about the big bang theory that sits at No. 9 on Billboard's Alternative chart. Perkins says it harks back to classic lane's songs like Ritual de lo Habitual's "Then She Did . . . " "Its lyric and emotion [is] connected and completely tied [to that songl," he says. "No one's faking it; no one's trying

too hard." The Great Facane Artist also features the Master Musicians of Joulouka, who worked with the Rolling Stones' Brian lones in the '60s, on the psychedelic guitar-shredder "End to the Lies." Elsewhere, "Broken People" nacks a mellower, stadium-sized refrain, and Farrell declares his allegiance to life on

the street on the gritty, drum-heavy "Underground." In addition to performing at events like the Parker party and the LG show. the group is playing a string of club dates in Chicago, Los Angeles and New York in September and October. The performances, in partnership with credit card Citi Jaunched Sent. 24 and 25 at Chicago's Metro, where in 1988 the band took the stage in support of Nothing's Shocking.

Reflecting on the group's early days-which not only helped jumpstart the alternative rock movement of the early '90s but also set the stage for Farrell's brainchild Lollanalooza, which has left an enduring mark on the festival circuit-the group's continued influence isn't lost on Perkins.

"We put one drop of blue ink in a huge pool of water, and the whole pool turned blue," he says of the band's career. "We threw a rock into the ocean, and that ripple is still going."

ROAD WORK

Party in the U.S.A.: After ng the TV rounds lay Night Live," "The Colhert Benort") Pa orl Manu Vorde's Does m Sept. 28-29, mark ing the band's first U.S. dates in several years A smalls nue for the alt-rock legd, tickets (about \$80 face e) sold out in minutes. With asking prices online as high as \$2,000, one fan offorest a drumboad signed by the band in exchange for a ticket. Thom Yorke and crew picked heavily from their last two albums and covered the cently defunct R.E.M.'s "Everybody Hurts"... Big ing the reissue of the band's catalog (see story on "I ate Night With Jimmy Fallon," Roger Waters plans sic set The Wall "We at to base the tour around Saturday nights in baseball sone !" Waters ealed not ng he'd like to hit markets his last Wallromp skipped, such or Austin Good silventions? Legal issues resolved a likely 2012 world tour to

coincide with their SOth anniversary and the release of the group's Smile Sessions, arriving Nor. I on Capitol. "Well do may be Sumphitheaters here and 50 or 60 ownesse," guistest Al Jardine said But at press time, mastermind Brian Willon said he wouldn't be joining the tour... Elte company, 'Unice Gill' stommed onstage mid-stong at a Brazel Flatts concert or Sept. 27 to inform the memter their the price their their part of the press them. The second of the second at a Brazel Flatts concert or Sept. 27 to inform the memter their the part in the set.

birst hiry'd been invited to join the Grand Ole Opry, The Opry crowd responded with standing ovation. .. The Joy Kanya West and Jays 2. Will likk off their Wich's the Throne tour on Oct. 28 at Address's Phillips Arena. The 28-date North American Dec. 18, with double-dips in Alberta, East Eutherford, N. J.: Toronto; and Vancourer. .. Birake Smille When: Ready for his Oct. 24 sophomor release through Young more release through Young more release through Young

his "Saturday Night Live"

debut on Oct. 15, performing

-Chris Payn

alongside host Anna Faris

MUSIC

ELECTRONIG BY KERRI MASON

GO APE

Modeselektor gets new attention with a self-released album featuring a bold-faced name

Through the years, the Radiohead frontman and solo artist has formed the present per Radiohead frontman and solo artist has formed temporary creative relationships with the likes of FJ Harvey, Birk and DJ Shadow. They's elided precious little output, with nonetheless fit into his caron of beautifully ugly, post-apocalyptic lowe songs.

Producers Gernot Bronsert and Sebastian Szaryaka German electronic duo Modeselektor—are also members of Vorke's trusted calcinic. He guested on Modeselektor's 2007 album. Happy Birthday!, and has two songs on the duo's filth full-burght. Monkeytown, out Oct. 4 on the group's own label of the sume name. But don't expect them to discuss the venerable artist, let alone leverage him in their promotional plant.

"I don't want to talk that much about it, because [Yorke] is a really good friend of ours and we respect the friendship," Bronsert says. "We don't work with him because of name-dropping shit."

"We actually try to not have people focus on only that.
We even kind of avoid it," Modeselektor manager Marit
Posch says. "None of us want to use him as a stepping
board to the next level for Modeselektor. And it wouldn't
be fair to all the other great artists on the alburn."

While the Yorke affiliation certainly hasn't hart (New York magazine and Spin are just two of the outlets to cover Monkeytows with a Yorke peg), that anti-hype, art-first philosophy extends to how the group—which will celebrate its 10th anniversary in 2012—chooses to make music and run its career.

Every song has its own story, Bronsert says of a monkey town.



Monkeytown's 11 tracks. "We're not the types of producers who go into the studio and make a dance record thinking it might work in a certain market. We just go into the studio and hope something is going

to lappen. That's the way to make mustic." Membergious is the product of 10 weeks of unintertupled studies work, and it shows. The collection travels likely from fire whoseling lapinets bog first single "Fretentious Friends" with capper Budriver), to the moody atmospherics of Storke's pieces the twickly "Sulporeck" and mournful! "That's, to strapped down technor (Ceranic Capp"), But there's a consistent presence beyond the attacking blob basic something unbinged and intering plang pace cross an urban landleng—wery much the grange page cape are not urban landleng—wery much "Maybe it's about love, or hate," Bromert says, the David lymch movie; you can decide." Posch's four-person, Berlin-based team manages the group and the Monkeytown label, which also releases must from Moderat [Modeselektor's collaborative project with Apparat] and fellow German electronic act Striusmo. The team also handles touring for Modeselektor, Striusmo and shadow dubstern for Modeselektor, Striusmo and shadow dubstern and the strium of the strium of the strium of the Modeselektor, Striusmo and shadow dubstern the strium of strium

"We discuss and decide everything together, and don't really have a hierarchy," Posch says: "It's kind of a family business: We real lier related or former roommates, or have just been working together for a long time now. And we all have kids, so family hustiness indeed."

ninimalist Anstam

Monkeytown was founded in 2009 primarily to release Srittumo's music and evolved into an obvious outlet for Modesecktor's as well. "It's important to us that we not just service big chain topes and digital elephants like Bestport, but also small record stores and digital elephant lose bestport, but also small record stores and digital elephant lose Bestport, but also small record stores and digital elephant lose Bestport, but also small record stores and digital elepatrope. The digital elephant lose for some fine European for U.S. distribution and avoids streaming services like Napites. "For us, music is an art form and should be valuable, Musicians work

so hard and put so much energy into their music—this should be honored," she says.

Modeselektor traveled the United States this summer with the inaugural Identity Festival, a large-venue, all-electronic tour that rolled through 19 cities in 30 days—a mark of American youth's passionate new in-

terest in dance culture. But for Bronsert, it wasn't a

There was a big generation change in the last three years, and the American music scene is looking for its own identity—maybe that's why be tarn was called that." he says. "I was born in East Betlin and grew up with electronic music. When the Wall came down, we didn't have Nitvana, we had techno. So what's going on now is interesting, but it's not what I understand as raw."

POP BY KAREN BLISS

The Shining

According to Toronto singer Lights, she named her sophomore album Siberia for good reason.
"I'd talk with [manager] Jian [Ghomeshi] for countless hours

about pushing me out of my comfort zone, and making sure I was always at the cusp of my craft," says the 24-year-old Juno Award winner, who legally changed her name to lights in 2008. "[I was J almost afraid while I was doing it because it was so Siberia—it was so unknown and so new and unexplored, and that is what was exciting about it."

Due Oct. 4 through the artist's own Lights Music and artiving stateside on Last Gang Entertainment, Siberia takes the light, electro-pop ound of her 2009 full length debut, The Listoning (Lights Music/Sire), and bathes it in grit courtesy of a last-minute wash by experimental electron due 1649 Park. Although Lights reteranced with The

con rooy race. According Legins records with 1 ne Listening producer Thomas "Tawgar's Salter, Lights grays that 80% of the new album bears Holy Tuck's fingerprints. The pair co-wrote bears roong "Everybody Breaks a Glant," which leaked in July and features rapper Shad K. The first official single, "Toos," which was recently serviced to college radio and specialty shows with hopes of crossing over to alternative, was heavily influenced by Hole Fuck as well.

"We didn't write it with them, but as they did with most of the songs afterward, we fed them our beats and one keyboard lines and they ran it through their cables of junk and gave it this gritty, gnarled, imperfect sound," Lights says. "It took it from a clean, almost perfect place to

Toronto singer Lights goes dark, shifts distribution on new release

mething a little dirtier."

Ghomeshi says that Sikeriá's sound is one of the main resons the album will arrive in the Union States on Last Gargo rather than Warner Brox., which released The Listoning, III has add \$8,000 copies, according to Nielen SoundScan, "Verar was looking for something more in the commercial with than where Lighth's bead pages is at," he says. "This album explanate the palette. There's the elements of grime, dubstep and rock and then the quieter stuff."

Lights has previously toured America with Owl City, Kean he and festivals like Varn Warpfe and Litth, as well as not own. On Oct. 18 she'll headline 600- to 1,000-capacity rendson her first Sibries tour that runs through Nov. 10, and conher first Sibries tour that runs through Nov. 10, and the control of the support of the control of the method of the control of the control of the of this underground Lights army, a so call media fran base that includes 1 million followers among Twitter. Facebook, Myspace and YouTube.

Myspace and Vorlible.

Last Gang U.S. CM Journals Parrich says Beest Buy pai in a stable erief for Sideria, and proceders for a limited-edition, desirable where for Sideria, and proceders for a limited-edition, desirable policy all home merely void out in the strain sevel. Particle memory and the strain seven and the strain sevel and the strain several sevel and the strain several sevel and the strain several several sevel and the strain several several sevel and the strain several several



COUNTRY BY DEBORAH EVANS PRICE

Young Blood

Fresh off 'American idol' tour, Scotty McCreery delivers impressive debut

"When you

you go, 'That

seems like

the guy I saw

on 'American

Idol.""

-TOM LORD.

UNIVERSAL MUSIC

It's the rare artist who can perform in the Philippines and attend his high school homecoming in the same week. Rare too is the artist who releases his debut album just five days before his 18th hirthday, but so it ones for Garner, N.C., native Scotty McCreery, winner of the 10th season of "American Idol" and matriculating high school senior.

"I've got one more class to graduate, but I'm taking a full load because I plan on applying to college," the young country crooner says. "School is important. It's going to probably take me a few years extra [to get a degree] because I'll be working and doing the singing thing, but we're definitely heading that way."

Since winning "Idol" in May, McCreery has been juggling his desire to stay true to his smalltown-how mosts and the demands of his hurreoning career. He spent the summer performing on the American Idols Livel tour and prepping for the release of debut album Clear As Day (Oct. 4, 19/In-

terscope/Mercury Nashville). Produced by Mark Bright (Carrie Underwood, Rascal Elattel the cet utilizer the acsets that helped make McCreery a champ—his charm and deep bass voice-across songs perfectly suited to his age antitude and attitude

"I could have made a record where I was trying to sound like a 40-year-old country singer, but that's not what I wanted to do." McCreery says. adding that he knew he found the right producer as soon as he met Bright, "He knew exactly where I was coming from in the country format, as well as my background in church and

the Christian aspect in my life." McCreery's first single, "I Love You This Big," debuted at No. 1 in June on Billboard's Country Digital Songs chart and peaked at No. 15 on Hot Country Songs, Follow-up "The Trouble With Girls," which McCreery describes as "a song that says what girls want to hear and guys have a hard time saying," is No. 40 on Hot Country Songs.

Though he didn't write any of the album's tunes, McCreery worked closely with Bright to select such material as "Water Tower Town" and "Dirty Dishes," about a mother's prayer, that speaks directly to McCreery's life and values. "Scotty knew what he wanted to record," Univer-

sal Music Group Nashville VP of marketing Tom Lord says. "He has a really good sense of himself. When you hear the songs you go. That seems like the guy I saw on 'American Idol."

Post-"Idol." McCreery's labels released an EP (American Idol Season 10 Highlights: Scotty Mc-Creery) as a bridge project to satisfy fans until the full allows arrived. The American Idole Line dates featured postcards with McCreery's street date and waheite info as well as the Oct 11 release date for runner-up Lauren Alaina, "We drove people to Scotty's site to preorder," Lord says. "If you buy the digital or physical album, you get an instant download of 'I Love You This Big' and a limited number of orders out a signed 8-by-10 photo. You were also able to get a customized message on a 24-by-24 poster.

Advertising will target a broader audience than the typical country release because of the "Idol" fan base, including spots on ABC Family and Nick at Nite. hear the songs "Both of those networks index extremely well with the country consumer, but also index extremely well with the 'American Idol' viewer," Lord says. *Online we're trying to do the same thing and spread beyond the country side.

McCreery's street-week media blitz will include appearances on "Good Morning America," "Today," "Live! GROUP NASHVILLE With Regis and Kelly" and "The Ellen DeGeneres Show" as well as the GAC

special "Introducing: Scotty McCreery," featuring footage shot this summer and premiering Oct. 3. Clear As Day will also be released in a limited edition 'ZinePak featuring the album and a 72-page mini-magazine, available exclusively at Walmart. Other plans include a homecoming/birthday event on Oct. 8 in North Carolina where people can

The marketing partnership has been in tandem with Interscope Records in L.A. and that has been an advantage to Scotty and Lauren," Lord adds. "In this case, [there are] two major labels backing them."

use their CD to enter the performance, Lord says.





ith roughly 100 mixtages to his credit since his first, Illadelph in 1995, DJ Drama is regarded as the leading hip-hop mixtage DJ of the past 10 years. Through his signature Gangsta Grillz mixtage series, the Philadelphiaborn. Atlanta-based DJ has helped break the cargors of such artists as T L and Young Jeezy and his work with Lil Wayne on the Dedication mixtage series played a role in setting up Wayne to be a pop powerhouse

In addition to continuing his work as a mixtage DJ. Drama hosts a syndicated radio show on WHTA Atlanta and "Gangsta Griliz Padio" on Sirius YM's Shade45 channel He recently launched his own site (dramalikethedi.com) and his third album, Third Power, will arrive Oct. 11 on E1 Music. His previous sets, 2007's Gangsta Grillz: The Album and 2009's Gangsta Grillz: The Album (Vol. 2), were released through Grand Hustle/Atlantic. Both projects peaked at No. 26 on the Billboard 200.

in January 2007, Drama's Atlanta offices were raided by authorities. Drama and DJ Don Cannon were arrested on racketeering charges stemming from their sale of mixtapes. The two were held overnight and the charges later dismissed

1 After so much success, do you still feel a need to be involved with mixtages?

When the big raid happened in '07, I felt like I had a certain obligation to the game because that situation kind of happened while I was at the forefront-the face of mixtages. Since then I've really wanted to keep that up and still go hard on the mixtapes. I think that [mixtapes] are as alive and well as they always were, but with new technology, it's brought a whole new generation to really know and love them.

I realized it when I did Chris Brown's In My Zone tape. I was getting certain feedback . . . [and] I realized [I was] introducing mixtages to a whole new audience that didn't grow up with (DIs like) the Ron Gs and the Clues or the Green Lanterns or Kay Slays or even the Dramas, Different artists are crossing over into that world. But at this point, right now in 2011, there are very few artists that would surprise you if they were to drop a mixtape.

2 How have mixtages changed?

Today, a lot of the mixtages that I drop, I don't even print up physical copies. A lot of it lives online, so that changed, But I also remember back in '07 . . . not really a lot of artists broke that year. And then Drake came with his projects, and Wiz Khalifa and so forth. As the mixtages came back, the artists and their movements came back as well and people real. ized that it's important to the culture. Most of the artists these days, from Wiz, from Drake, from I. Cole, from Kendrick Lamar . . . all the people that people talk about, it's come back to that mixtape era. People [also] started to take mixtages, after they were available for free, and package them and put them in stores and sell them. Which in a situation like me and Fabolous did, with There Is No Competition 2, that was available for months for free, and then because of the popularity, it got rereleased into stores [through Def Jam] with a couple of extra songs, videos were shot . . . people started to really treat them as albums, whereas they were used at a point to promote a [retail] album that was coming out.

3 What are fans getting from a DJ Drama album? Some bangers, man, A good mixture of new

artists as well as artists you've become accustomed to, not far off from the quality that you expect from me.

4 In your position, is it any easier to gather artists for an album?

It's always a challenge because you deal with schedules, and artists that have agendas as well. but the respect level is mutual and the love is there. I wouldn't necessarily say it's easier, but I know how things work so I have a good formula for getting things done.

5 Does technology simplify putting songs together?

To an extent, but you still have to be careful . . . you try not to do too much emailing [because of concerns over hacks and leaks).

6 Do you see yourself ever reaching a point where you're past mixtapes-like. bigger than them?

I don't know. I love mixtapes. And I love bringing new music to the people, so as long as the game still wants me here. I'll still be here. . . .





COUNTRY BY DEBORAH EVANS PRICE

Core appeal: RODNEY ATKINS

Sweet Spot

Rodney Atkins' sixth No. 1 single paves way for fourth Curb album

In the last single "Take a Back Road" belding the No. 1 spot for a second consecutive week on Billboards 1-to Country Songs that—plan personsional lise ins. with Massey Ferguson Tractors and NASCAR—Rodrey Alkins could double as the poster boy for heartland country values. Nonetheless, all of that bodes well for the Oct. 4 release of the singertyongwriter's new Curb Records album, Take a Back Road.

Rodney hits the sweet spot of the country audience in a way that is so relatable." Curb VP of sales [eff That's when That's the formula for his success. He's incredibly approachable, both in his life and his music. That's what appeals to that core country audience."

The title track is Aklini's sixth No. 1. le bas Aklini's Sixth One Country Songs, including "I You're Going Through Hell Before the Desil Bern Knows) and "Watching You." which both spent four weeks at No. 1. le 2002 LOTH One of the Country Songs of the Country Songs of Through Hell (2006) and 1st America (2009), tast year he released an ablum exclusively through Crackers Burner! Old Country Songs, which included year her songs of the Country Songs which included previous hits. an unbessed track and the single "Farmer! Dangsher," which pasked at No. provided as a bossue risk on Take Rosel.

The East Tennessee native says the goal for his new album was to set trend, not follow them. "You want to find music that is really honest," he says. "Maybe it's not painting the prettiest picture, but that doesn't mean it's not painting a picture that's going to move somebody. That's what we are trying to achieve."

Atkins hits the mark with songs like "Feet," a poignant ballad about a couple that sometimes goes to bed angry but always falls asleep "fouching feet." A hilarious look at the characters populating a family reunion is the focus of "Family." Fatherly pride and unconditional love are the themes powering the anthem "He's Mine," while the upbeat "Growing Up Like That" features nostalgic lyrics that Atkins penned with his longtime producer Ted Hewitt and songwriter Ben Hawslip.

"Tips," penned by Akins, Hewitt and Bob Regan, was inspired by the singer's exist by the singer's exist by playing in an East Tennessee nightspot called to the Oasis. "The last time I playd there, and the Oasis are the I played here, and the Oasis are the I played here, and sold them that night played. Akins recalls. "At the end of the night, as his was low pan odd them that night of made like \$200 of mad

A special promotion with Pillsbury is also under way. "We'll have visibility in 30,000 restaurants nationally." Tuerff says. "With the purchase of a Pillsbury biscuit meal, consumers get the opportunity to download Rodney's new single for free."

In tandem with Atkins 'nole as spokesman for Massey Ferguson Tractors, an insert inside the new CD will direct fains to the company's site of the company'

"We've got advertising and messaging being printed on every single receipt that gets kicked chainwide, which is about a million transactions per week," Tuerff says. "We're pretty excited about this nontraditional level of exposure. Driving the hit single and branding the street date were our goals."

GRACEFUL EXIT

Winding down, R.E.M. leaves fans with a greatest-hits album—plus three new songs

Although R.E.M. called it a day on Sept. 21, fans will be pleased to know that a greatest hits album is on the way, and that it will include three new songs.

Part Lies, Part Heart, Part Truth, Part Carbogs, 1982-2011, due Nov. 15 on Warner Bros, will be the first career-spanning hits set from the act, covering both its early years on I.R.S. Records and its Warner career from 1988 to the present. The 40song package also boasts new tracks "A Month of Saturdays," "Hallehujah" and the single "We All Go Back to Where We Belong."

Following the news of R.E.M.'s breakup, the group's catalog of singles and albums saw a bump in sales last week. The band's latiguest Billoard Hot 100 hit, "Losing My Religion" (No. 4 in 1989), posted and sold 1,000.



a 179% sales gain and was its biggest seller (4,000 downloads, according to Nielsen SoundScan). Somewhat fittingly, R.E.M.'s second-largest seller was "It's the End of the World As We Know It (And I Feel

Fine," which moved 4.000 as well with a 25% jump. Meanwhile, in terms of albums, the band's last hits set. In Time: The Best Of (2003), was a big seller with 1,000 sold (up 263%). Its best selling studio set was its March 7 release Collapse Into Now, which also earned a 263% gain and sold 1,000.

R.E.M.'S TOP 20 BILLBOARD HOT 100 SINGLES

This arehing it based on actual performance on the weakly led 100 chert. Song are ranked based on an immera point system, which weeks a No. In activity the greatest value and weeks all ower rankings on their clark centring less. Prior to the 160 CEO implementation is first of enhanced ranks and sales follows all on the clark centring less and sales follows all on the control of the control of the control of the CEO centre of the control of the CEO centre of

RANK	TITLE	DEBUT DATE	LABEL
1	"Losing My Religion"	4/6/91	Warner Bros.
2	"Stand"	1/21/89	Warner Bros.
3	"The One I Love"	9/19/87	I.R.S./MCA
4	"Shiny Happy People"	7/27/91	Warner Bros.
5	"What's the Frequency, Kenneth?"	9/24/94	Warner Bros.
6	"Everybody Hurts"	9/11/93	Warner Bros.
7	"Bang and Blame"	1/21/95	Warner Bros.
8	"Drive"	10/31/92	Warner Bros.
9	"Man on the Moon"	2/6/93	Warner Bros.
10	"Strange Currencies"	4/29/95	Warner Bros.
11	"The Great Beyond"	12/25/99	Warner Bros.
12	"Bittersweet Me"	11/16/96	Wamer Bros.
13	"It's the End of the World As We Know It (And I Feel Fine)"	1/30/88	I.R.S./MCA
14	"E-Bow the Letter"	9/7/96	Warner Bros.
15	"South Central Rain (I'm Sorry)"	6/23/84	I.R.S.
16	"Radio Free Europe"	7/23/83	I.R.5./Unknown
17	"Daysleeper"	11/14/98	Warner Bros.
18	"Pop Song 89"	6/10/89	Warner Bros.
19	"Fall on Me"	10/4/86	I.R.S./MCA
20	"imitation of Life"	5/26/01	Warner Bros.



LATIN BY JUDY CANTOR-NAVAS

Rallying Cry

In wake of Grammy restructuring, Poncho Sanchez pays tribute to Latin jazz pioneers Dizzy Gillespie and Chano Pozo

If Latin jazz has an anthem, it's "Manteca." Trumpeter Dizzy Gillespie's historic collaboration with conga player Chano Pozo was first recorded in 1947. "That's when America found out about Latin

"I hast's when America bound out about Latin jazz," says conga player/jonal-deader Poncho San-chez, whose latest release is Chano y Dizzy. Recorded with New Orleans trumpseter/film composer Teerace Blanchard, the set marks Sanchez's 25th album on the Coscord Picante label. "Chano and Dizzy are like the grandfathers of Latin jazz." Sanchez adds. "It was definitely time to pay very special tribute to them."

Sanchez and Blanchard open the album with 'Chano Pozo Medley,' which begins with a sublime convessation between congo and trumpet and includes 'Manteca.' And though the tituning for the recoding want's intentionally glanned, the eughoric about of 'manteca' (mandastor, growed) in the Latin boy desire could also be taken Latin boy desire could also be taken Latin boy desire could also the taken Latin boy desire could also the taken Latin boy and the could be t

Latin jazz who have mobilized to protest the Record, in Academy elimination of the Latin jazz category. The Scademy announced a substantial restructure ing of its swords salter on April 6, felinisting 31 of its 100 categories including Latin jazz. Academy presition of the Company of the Company of the Company of the academy president academy of the Company of the academy of the Company of the Company of the different categories. However, on Aug. 2 in the Scane perme Court of New York, musicians for Lajidax, Mark Levine. Eugene Marlow and Bobby Standarie. If the Company of the Mark Levine. Eugene Marlow and Bobby Standarie.



(Billboard.biz, Aug. 4) asking for reinstatement of the category. The case is pending. Meanwhile, the nominations ballot for the upcoming 54th annual Grammy Awards (Feb. 12) will be mailed to voting members on Oct. 12.

"The Recording Academy's decision is unfortunate," says Blanchard, who describes "Manteca" as "one of those tunes that has been around so long that most people have probably heard it and don't know who the originators were. This music is universal and speaks to a lot of people across all cultural lines. It also peaks volumes

about the impact that pioneers like Dizzy Gillespie and Chano Pozo had, because look at how big the genre has become. When you're talking about Latin jazz, you're talking about a major musical genre.

Chano y Dizzy not only celebrates the inspired marriage between Pozo's Afro-Cuban conga and Gillespie's big band but, more broadly, salutes what Sanchez calls the "tasty" pairing of American medices and Latin mythms. In addition to Gillespie's classic "Con Alma," arranged here with an Afro-Cuban rumba beat, the album features the Latin

evergreen "Siboney" and original compositions.
"Latin jazz is very sophisticated but very sabroso, very flavorful," Sanchez says. "And don't forget, it is American music. Latin jazz is mine and yours music if you were born here in the U.S."

Having recently completed the score for George Lucas' upcoming film "Red Tails," Blanchard has since begun an extensive tour with Sanchez and his band that will continue through May 2012.

Sanche, who turns 60 next month, is originally from Laredo, Texas. Growing up in Lox Angeles as the youngest of 11 children, he ought mambo fever from his older sisters and taught himself to play Latin percusion. A Cuban musician early on told him. "Chicanos don't play congas." But Sanchez percered. Also known for his Latin soal sound, the musician has been a fixture on the Latin jazz scene micro he played with Gal Tjadet—another Latin jazz.

icon—in the '70s.

"I'm proud to say that the Poncho Sanchez band takes authentic Latin jazz all over the world, and we spread the word. Sanchez says. "Regardless of what happerss with the Grammys, I love Latin jazz and that's what I want to play. I'm proud to hold down the fort, because that's my music."

SHE'S STILL HOT

Betty White makes music debut with guest spot on Luciana single for the Lifeline Program

Like the Energizer Burny, Betty White Just doesn't stop. TV Lendr's "Hot in Clevelaand" star has now teamed with dance artist Luclana on a remix--and video—for the letter's "I'm Still Hot." Coincidentally, Luclana's original version, released through Violent Lips/ Audactous, sanhays to No. 1 this veeds on Billbaard Nance Cub's Songs chart. It's the British singer/song-chart. It's the British singer/song-chart.

The idea for the remix, released disitally on Itunes on Sept. 22, stemmed from White's role es spokeswoman for the Lifeline Program. Mirroring the reverse mortgage concept, the Lifeline Program provides another finencial option for satisfing seniors: ellowing them to sell an existing life insurence policy es en esset while they're still ellow.

We started thinking about how we could use social media to create a viral video campaign to reach seniors and tell; about our finencial retirement options, "says Stephen Terrein, Littletine senior VP of sales, merketing end public relettions." We went of the control of the co

in behind-the-toenes footage on YouTube, Luciana says Whitewas "giving its some shoulder when the hoveconded the song at Hargarite kini hos
Angeles, Indeed, the Bi-para-old calculations
as a the spits such coolon'd rilymes
see "I will get you sweat the Season
in the big Betty." The indefetigable senior elso gets her dance on in her first
make you want
make you want
annais video, which was filmed at Los
Angeles' Siren Studios.

The teaser campaign for the video

The teaser campaign tor the video kicked off in early September. A premiere party is set for Oct. 11 in Los Angeles, efter which the clip will debut on The Lifelian.com. Proceeds from seles of the remix will benefit one of White's favorite charities, the Greater L.A. Zoo Assn. —Galf Mitchell



GET READY

Propelled by New York Lottery's current ad campaign,
Australia's Kate Miller-Heidke prepares for an even bigger audience

Promoting the concept that good things can happen in an instant, the New York Lottery's current ad compaign features clips of businessmen driving a golf cart eround the office and a bus driver weering tennis clothes, emong other sights. But the most unforgettable element is the commercials' infectious theme songs: Vater Miller-Heidke's "Are You Ready?" Since the compalian's leunch in Mey. "Are You

Reedy?"—with its quirky keyboerd, bright end sugary melody, bouncy vocals and inescapable hook—has helped both the Austrelian singer! songwriter and the New York Lottery reach e wider audience. Written by Hiller-Heidike and husband/gularist Keir Nuttall, the song's inclusion in the campaign was a surprise.

"We had written the song elreedy," Miller-Heidke recalls, "and by coincidence the lottery was looking for e song that had the words 'you ready' or 'ere you ready' in it. It was the right time,

right place kind of thing where you just get lucky." The zong elso doubles as the lead single from Hillier-Heidric's Oct. It stateside release, Liberty Bell, through Sony Austrelia/RED. Released in Australia in June by Sony Huste under the title Fatty Gats a Stylies—the neme of Hillier-Heidric and Nuttall's laber project—the about features the singer leeving her comfort zone and exploring new sounds with longtime collaborator Nuttall.

"This album is very different, and I don't expect eil my old fant to like it; reys the elternative-pop singer, who credits ertist Ben Folds' encouragement for her creative courage and decision to release. Liberty Bell under her own name. "There are elso some people that hete my music but really like this album, so I guess it goes both ways. Hopefully paople will have e completely fresh pealette with no preconceptions, end just take the music et face veiue."
Still reletively unknown in the United States,
Miller-Heidke hes scored hits in her netive Austrails her second album Outfourer was her first

trails. Her second album, Curricurer, was her first. List Day on top foet. It featured the single "The List Day on top foet. It featured the single "The List Day on the Australier Recording Industry Ass. a single schart. Hen en Recording Industry Ass. a single schart. Hen en Recording Industry Ass. a single schart. Hen en Recording Industry Ass. a single schart like very four First Nilled Industry (Nilled Industry 1 Nilled Nilled Nilled

The multitasking artist elso moonlights as on opera performer, having appeared as Beby Jane in "Jerry Springer. The Opper" of the Sydney Opera House to critical acclaim. She's now preparing for her upcoming role in the English Netional Opera House production of "The Death of Killinghoffler," due to premier in early 2012. —RJ Cubarrubla

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Tony

It hasn't been uncommon to see seasoned recording artists perch atop the Billboard 200, but no one older than 80 has ever ruled the list. In recent times such senior citizens as Dylan Barbra Streisend and Nell Diamond have reigned over the chart Shall we go for Duets III in five years

Tony Bennett achieves his first No. 1 duet he in the cards? album on the Billboard 200 with Duets

II. making the 85-year-old the oldest

collaborations album hows in the ton

slot with 179,000 sold in its first week.

in 2006 when his first Duets set debuted

and peaked at No. 3 with 202,000. Until

now, the oldest living artist to top the

Billboard 200 was Bob Dylen, whose

Together Through Life debuted at No. 1

in 2009 when he was 67 years old.

His previous high on the chart was

according to Nielsen SoundScan.

Duets II features 17 pairings with such stars as Ledy Gege, Merleh living artist to much No. 1. His all-star Cerey Cerrie Underwood and the late Amy Winehouse, Last week, Bennett made news as the oldest living

Counter

KEITH

artist to chart on the Billboard Hot 100 when his duet with Winehouse. "Body and Soul " do.

buted at No. 87. With such a varied list of collaborative talent pulled from many genres of popular music, there's a little something for every-

one. We can imagine a decent number of Gaga's monster fan base may have picked up the set, in addition to older folks who grew up on Bennett. Indeed with 20% of the album's firstweek sales coming from downloads (usually read as an indication of youthful appeal). Duess II isn't strictly for the blue-haired set. Unlike, say, Suson Boyle's last album. Christmas effort The Gift. In its first week, the album moved 306 000 but a mere 3 4% were

downloads. That tiny percentage isn't exactly a sign of robust appeal to the digital-savvy younger demographic. Comparatively Lady Antehellum's Own the Night bound at No. 1 a week ago. with 347,000 and of that figure, 25% were downloads. And 38% of LII Wayne's overall first week for Tha Carter IV 1964 0001 come from downloads

GRAMMY BAIT: It's a nice bit of time

CHARTS

ing that Tony Bennett's Ducts II arrived Sent. 20, just 10 days before the end of the 2011 eligibility period for the Sath Grammy Awards, You'd think the album would be a likely

candidate for a number of categories, as could Over The some other recent Billhoused 200 agricult. Boxhans the all-star Super-Heavy group (which includes Mick Inc. ger) and its debut set. which hows at No. 26 with 18,000? Or what about the Wynton Mar-

salls and Eric Ciapton Play the Blues album, which moves 31-41 in its secand week?

NOW I'M FOLLOWING YOU: At No. 6 on the Billboard 200, rock band Needtobreethe bounds in with The Reckoning selling 49 000 copies It's easily the act's best sales week and marks its first visit to the top 10 and highest-charting album. Its previous high-water mark came when The Outsiders debuted and peaked at No. 20 on the Sept. 12, 2009, chart off a

21.000 start

Some of the sales for The Reckoning can be attributed to two bigh-nowered friends of the band: Taylor Swift and Justin Bleber. The singers-two of the top 10 most-followed people on Twitter_tuneted about The Recken-

Tony Bennett Nets First No. 1 On Billboard 200 ing during release week: Bieber on Sept. 20 and Swift Sept. 24. (Bieber has 12.9 million followers: Swift, 8.2 million) It makes sense that Swift would alert her followers about Needtobreathe, as the band has been opening for her on her Sneak Now tour

since it launched May 27 The Speak Now gig has done wonders for Needtobreathe's visibility and album sales. Since the tour Jaunched The Outsiders has enjoyed a second life on our tallies. It re-entered on June 18 at No. 163 with 3,000 (un 357%) after a seven-month absence from the chart. Venue sales from the Speak Now tour (along with discount pricing at Family Christian stores) helped push the title back into the top

100 on June 25 and July 2. Since its return on June 28, 17 weeks ago, the album has moved 57,000 units. That's 20% of its cumulative sales since it was initially released 109 weeks ago.

KING COLE: Watch for J. Cole to bow aton the Billboard 200 next week with his debut album Cole World: The Side. line Story, which could move as many as 240,000-250,000 copies, so say industry prognosticators. If the 26-yearold ranner opens at No. 1, it will mark the first time a solo artist has taken his debut entry straight to No. 1 since B.o.B did so with The Adventures of Robby Ray on May 15, 2010, with 84,000 sold in its first mak

Market Watch A Weekly National Music Sales Report Weekly Unit Sales

This Week 5.282,000 1,852,000 20,775,000 Led Week 5.581.000 1849.000 21.011.000 5.027.000 1492 000 19 182 000 5 1% 24.1% Weekly Album Sales (Million Units)

when he hits 902 Will a fuette Blaber

25 10

Vear-To-Date

	2010	201	CHANCE
OVERALL	UNIT SALES		
Albums	215,760,000	222,925,000	3.3%
Digital Tracks	840,917,000	931,372,000	10 8%
Store Singles	1,547,000	1,846,000	19 3%
Total	1,058,224,000	1,156,143,000	9.3%
Albums w/TEA*	299.851,700	316,062,200	5.4%
1 ereatornus	PACKS SALES	0 mBh 10 traca disarrinadh	egyraeni

CD	153,535,000	147,996,000	-3.6%
Digital	60,258,000	72,226,000	19 9%
Viryl	1,943,000	2,653,000	36.5%
Other .	25,000	\$1,000	104 0%

YEAR-TO-DATE SALES BY ALBUM CATEGORY 120,297,000 118.768.000 72 585 000 81579,000 12.4% CURRENT ALRUM SALES 120.3 mil

CATALOG ALBUM SALES 95.5 million

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_	100		ALASTO MINOR NO 19 MI	12		8 31	É	BRAD PAISLEY This is Country Music
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14	14 1		STATEMETON THE THEORY WISING BEING	Billhoard 200 debut				ETI-2Y 25/22- 10-40-#
18	11 :	4	BEINGERESS SYSTEMS ST.	with this six-song EP, shifting 24,000.		6 52	ш.	CALCEY JACOBIA 10 16
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40	12	1	ANTHRAX Worship Music WINTON MARSALIS & ERIC CLAPTON Play The Stude, Live From Juzz At Lincoln Center	Other sets in the		HTV	м.	, PRINCE THE A LET A LIFE \$3990, TAKEN LET (17-96)
41	31		ASS AT UNITED TENTIA POPPING ACC SCHOOL ROME (24 MG)	23 (up 37%), No. 30	0			SCHOOLATY NAMESON BROUGHOUSE SHARESTONE (10 BB) 7
42	34		COLUMN SECT. SUAN MUSIC ITS 50: TENTO MINISTER MODIFIES AND SECTION OF SECTION SECTION	(up 27%), No. 47 (up 29%) and No.	92 5	7 17	100	ELES SAN APPRIMAMENT DICE (18 M)
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125 50 -	WASTERCORS SCHALINS MAJORISONS (11-50) Some Lessons Learne	d 58		1000	170 158	182	BOB SEGER & THE SILVER BULLET BAND Greelest Hits
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137 134 111	LADY GAGA The Fair AWOL NATION The Fair	_	The singer's new,	187	163 51		SCOTTY MCCREERY American Idol Season 10 Highlights, Scotty McCreery (EP)
154 130	AWDLNATION Megelithic Symphon	125	big-budget video for the album's		156 118		RONNIE DUNN Ronnie Dunn Ronnie Dunn
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140 11-11111	SARA BAREILLES Keleidoscope Hee	n i	encouraged the set's 10% increase.	190	167 114		14. 5097-11 (10) KID ROCK 109-05-04 (ANDE 579182*-A0 (10) 981 + Born Free
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LEGION LEGICANO LE WORK 5.	100 MANUREY AND THE	REDIET DI	U PRIPRIES HS BLAKE SHED HE 145 CODY SIMPS 56 FRANK SBAC AND 96 SKILLET	TON 35, 1		REAV	83 VICTORIOUS MUSIC FROM TWIETED 198 NOW 29 20 WILD FLAG Y 28 THE HIT TY SHOW 38 TYLER THE DREATOR 188 NOW THAT S WHAT I CALL. ANY WINNERSOUSE DREY 177 COLUMNY VICLIMS 4 90 WEST SHAURA
LAVEAD THE LONELY BLAND	164 WALERS 182 09°FM 71 CHISTAN PERM 123 183 MAPOONS 23 27 WM/15N MASSAUS 8 M-20 LIVE-ETTS 6 JAKE ONEN 38 PMK 132 28 JAKE ONEN 38 PMK 132 28 JAKE ONEN 141 WILLE RELSON 181 28 JAKE ONEN 39 PMK 132 28 JAKE ONEN 141 WILLE RELSON 181 28 JAKE ONEN 39 PMK 132 28 JAKE ONEN 141 28 JAKE ONEN 39 PMK 132 28 JAKE ONEN 39	KELLY REWI	JAND 96 SPALLET SPRILLEX CHITISTY SPE	ref	FIRST SUPPLY TAYLO	IN SWI	ENEY 137 COUNTRY VOLUME 4 80 WZ KONLINA 117 44 154 COLOR TO THE COLOR
EMACES LOOS?	83 ERIC CLAPTON 41 BILLE NELSON 161 PSTOL ANNES 55 175 SCOTTY MODREERY 167 NEVER SHOUT NEVER 25 PRINAL 75		CHITNEY SPS	ARS	16		THEORY OF A CHADMAN TRYONING THEORY OF A CHADMAN

SOCIAL/STREAMING Billoward

SOCIAL 50



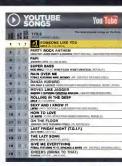
Estenia-based DJ Mont Fostang storms onto Uncharted at No. 35 with a seed of 17,000 SoundCoud plays and 1,300 see Facebook lans. No was not seed of 17,000 SoundCoud plays and 1,300 see Facebook lans. No two most event that releases, "Mospic Trooper" and "A New Word," have been successful, bringing in 173,000 and 87,000 plays, respectively, since bowing in the past lew months. Nell' be testing the gibble for the read of the year.





Jennifer Lopez leaps into the log 30 of the Social 50 chart, dancing 33-29 following the recent release of her masic video for "Papi." Since its debut, the clip has accumulated 10 million Yeve plays. Across all monitored social networks, she added 139,000 fans, up from 130,000 new fans the week prior.





	-	80	BACING MYKR IF (FRUNDLY LIVELIC)
14	12	7	GIVE ME EVERYTHING PITELL FLATURING NE POL MAGINES & BUSER (MR. 20%-POLO GROUNDS/ARCA
15	7	iii	CHEERS (DRINK TO THAT)
	-		Market (Section 1) and applicati
6	`	v	AHOOL
U	ע	Š	ONGS MUSIC
NI NI	LAST	WEEKS ON CHI	TITLE The week's most streamed songs on Yahoo' Mus
1	2	15	PARTY ROCK ANTHEM
2	3	12	LAST FRIDAY NIGHT (T.G.I.F.)
3	7	20	ROLLING IN THE DEEP
4	1	9	GOOD LIFE GENERALL (MISSLEY METERSCORE)
5	9	19	MOVES LIKE JAGGER MARGOR S FEATURING CHRISTINA AGUILERA (ALM/OCTONE/INTERSCOPE)
8	8	15	GIVE ME EVERYTHING PITEAL FESTIGNIS HE FO. APPOLICE & MINER (NEX. 2004/00L) GROUNDS/LITE.
7	5	阁	I WANNA GO MITHET SPEARS 1.79E-9CA)
8	8	10	SUPER BASS WER BASS (HEIGH MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
9	100	Ħ	PUMPED UP KICKS FORTIA THE PEOPLE ATTEMPT AND COLUMNIA
10	-	B	STEREO HEARTS OTH CLASS HERGES FERE ANAM LEWISE (DECREDANCE/FUELED BY RAMEN/RIP
11		4	LIGHTERS MO MEETS EVIL PLATFRIME BRUND MARS (SHAD) (SHEDCOPE)
12	4	5	TONIGHT TONIGHT HOT CHELLE MAE (SILE HEA)
13	11	25	JUST CAN'T GET ENOUGH THE BLACK EYED PLAS (WITHS COTE)
14	10	4	SOMEONE LIKE YOU MORE INC. (C. (MINA)
15	15	á	BEST THING I NEVER HAD



	ARTIST ARMS SUCCESS, 45 MOSSIL
1	PROFESSOR GREEN
2	DE LA GHETTO
3	CHICKENFOOT
4	METIS
8	THE CAB
6	BRANDI CARLILE
7	MASSIV

THE WANTED

HUGH LAURIE
EVIDENCE
WAVVEB

WAVVEB
THE GLITCH MOB

DJ DRAMA

Data for week of OCTOBER B. 2011

10 DEED PASSAF GROUPE THE SHI

MEGAFAUN

COMMITTED

BETRAYING THE MARTYRS

SIDEWALK PROPHETS

Billboard LAUNCH PAD HEATSEEKERS ALBUMS ARTIST LAMS & SHINKER / DISTRIBUTION LARGE OF TWO DOOR CINEMA CLUB 3 28 AWOLNATION ELAWOLF PELAWOLF HE FO VISION DECENTRACIPE BY 4450 NEA (1) NO FINO STEERS ERROLL MESS. Trunk Munic 0.60

2	LISA HANNIGAN	Passanger
2 12 21	GREATEST THE HEAD AND THE HEART	The Head And The Heart
(2) REV	TIMEFLIES THE PLANT COST THE COST TO SERVICE STREET	The Scotch Tape
(Dent	CHRIS AUGUST	No Fer Away
3	CASEY VEGGIES PLAS & CARRIES INCIDE EXPELIDIDES VIPIL (E-RE)	Sleeping In Class
7	JENS LEKMAN	An Argument With Myself (EP)
0 🗔	THE COLLINGSWORTH FAMILY	Part Of The Family
0 1	KATIE HERZIG	The Waking Sleep
10 15 47	FITZ & THE TANTRUMS	Pickin' Up The Rieces
11	WAYVES	Life Sux (EP)
12 2 2	LADYTRON MITMEN SOLVE (12 MI)	Gravity The Seducer

Part Of The Family	2122 x 2.99
The Waking Sleep	ERZIG
Pickin' Up The Pieces	HE TANTRUMS
Life Sux (EP)	0011 (8.98 WWW.)
Gravity The Seducer	ON OSDY: CIZ 98:
Relax	CIST 2011/19 St
Start From Scratch	IRE 81 -7 56:
Make Or Break Me	MK (0.509) (11.96)
Never Trust A Happy Song	LOVE KATANIC \$276961.85 (13.86)
Weekend In America	ANG GARTNER
Five Easy Pieces (EP)	EEPDOGS
Furious	RIDDLE

whose album pests	Never Trust A Happy Song
a 66% increase.	Weekend In America
	Five Easy Pieces (EP)
	Furious
Venor sales at a	Andy Grammer
number of the	Megeleun
classical artist's concerts in Oxicago.	Breathe in Life
Detroit and St. Paul,	These Simple Truths
Hinn., posh the cot-of-the-blue	Committed

5	27	123
The album benefits from SS sale-oxiding	0	Ŀ
at Family Christian	20	12
retadiers (up 202%). The pain returns the	30	18
album to the top	31	24
five for the first time since May 25,	0	F
when it was No. I.	33	5
	0	Ŀ
	35	21
Owner	35	7
WAT !	0	Г
23	38	41
Like André Ries (No. 52), concert	39	47
venue sales aid	40	Г
Sidewalk Prophets,		-

0665, main.

2	ш	36	m	я
16	26	21	43	3
12	27	25	u	7
metits pricing	0	r		1
istian	20	12	3	-
M2%). res the	30	15	3	3
top rst	31	24	5	2
y 25,	0	H	erer	4
le. L	33	5	2	8 3
	0		W	-
_	35	25	30	
0	36	7	2	1
74	0	F	w	1
A.	38	41	10	T 1 4 1 1
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p	31	24 5	ZEE
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iding lan 2%), s the p	33	5 2	MAS
	0	957	ANT
_	35	26 30	VOL
2	35	7 2	MAT
7	0	6CW	KRC
ı,	36	41 10	HOT
	39	47 10	IME
	0	REW	JIM

a	٠.		TWO STOPS FROM HELL DIGITAL EX (11 50)	Archangel
1	12	3	THE DRUMS	Portamento
1	15	3	THE RAPTURE	In The Orace Of Your Love
	24	5	ZEE AVI BROWN RE STREET VIEW REPORT OF THE SEL	Ohoesbird
)	H	Miles	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	Forever Vienna
	5	2	MASON JENNINGS	Minnesote
١	ŀ	nv.	ANTHONY JESELNIK	Shakespeare
	26	30	VOLBEAT WRITED STATES UNKERSAL REPUBLIC (12 HI)	Beyond Hell/Above Heaven
3	7	2	MATES OF STATE	Mounteintops
ì	r	W	KRONOS QUARTET NUMELICH 178725 WANNER BROS (18 88 CB/010) +	Steve Reich: WTC 9/11
i	41	10	HOT CHELLE RAE	Tonight Tonight (EP)
i	47	10	IMELDA MAY	Meyhem

39	47	10	AMELDA MAY AMELDA MAY	Meyhem
40	ŀ	w	JIMMY GONZALEZ Y EL GRUPO MAZZ	The Return Of The Bad Boys 2011
41	37	4	ANA POPOVIC EQUILITY GROUNT STATES 90:	Unconditional
42	15	2	WOLVES IN THE THRONE ROOM SOCRESS (CAD 142* 173 98)	Celestal Lineage
9	r		IN OTHER WORDS THOSE MERCOSTR. CL # 900	Patience (EP)
44	13	2	TORO Y MOI	Freaking Out
45	9	2	CHUCK RAGAN	Covering Ground
46	43	15	THE JOY FORMIDABLE	The Big Roar
0	F	*	MIKEY WAX	Constant Motion
0	•		VNV NATION AMOREOU DIGITAL ET 15 EB1	Automatio
-	-		BOOTS ELECTRIC	

EATSEEKEDS SONGS

EVENDAGING BESTS FORM MUSIC IN RE-

Es.			EATSEERERS SUNGS
-	TANK MARK	115	TITLE ANDSTRUCT PROMOTION CARRY
1	1	20	KEEP YOUR HEAD UP
0	3	14	COUNTRY MUST BE COUNTRY WIDE
0	5	R	THAT WAY WAS HAT WAY WAS HAT WAS IN A PACK THAT IN
0	5	ž	WORK OUT
8	2	20	GUCCI GUCCI
0	6	ĸ	MRS. RIGHT INNOLES READOR PRETARING PROOF - STREAM, INC. CONJUNCTION-INTERSCOPE)
0	11	10	FASTER BUTT HETHERSON (HANSSAMD CAMPO),
0	8	16	SAIL APPLANTON (SED BULL)
0	10	n	FISH CHAPGEL (BLOCKS PCTURE)
1	12	E	LET IT RAIN
11	7	12	FAR AWAY THE THE DATE REPARES - THE MOSENCASH HONEY UNIVERSAL PROFITED.
0	17	16	DRINK IN MY HAND INCOMES OF A SHALLE
1	14	8	BODY 2 BODY ACT HOSE PLANTAGES DESCRIPTION THE SELECTOR LAWLE, AND
0	13	12	COST OF LIVIN'
0	ŀ		CALLING ALL THE MONSTERS
10	16	12	HELL ON HEELS
0	Ŀ		THIS CITY PUNCE TYPE PARTITION WAS PASCO SLAND-TOWNS
0	22	3-	STORM WARNING
10	20	8	SAVE THE WORLD INTOIN HOUSE MADE ASTRACACTICS CAPITED
0	23	2	TIMA COSS MOS MILI FERTIMIC NOS PEDE INSTITUCTO DE
0	25	Ŕ	SCARY MONSTERS AND NICE SPRITES

REGIONAL HEATSEEKERS "1 ALBUMS

THE WAR ON DRUGS



- 78	In The Grace Of Your Love
1	Das Racist Asist
٠	Chuck Regen Covering Ground
п	Katle Herzig The Halong Sleep
*	Wavveg Life Sux (EP)
	NORTH EAST
1	Timefiles The Scotch Japa

Sieve Ambient

NEW ON	THE	CHAR	TS
Timefiles.	"The	Scotch	Tac

The hip-hop duo (producer/DJ Rob Resnick and vocalist Cal) makes its chart debut at No. 4 on Heatseekers Albums with its first set selling 2,000 units, according to Nielsen SoundScan. The act's college tour will take it through the Midwest and along the East Coast



	The Scotch Tape
3	Lise Hannigen Fesserger
į	Hell Or Highwater Begin Again
4	AWOLNATION Megalitic Symphony
į	Andy Grammer Andy Grammer
	Warres Life Sur (EP)
Ä	Jene Lekman An Argument With Myself (EF)
ŧ	The Head And The Heart The Head And The Neart
	Dan Reciet Relia
16	Casey Vegglee Sleeping in Class

22 21 C CINEMA CENTE BLANDE PLATFORMS GARY GO CALTERS

23 18 21 TABOO



42 | Go to www.billboard.biz for complete chart data

PRETTY GIRLS

SKYSCRAPER 61 60 ...

61 43 40

S8 75

week download sales of 117,000, according to Nielsen SoundScan, and Hot 100 Air-

play at No. 75 with 14 million out-of-the-box impressions, according to Nielsen BDS. As "Love" was released digitally and to radio on Thursday, Sept. 22, next week's charts will reflect its first full week of sales and airplay activity. "Love" ties last year's "Stranded (Haiti Mon Amour)," with Jay-Z and Bono, for Ribanna's highest bow as a lead artist. -- Gary Trust

HOT100 nicken soundsan

Billboard.

DIGITA

HOT 100 AIRPLAY

THE SE TITLE MOVES LIKE JAGGER SOMEONE LIKE YOU

LIGHTERS
BID HELTS EVE. FEAT BRUNG HAMS
GIVE ME EVERYTHING PARTY ROCK ANTHEM

PUMPED UP KICKS SUPER BASS HOLINAL POLICION CONTROL TOURIS

HOW TO LOVE OTEDEO HEADTS 21 GOOD LIFE 10 14 I WANNA GO

YOU MAKE ME FEEL CHEERS (DRINK TO THAT) IN THE DARK IM ON ONE

ROLLING IN THE DEEP VOLLAND I TONIGHT TONIGHT

HEADLINES WITHOUT YOU TAKE A BACK ROAD

MADE IN AMERICA MR. SAXOBEAT 20 23 MOTIVATION

THE SE MINT

HOT DIGITAL SONGS

MOVES LIKE JAGGER

SOMEONE LIKE YOU

PUMPED UP KICKS

STEREO HEARTS

WE FOUND LOVE

YOU MAKE ME FEEL

WITHOUT YOU

YOU AND I . CHEERS (DRINK TO THAT)

21 JUST A KISS

15 LIGHTERS

12 21 SUPER BASS

IT GIRL IN THE OARK

13 IB HOW TO LOVE

23 7 HEADLINES

24 6 SHE WILL

TONIGHT TONIGHT

.. GOD GAVE ME YOU

20 26 GIVE ME EVERYTHING

IF I DIE YOUNG 24 21 50

37 ROLLING IN THE DEER

PARADISE

SEXY AND I KNOW IT

PARTY ROCK ANTHEM

20 27 11 LONG HOT SUMMER SHE WILL IF I DIE YOUNG MARVIN & CHARDONNA THE EDGE OF GLORY BARFFOOT BLUF JEAN NIGHT

YOU AND TEQUILA HERE FOR A GOOD TIME GOD GAVE ME YOU BEST THING I NEVER HAD MR. KNOW IT ALL

19 JUST A KISS 10 OTIS 12 CRAZY GIRL 10 OUICKIE

MARVINS ROOM NI**AS IN PARIS SEXY AND I KNOW IT BAGGAGE CLAIM

SPARKS FLY 15 REMIND ME 11 TAKE OVER CONTROL

THE TITLE GOOD LIFE LAST FRIDAY NIGHT (T.G.I.F.) MR SAXOBEAT

IT GIRL

IT'S NOT UNUSUA TAKE A BACK ROAD * SKYSCRAPER I WANNA GO YOU CAN'T STOP THE BEAT NOTHING

FIX A HEART DIRT ROAD ANTHEM BETTER WITH THE LIGHTS OFF THE EDGE OF GLORY

NOT OVER YOU LOVE YOU LIKE A LOVE SOI SELEXA GOMES & THE SCENE HOLLYHOOSO REMIND ME

CRAZY GIRL BAREFOOT BLUE JEAN NIGHT MARVIN & CHARDONNAY

VII MAD TAKE OVER CONTROL PRETTY GIRLS

MR. KNOW IT ALL OTIS NI**AS IN PARIS

(F) ROCK THE SE ES TITLE

1 5 SOMEONE LIKE YOU 3 3 2 PARADISE 4 4 23 ROLLING IN THE DEEP

5 9 NOTHING C 9 25 SAIL
AVG. NEW TEAROROP IS A WATERFAL 8 7 71 SECRETS

8 10 THE ADVENTISES OF RAIN DANCE MAGGIE
ME NOT ONLY PROPER VINANCE ASCE.

THE RECKONING 11 10 27 BRING ME TO LIFE 12 14 11 FASTER 13 11 71 EYE OF THE TIGER 14 13 21 RUMOUR HAS IT

15 17 89 DON'T STOP BELIEVIN R&B/HIP-HOP

1 1 15 OI LIGHTERS 2 2 25 SUPER BASS 3 19 HOW TO LOVE

4 26 GIVE ME EVERYTH 5 7 HEADLINES 6 6 SHE WILL BETTER WITH THE LIGHTS OFF

MARVIN & CHARDONNAY 10 7 g OTIS 10 15 7 NI**AS IN PARIS

12 10 19 PM ON ONE 18 8 FLY 16 14 10 MARVINS ROOM

() CHRISTIAN

THE RECKONIA

1 30 HOLD ME 5 8 COURAGEOUS 3 28 BLESSINGS 6 8 8 HEY MAMA

7 8 57 YOUR LOVE IS A SONG 8 - 1 A PLACE ONLY YOU CAN G 9 17 MOVE

10 7 81 OUR GOD 12 90 HOW TO SAVE A LIFE 12 10 22 STRONG ENOUGH 13 14 10 LIFT ME UP

13 90 I CAN ONLY IMAGINE

15 20 2 LAY EM DOWN

) COUNTRY

SE SE TITLE JUST A KISS 3 21 GOD GAVE ME YOU IF I DIE YOUNG TAKE A BACK ROAD 6 5 28 DIRT ROAD ANTHEM DEMIND ME 4 16 8 20 CRAZY GIRL 8 24 BAREFOOT BLUE JEAN NIGHT 18 YOU AND TEQUILA

8 WE OWNED THE NIGH 13 EASY II 23 KNEE DEEP 12 23 COUNTRY GIRL (SHAKE IT FOR ME) 15 16 MADE IN AMERICA 16 14 13 HELL ON HEELS

DANZA KUDURO 1 58 WAKA WAKA (THIS TIME FOR AFRICA) 2 PROMISE 4 49 RABIOSA I KNOW YOU WANT ME (CALLE OCHO) 90 HIPS DON'T LIE 8 89 DIMELO 9 90 HEROE 10 11 23 VEN CONMIG 74 CONGA

THE ANTHEM
HTTOLL FEM US JON 1504
TO 12 47 BON, BON
HTTOLL FEM US JON 1504
HTTOLL FEM US JO 14 54 LOCA PENT EL CATA II 15 88 CORAZON SIN CARA

JAZZ

THE LADY IS A TRAMP THAD TO BE YOU WHAT A WONDERFUL WORLD DON'T KNOW WHY DON'T GET AROUND MUCH ANYMO HAVEN'T MET YOU YET

11 90 PUT YOUR RECORDS ON HOLD ON THE KIND YOU CAN'T AFFORD FEELING GOOD SAVE THE LAST DANCE FOR ME ON CRAZY LOVE

MAINSTREAM

		-	
HIN N			TITLE ARREST PROMOTOR LABELS
0	1	11	MOVES LIKE JAGGER

ECHITS FOR FLET SHARED IN PUMPED UP KICKS FORTEN AN EMPTE 17 MARCH 17 MARCH

LAST FRIDAY NIGHT (T.G.L.E.) PARTY ROCK ANTHEM YOU MAKE ME FEEL CHEERS (DRINK TO THAT)

IN THE DARK COOD LIFE HOW TO LOVE

MR. SAXOBEAT MR. KNOW IT ALL PRETTY CIRIS SEXY AND LKNOW IT

KEEP YOUR HEAD UP TAKE OVER CONTROL

BETTER WITH THE LIGHTS OF

DEDICATION TO MY EX (MISS THAT)

NOT OVER YOU NO SLEEP WIT RANGEM SECSTRANS ST. AND SAVE THE WORLD ENTERS SOURS MAPA ASTRAI DOMINO MESSE SI AND SECRET SOUR CRIMINAL SECRET SPEARS LOSS SCO.

Marcon 5 Othing 2-1 with "Hoves Like Japper," leaturing Cletstina
Appliers. The sone marks the hand's fronth Adult Ion 40 No. 1 and Up 11-9 in its fourth week, Kelly Clarkson's "Wr. Know it AR" logs the fastest trip to the loo 10 this year. It's the speedlest series to the

log 10 in its fourth frame on the base 19, 2000. Bid. We Stand Innerther" order Adult Ton All at Nov. 28 and All respectively (View the full list at billboard.big/charts.) They intred

Break the Snell Here and Hear, both Kery track darts on Book



CONTEMPORARY

ID IS IS TITLE ROLLING IN THE DEEP

IF I DIE YOUNG DON'T YOU WANNA STAY

7 27 FOR THE FIRST TIME THE SCHOOL HIS SHOOL AND SHOOL

8 40 SECRETS THE EDGE OF GLORY

JUST A KISS KEEP YOUR HEAD UP

SOMEONE LIKE YOU 15 12 SAVE ME, SAN FRANCISCO IS II LONG WAY TO GO

25 MOVES LIKE JAGGER
MOVES LIKE JAGGER
MOVES LIKE JAGGER
MOVES HAR OPENA MELLAR MATTER OF THE
18 19 NEVER GONNA LEAVE THIS BED THE LAST GOODBYE 10 4 LAST FRIDAY NIGHT (E.G.I.F.)

TONIGHT TONIGHT ANYTHING IS POSSIBLE MR. KNOW IT ALL BILLY CLARGES & TO NO.

23 10 EVERY TEARDROP IS A WATERFALL

ADULT TOP 40 S S TITLE

MOVES LIKE JAGGER GOOD LIFE LAST FRIDAY NIGHT (T.G.I.F.) PUMPED UP KICKS

B 16 DIE YOUNG DESMONDER 11 4 MR. KNOW IT ALL 18 EVERY TEARDROP IS A WATERFALL 12 18 BRIGHTER THAN THE SUN

THE EDGE OF GLORY FASTER 13 18 CASTER SUIT SUITMENDE CALLED

PARTY ROCK ANTHEM 18 4 JUST A KISS LAST ANTINELLISM C 26 13 LOUD MUSIC

17 HEY MAMA

18 GIVE ME EVERYTHING PERT ME HE APPRIADE E MARIE MIL DISCPOLO STOLAGO LINCA 10 I WANNA GO

23 10 INMANA GO

ROCK SONGS

88 58 85 TITLE WALK

PUMPED UP KICKS
PUMPED UP KICKS
PUMPED UP KICKS
PUMPED UP KICKS
PUMPED UP KICKS 3 5 37 5 TI NOT AGAIN 1 TONIGHT

B IT UP ALL NIGHT 12 18 MAKE IT STOP (SEPTEMBER'S CHIERREN)

| 12 14 | MAKE IT STUP (SEP)
| REA MAKE IT STUP (SEP)
| REA MAKE IT STUP (SEP)
| REAL IT STUP

| 10 | 12 | IETHER (ARGOLI,
11	13	27	SANL
12	13	27	SANL
13	14	SANL	
14	15	SANL	
15	16	SANL	
16	SANL		
17	SANL		
18	SA		

17 7 WHAT YOU WANT

15 31 LIES OF THE BEAUTIFUL PEOPLE 20 8 IRRESISTIBLE FORCE 24 8 UNDER AND OVER IT

COUGH SYRUP 30 9 PROMISES PROMISES

SOMEONE LIKE YOU MEDICAL COMMENT OF THE LAST TIME AND MEDICAL COMMENT OF THE LAST TIME AND MONSTER YOU MADE FOR THE LIST. 27 8

21 19 EVERY TEARDROP IS A WATERFALL IT'S NOT ME IT'S YOU NO MATTER WHAT WHAT THE WATER GAVE ME EVERY TIME YOU GO

JOONE DEMICRATIVE, RETRECT
PANIC
BUSINESS AND THE ROOM THE FOR ADDRESS OF THE STANDARD PROFESSIONANCE AT LANCE
THIS IS GONNA HURT
BUSINESS AND THE STANDARD PROFESSIONANCE AT LANCE
THIS IS TO ONNA HURT
BUSINESS AND THE STANDARD PROFESSIONANCE AT LANCE AT L 33 20

10 18 RUMOUR HAS IT MEET A COLUMN OF DANCING STAY YOUNG, OO DANCING STAY YOUNG, OO DANCING STAY COUNCING STAY COUN 48 7 JUNK OF THE HEART (HAPPY)
10 4 COLOURS

A WARRIOR'S CALL

HEV MAMA

MAME BACK

BITCH CAME BACK

IF I HAD A QUM.

COLUMBER HER

COLUM

46 4 THE CHILLS
BUT SCROOT OF DOMESTIANCE IT
DUE BY THE OTHER OF THE AVE IT
BUT OF THE OTHER OF THE OTHER OTHER
BUT OF THE OTHER OTH play collects its 16th Triple A tre 10.

ALTERNATIVE

2 11 INC MOVERTURES OF RAIN DI 80 NO DOLL FROM A SAND A SAND 3 11 UP ALL NIGHT INC. 10 CONTRACTOR 5 9 THE SOUND OF WINTER

4 36 PUMPED UP KICKS AMOUNTON ALD BULL!

MAKE IT STOP (SEPTEMBER'S CHILDREN)

wytinking

in the promote of the process of the pro

15 15 PROMISES, PROMISES 15 11 NOT AGAIN 16 14 34 CHANGING 10 SH DIE AMBORNE TONE EVEN 12 18 SUNSET IN JULY

PARADISE D 18 8 DARK HORSES ENTINEED TO WART 21 21 8 COLOURS 20 20 PANIC SURLING WITH BONE FUTUED BY 23 8 JUNK OF THE HEART (HAPPY) 23 0 JUNK OF THE HEARY
DE RODGE (STATE ACCOUNT)
28 4 TAKE IT OR LEAVE IT
DUILING WITH SOME ADMILLED BY A
25 25 10 SECTION AMAN AND A POST

THE SE TITLE LOST IN MY MIND 4 8 SOMEONE LIKE YOU

3 10 THE ADVENTURES OF RAIN DANCE MARRIE 2 24 PUMPED UP KICKS 6 20 HEY MAMA 5 22 ROLL AWAY YOUR STONE

PARADISE PARADISE 15 4 LUCKY NOW

16 5 STAY YOUNG, GO DANCING 13 7 MAYHEM 14 7 17 EVERY TEARDROP IS A WATERFALL

12 5 HOW COME YOU NEVER GO THERE CALAMITY SONG DE DECEMBRITE CAL

18 17 18 BARTON HOLLOW THE CON MAN COLLEGE OF THE CON MAN COLLEGE OF THE CONTROL SECTION OF THE MODEL SECTION OF T 10 25 8 SHE WALKS IN SO MANY WAYS

22 21 8 BRAND NEW DAY 23 18 18 OPTIONS
00002 AT 1 1000
24 23 11 MINUTES

HOT COUNTRY SONGS

TOUR .	MTES	2 WEEKS	MISES ON CAN	TITLE PARKETER SCHOOL SERVICER	Artist IMPRINT & NUMBER / PROMOTER LESEL	CORT	Total Control
0	1	2	23	TAKE A BACK ROAD	Rodney Atkins © CLES		1
0	2	3		MADE IN AMERICA	Toby Kerth serve posteriorists		2
ñ	5	5		LONG HOT SUMMER	Keith Urban		8
4	2	-		YOU AND TEOUILA	Kenny Cheaney Featuring Grace Potter		,
5	4	1		BAREFOOT BLUE JEAN NIGHT	Jaka Owen		1
0	6	0		HERE FOR A GOOD TIME	George Strait		6
ŏ	8	9		GOD GAVE ME YOU	Bleke Shelton		7
0	7	7		JUST FISHIN" N KNOK IC BEATHAND IN CHISWELLE IN HELL	Trace Adkins © SHOW DOS-UMYERSAL		7
0	10	18		CRAZY GIRL M WRICKE (L SAICE L ROSE)	Eli Young Band @ REPUTLIC MASSIN-LL1		6
10	13	13		SPARKS FLY NOHPHAN (SWEL)	Teylor Swih @ #6 MACKE		3
0	11	12		BAGGAGE CLAIM FLUDGLE FOLKES WORF IN LAMBERT IN HEMBYL LAF	Mirande Lambert 60 ECA		1
1	14	15		COUNTRY MUST BE COUNTRY WIDE 5 HEFF AND DEALE OF FORD BIGGREETS	Brantley Gilbert		1
0	15	14		I GOT YOU by I THOMPSON J SELLERS PJENNINS)	Thompson Square ### STOKEN CREEK		×
0	16	16		WE OWNED THE NIGHT PROBLEY LADY ANTERELL IN 10 HAVINGOD C XELLEY O G	ANDSONI BASHILLE		1
1	17	17		EASY DIMERRASCAL PLATTS (C ELANI M MODLEY)	cel Flatts Featuring Netestre Bedingfield @ tid MACHIO		8
10	18	16		ONE MORE DRINKIN' SONG	Jerrod Niemonn © SIA GAPLE MASTA RASHVELT		2
17	20	20		LET IT RAIN	Devid Neil @ MCA MASKITLE		۲
0	23	24	7	TATTOOS ON THIS TOWN	Jason Aldsan Ø stokenstv		1
1	19	16	O	LOVE DON'T RUN	Steve Holy © Calls		3
0	21	21		I GOT NOTHIN'	Derius Rucker		2
3	22	22		COST OF LIVIN'	Ronnie Dunin e attista tassiva, Li		2
0	25	25		ALL YOUR LIFE U CHAPMAN IS MENTINGSEN C HEMMINGSEN	The Bend Perry		2
	24	23		FISH A STREAM OF CAMPBELL A SWITH A LINDERWEED!	Craig Campbell		2
23	26	25		DRINK IN MY HAND	Eric Church		2
0	31	39		MISMISM KEEP ME IN MIND	Zac Brown Band		2

No.
With a second week
at No. 1, lead single
from Atkins' new
album (due Oct. 4)
becomes the fifth of
his six leaders to
hold alop the chart
for multiple weeks.
The track sets a new
peak on Country
Dieltal Sones with
a 7-4 jump (see
page 45).

1 2 28 TITLE

	3	41	4
claims her	40	43	4
traight oled top 10	41	42	4
(excluding nal fare).	43	45	4
Carrie	0	45	4
rwood's still- record for the	0	44	4
top 10s among	43	49	1
en to start a career, Swift's	4	51	49
op 10 came in	47	47	5
nber 2006,	0	64	

24	38	38	髊	PRODUCEA (SONGWRITER)	DEPRINT & NUMBER / PROMOTION LASE
0	27	27		TAKE IT OFF BLAMUN O DAYOSONA GORLEYA (GWELAGE)	Joe Nichole @ Stow oos parvinsa
0	28	28		STORM WARNING	Hunter Haya
2	29	29		LONG WAY TO GO	Alan Jeckson Alan Jeckson Acres Nasyritte
0	30	31		AMEN MENGHEIS SLACK HISLANLOCK C SPANITED CERTEN	Edens Edgi
30	32	33		TOUGH FUNDELL WOOTEN IS SATCHERS	Keltie Pickle
0	35	38		I'M GONNA LOVE YOU THROUGH IT	Martina McBride
0	33	32		BAIT A HDDK J STOVER H ANAS J MODRE J S STOVERS	Justin Moon
0	37	40		I DDN'T WANT THIS NIGHT TO END	Luke Bryer B CAPITEL NASHEL
0	35	35		DIDN'T I IT FRIESELL R CLEWSON IS GLOVER K JACOBS R MONTANA)	James Waster @ ancess acc
33	34	34		MY HEART CAN'T TELL YOU NO	Sare Evan
0	39	43		YOU JISTOOD IC HOOME LIAMED	Chris Young
0	38	37		LET'S GET TOGETHER PLASSAR II COPPERATE PLASSAR I MULLING	Phil Vasse © ROSENAVI
0	42	41	17	LIKE MY MOTHER DOES C SERVANTA PLANTE IN CHAPMAN L ROSE H WILLIAMS)	Lauren Atain B 19/01/ERSCHIE MERCUN
3	41	42		WHERE I COME FROM	Montgomery Gantr
0	43	47		THE TROUBLE WITH GIRLS	Scotty McCreer
41	42	44		HUNT YOU DOWN WINDHITO COOK MICKLE IN THOSES MICKLE & BUTHERFORDS	JT Hodge di serve doc-servitase
0	45	46		THIS OLE BOY PODDWALL IS HAVE UPD DAVIDSON & ANNE	Creig Morge 6 tr.ACK INC
0	45	49		GOT MY COUNTRY ON K STIGALL IN ANCION I MEANING MYRICEL	Chris Cagli @ teces Pictus
0	44	45		WHERE COUNTRY GROWS	Ashton Shepher
4	49	52		LET'S DON'T CALL IT A NIGHT	Casey Jame
0	51	55		THREATEN ME WITH HEAVEN	Vince Gi ⊕ MCA RASHVILI
47	47	51		IT AIN'T GOTTA BE LOVE 6 GAL: MORE IS SUPPLIED & DANIEL M SATTLE)	Brett Eldredg @ ATLANTIC WAY
A	T.			SOMERODY'S CHELSEA	Beh

MY NAME IS MONEY

Title # 5

NEVER REALLY WANTED

TOP COUNTRY ALBUMS

1	DRG WEEK	MEE'S	SATTE OF	(M2 M0	ARTIST Title	DENT	PEAK	100	LAST	2 WEEKS	MITTERS DOLLARS	ARTIST
	1	1		2	LADY ANTEBELLUM Janua Japanou, Assemble 54431 (19.58) Own The Night		1	8	29	25	U	BILLY CL
	2	3	1		GEORGE STRAIT MCAMISMELL OF MEDICANICAL SERVICE STRAIN MCAMISMELL OF MEDICANICAL SERVICE SERVICE STRAIN MCAMISMELL OF MEDICANICAL SERVICE SERV		1	27	28	22	2	TRACE A
	0	4	2		JASON ALDEAN My Kinda Party	2	1	28	31	20	a	BLAKE S
	4	2			BRANTLEY GILBERT Helfway To Heaven		2	29	26	16		GLEN CA
	5	5	4		CARRY, MADVINES TOUS (16 56) Teligetes & Tenlines		1	30	32	28	5	SUNNY S
	6	8	5		ERIC CHURCH (VI NASHMILE SANGE (18 88) Chief		1	31	35	29		SARA EV
	7	9	7		BLAKE SHELTON MARKET BROS \$27375 WME (16 98) Red River Blue		1	32	25	15	13	SCOTTY MCC
	8	7	3		JAKE OWEN Bareloot Blue Jean Night		1	33	34	20		RONNIE
	0	15	11	48	CAUCER SWIFT Speak Now	8	1	3	35	33	43	TIM MCG
	10	11	9		THE BAND PERRY	•	2	0	49	32	В	DARIUS
	11	18	12		CARTOL BASHVILLE STIES LIS SEI Need You Now	8	1	36	38	34	e	BILLY CL
	12	12	10		ZAC BROWN BAND STATE OF THE CONTROL OF STATE OF THE CONTROL OF TH		1	37	41	37	0	JOSH TU
	13	0	6		PISTOL ANNIES Occurrence services (17 94) Hall On Heels		1	38	37	31	13	LAUREN
	14	13	6		BRAD PAISLEY AND MUSIC This Is Country Music	•	1	30	33	14		HANK 3
	15	18	16	70	JUSTIN MOORE Outlaws Like Me		1	40	29	-	2	RECKLE
	0	est M		1	THE OAK RIDGE BOYS It's Only Natural		15	41	42	35		SUGARL
	17	19	21		VARIOUS APTISTS MENA, NACIO MACE DICTORE HOTEL MOW That's What I Call Country, Volume 4		3	42	45	39		ZAC BRO
	18	10	13		RELITYOUNG BAND RETURN TO BE AT BEST		3	43	43	48	а	AARON I
	0	21	19		KENNY CHESNEY BUX 57469 599 671 981 4 Hamingwey's Whiskey	•	1	44	48	38		CAPITAL MAS
	20	17	-		GEORGE STRAIT MCS RESPONDED STRAIT (7 Se) Icon: George Strait		17	43	45	41	п	SOUNDTRAC
	21	24	17		ZAC BROWN BAND (SHEET SHEET SH	8	2	0	49	45	63	JERROD SEASON NO. 1
	22	23	23		CHRIS YOUNG Naon		2	47	30			STEVE H
	23	22	24	6	RASCAL FLATTS BE UNLIKE RESPONDED TO BE NOTHING Like This	-	1	48	44	48	44	ALAN JA

9	29	25	U	BILLY CURRINGTON Enjoy Yoursell
7	28	22		TRACE ADKINS SHOW THE SECRET S
8	31	20	a	BLAKE SHELTON ELFRESS, SCHOOL WANG (18 SE) Loaded: The Best Of Bake Shelton
9	26	16		GLEN CAMPBELL SURVING SZENICA (12 SE) Ghost On The Certivas
0	32	28		SUNNY SWEENEY REPORT ASSAULT ON THE PROPERTY OF THE PROPERTY
1	35	29		SARA EVANS Stronger
2	25	15		SCOTTY MCCREERY INVESTOR FRANCISCOS CAND AND APRIOR DE Secon 10 Highlights Scoth (Inches)
3	34	20		RONNIE DUNN ARSTA WASHATLE 857825WN (TI 58) Ronnie Dunn
)	36	33		TIM MCGRAW Number One Hits
0	49	32		DARIUS RUCKER Cherleston, SC 1966
8	38	34		BILLY CURRINGTON Icon: Billy Currington
9	41	37		JOSH TURNER MCA MCOMMUT OFFICE MEET OF THE ICON: Josh Turner
8	37	31		LAUREN ALAINA Anexon tol Seson Kingdons Laure Asse
	33	14		HANK 3 HANK 3 Ghost To A Ghost/Gutter Town
0	29	-		RECKLESS KELLY Good Luck & True Love
1	42	35		SUGARLAND The Incredible Machine
2	45	39		ZAC BROWN BAND
3	43	48		AARON LEWIS STOLEDARD CITED (7.50) Town Line (EP)
		-	50)	KEITH URBAN

SOUNDTRACK

JERROD NIEMANN

ALAN IACKSON

JEFF BRIDGES

Judge Jerod & The Hung Jury

Love Don't Run

34 Number Ones

Juli Bristone

cracked the uppe

BLUEGRASS ALBUMS

Their MTEX	LAST WEEK	WTEKS ON CAST	ARTIST	Title
1	1	25	ALISON KRAUSS & UNION ST	ATION Paper Airplans
0	2	28	STEVE MARTIN AND THE STEEP CANYON RAN	NGERS Rare Bird Alert
0	4	69	DIERKS BENTLEY CAPITOL NASHALLE 85410*	Up On The Ridge
4	3	19	SARAH JARDSZ	Follow Me Down
5	0	76	TRAMPLED BY TURTLES	Paternine
8	5	5	VARIOUS ARTISTS 65-ther Whee Art Thou?	Sons Fide Plantes And Uniterated Trades
7	7	33	THE WAILIN' JENNYS	Bright Morning Stars
0	9	53	STEVE IVEY	Best Of Bluegrass
0	14	41	THE STEELDRIVERS	Recidess
10	11	19	RICKY SKAGGS D	puntry Hits Bluegrass Style

BETWEEN THE BULLETS

'NATURAL' HIGH



The Oak Ridge Boys' It's Only Natural debuts at No. 16 on Top Country Albums and No. 70 on the Billboard 200. It's the quartet's best rank on the latter list since 1983's American Made hit No. 51. Sold exclusively through Cracker Barrel Old Country

Store locations, the set moved 7,000 copies in its first week, according to Nielsen SoundScan. Predecessor The Boys Are Back peaked at No. 16 on the country list in 2009. The group, with gospel quartet roots dating back to the mid-'40s, officially became Grand Ole Opry cast members in August. -Wade Jessen

Some Lessons Learned

25 14 KRISTIN CHENOWETH

2011	V(G3 =)\	
O X	PR&B/HIP-HOP	٠
na 222	ARTIST	
1 1 5	LIL WAYNE HOLD THE	
0	MINDLESS BEHAVIOR	
Branch St.	JAY 7 KANYE WEST	
STATE OF	BEYONCE	2
4 3 13	A PANEAROD COLUMBIA 90824/SONY MUSIC BAD MEETS EVIL	ā
8 4 15	HELL THE SEGUEL SHADE INTERSCOPE DISTRICA	분
6 5 5	THE R E G ALBUM DGC 013728/IGA	5
0 6 67	RIHANNA	0
0 6 45	NICKI MINAJ	ı
9 7 44	PM PROF CURCHON-TOURNESS PERFENDENCE PERFECTION OF SECURITION OF SECURITICS OF SECURITION OF SECURIT	H
10 10 27	CHRIS BROWN FAME JUL MOSTRICA	•
11 9 14	PITBULL PLANT HT NR 305-POLO EROUNDS:// BIONG/RCA	
12 New	Z-RO METH 2 PRINCE TAPA-LOT 4 LIFE 02003/RAP-A-LOT	
13 12 16	JILL SCOTT THE LIGHT OF THE SUMMALES BASE 527541" WATER BACE.	
14 11 9	KELLY ROWLAND HERE IN MERCA WITCHN CHARGOMERSAL PERCELE	
18 13 26	WIZ KHALIFA NOLLING PAPERS FOSTFILM: AFLANTIC 527099: AG +:	•
16 14 13	BIG SEAN HOULT HANGES S D D D /DEF JAM D15421 10JAMS	
17 16 27	KIRK FRANKLIN HELIO FRANTO YO. SOLLANDRITY 27812/9CA	
18 17 43	MIGUEL ALLI WANT IS YOU ILLICK CLEPSTORM IN E 75467-RCA	
19 19 15	LEDISI	
20 16 4	JILL SCOTT THE ORIGINAL JILL SCOTT, VOL. 1 HOOSEN SEACH OCITE?	
21 21 68	DRAKE THE WINEY COST MONEY THE COST MARKET STREET.	H
22 23 30	MARSHA AMBROSIUS	×
23 20 20	TYLER, THE CREATOR	Ŧ
24 24 10	DJ KHALED	۲
25 27 18	VARIOUS ARTISTS SELF MADE VOL. I MAPSACH SETSON MARKET ERGS	8
28 22 1	ACE HOOD BLOOD ENGER + TEAMS HE THE DESTROY JAN ETSSTANDING	۳
27 26 16	TECH NONE	Ē
28 31 59	KEM	ø
29 29 52	RETMACY ALBUM IN UNIVERSAL REPUBLIC STANDS & LIL WAYNE LIM NOT AMENA RESE COST MOST PROSPUBLICA, REVIEW.	
30 28 21	SADE	4
31 30 7	THE OLIMATE COLLECTION EPIC SONSA-SONY MUSIC GUCCI MANE & WAKA FLOCKA FLAME	ď
32 32 46	HYMODALARING WAR MENEN YOU SALE SET WHILE IT'S CEE LO GREEN	
33 800	THE LAST BILLER HASCULTURE SESSOT/ELEKTRA CASEY VEGGIES	8
34 33 45	KANYE WEST	ı
35 41 9	JOSS STONE	를
35 35 27	JENNIFER HUDSON	
37 37 29	LUPE FIASCO	×
38 39 62	RICK BOSS	ø
30 35 54	THE TEMPTATIONS EDS MATCH STREET, AND THE COMPTENSIONS EDS MATCH STREET, AND THE COM	H
40 40 41	R. KELLY	
41 34 04	BEASTIE BOYS	

42 42 45 KID CUDI

15 3 DAS RACIST

43 26 MARY MARY

38 2 SOUNDTRACK

TRIN-I-TEE 5:7 25 16

48 26 MAC MILLER
ON AND ON AND STYDING ACC.
58 4 PAGE COMMITTE
SETTED DIRECTION ACC.

49 41 YELAWOLF

	_		
9		M	AINSTREAM
		Ų.	AB/HIP-HOP
25	52	100	TITLE
	3	15	OUICKIE
×	5	11	MARVIN & CHARDONNAY
U	ı.	16	BEST THING I NEVER HAD
3	1	100	OTIS
4	2	10	JALY BOARD WEST FOR ITS RESIDENCE FOCK-A-FELL/ARCC VIRGINIES JANEAGE
	4	12	HOW TO LOVE UL WANTE HOLD HOMEY COST HOMEY UNIVERSAL REPUBLIC) HEADLINES
0	7	7	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
7	۸	8	SHE WILL LL IMPERENT SINCE YOUR HORYDON HORYDON HOUSE, ROUSE, T'M ON ONE
8	6	19	THAT WAY
0	10	12	WET THE BED
10	11	8	CHRIS BROWN FEAT LUGACHES (JIVE/IICA)
11	9	13	MARVINS ROOM DIAME MODES MOREY CASH MOREY LANGERS AL REPUBLIC)
Œ	13	6	MRS. RIGHT WILLIAM COLLECTION TO COLP.
13	12	27	MOTIVATION RELE NORM CHARGE ECONOMISSE ADULES
0	17	4	NI**AS IN PARIS JAY 2 KANYE MEST POC A FELLAROC NATIONOLI JAMESANO,
15	15	34	SURE THING MEDEL (ELACK ICE, ENSTORMUSVE/ECA)
10	16	8	BODY 2 BODY ACE HOSE PLAY CHIES BROWN (HE THE BEST CET JANASCHAS)
17	14	18	SUPER BASS WEED MINIAU FOLDER MOREY CRISH MOREY LUNGUISHE, REPUBLICO
10	18	7	IMA BOSS MER MILL PEAT AICK BOSS (MATERICAL WATHER EAGS)
1	33	3	PARTY RYDNEE HERE ANDRE 2000 (PARKNESSO) COLUMNIA,
20	23	5	COPY, PASTE 0000 (ATLANIC)
	, 23		DAGGY (ATLEATIC)
21	25	4	FLY
94			FLY SDIMMARK NAK NOT CONDENSESS NOTED ANYTHING (TO FIND YOU)
94	25		FLY BIDS HOLD THE BRANCH OF THE YOU DET SHORE APPRILD ANYTHING (TO FIND YOU) WORKS FLAT BICK ROSS (LITER) WORK OUT
20 22	25	10	FLY BOX HOLITICS HANDER CLASS MODE COS MODE OF MED. ANYTHING (TO FIND YOU) MODIFICATION FOR MODE WORK OUT LORG MCC MATCH COLUMN IN TOO FAST.
13 N C3	25 19 24	10 7	FLY BUT HOUTE (HOUSE YOLK) (NOT YOU HOVE YOUNGED IN THE ID. ANYTHING (TO FIND YOU) HONGER FEET HEET HOSE (LITTLE) WORK OUT LOCK HOT WITHOUT COLUMN IN) TOO EASY THICK HEET LIBERTHY (NOT TOO RECORD CAPATROX.
田田田田田	25 19 24	10 7	FLY SEMENTER SHARE COLD HOT CONDITIONS SHALE ANYTHING (TO FIND YOU) WORK OUT JORN SHARE COLD HOT CONDITIONS TOOL EASY DEDICATION TO MY EX (MISS THAT) LIDDER SHOT ON TO MY EX (MISS THAT) LIDDER SHOT SHOT ON MY EXPENDED.
田田田田田	25 19 24 31 30	4 10 7 4	FLY ISSUE AND THE CONTROL OF THE POINT OF TH
2 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	25 19 24 31 30 21	4 10 7 4 5 20	FLY see the purple of the Control of
图 2 图 2 图 2 E	25 19 24 31 30 21 28	4 10 7 4 5 20 5	FAY WORK OUT FOR STATE BE USED JUSTICE WORK OUT FOR STATE FOR
3 (1) 2 2 2 (2) 2 2 (2) 2 2 (2) 2 2 2 2 2 2	25 19 24 31 30 21 28 28	4 10 7 4 5 20 5	FLY WORK OUT WORK OUT WORK OUT A CELL OF W
2 2 2 2 2 2 2 2 3 8 3 C	25 19 24 31 30 21 28 26	4 10 7 4 5 20 5 10	FAY ANYTHING CITE BROWN INC. WORK OUT ONE OUT OUT OUT OUT OUT OUT OUT OUT
2 2 2 2 2 2 2 2 2 2 3 5 5	25 19 24 31 30 21 28 26	4 10 7 4 5 20 5 10 91 2	FLY ANYTHING (TO FIND YOU) MEGICLE SED SED JAMES ANYTHING (TO FIND YOU) MEGICLE SED SED JAMES ANYTHING (TO FIND YOU) MEGICLE SED SED JAMES ANYTHING (TO FIND YOU) MEGICLE SED SED SED JAMES ANYTHING (TO FIND YOU) MAN DOWN ANY SED
2 2 2 2 2 2 2 2 3 8 3 C	25 19 24 31 30 21 28 26 27 36	4 10 7 4 5 20 5 10 91 2 2 15	ANY MATTHEW (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) ANY THORN (TO PRIO OCCUPANT) AND ANY THORN (TO PRIO OCCUPANT) ANY THORN (TO PRIO OCCUP
2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3	25 19 24 31 30 21 28 26 27 36 32 22	4 10 7 4 5 20 5 10 9) 2	ANT THING (TO PINO TOU) WAS ATTEMPTED TO TOU TOU
2 2 2 2 2 2 2 2 2 2 3 5 5	25 19 24 31 30 21 28 26 27 36 32 22	4 10 7 4 5 20 5 10 91 2 2 15	AAT MINIOT (TO PINO TO(1)) WHICH IS REMINISTED. TO THE REMINISTED OF THE REMINISTED
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2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3	25 19 24 31 30 21 26 26 27 36 32 27 37	4 10 7 4 5 20 5 10 91 2 2 15 2 7	ANT THOUGH OF THE OWN THE ANT THE OWN
2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3	25 19 24 31 30 21 28 26 27 36 32 27 37 29 33	4 10 7 4 5 20 5 10 91 2 2 15 2 7 2	ANT THOUGH (TO FIND OT COL) WORK OUT
2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3	25 19 24 31 30 21 28 26 27 36 32 27 37 29 33	4 10 7 4 5 20 5 10 91 2 2 15 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	ANT MAN CONTROL OF THE PROPERTY OF THE PROPERY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY
2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3	25 19 24 31 30 21 28 26 27 36 32 27 37 29 33	4 10 7 4 5 20 5 10 91 2 2 15 2 7 2	ANTHRONG (TO PRID TOU) WORK OUT WORK WORK OUT WO

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ER BROS)	0
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entrecore	12
AL ADVISIO	13
W.C.M.	14
	15
MATCHES!	100
REPUBLICO	17
EROS)	10
COLUMBIA	19
	20
AMPRID	21
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	23
THAT)	24
NIRGOR)	26
INC.	283
INGS	27
EMEROMG	26
	29
	30
AL RUTURLO	30
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	33

22 5

19 6

16 9

31 5

RHYTHMIC TITLE o1 LIGH PARTY ROCK ANTHEM 4 27 GIVE ME EVERYTHING STEE ME EVERYTHING
PROLING SER ANGLOS & SERVICES
BETTER WITH THE LIGHTS O
SEW BOY FUE CORE SHOWN STROTTY WASH
CHEERS (DRINK TO THAT)
BEAGER 15TH TO LIGHTS TO

HEADLINES IN THE DARK 9 18 BEST THING I NEVER HAD

LAST FRIDAY NIGHT (T.G.I.F.)

STEREO HEARTS

LAY IT ON ME

YOU MAKE ME FEEL OUICKIE
MIGUEL 161 ACK EL SYSTOMA JVE-WEI

I WANNA GO MARVINS ROOM NI**AS IN PARIS 39 2

BODY 2 BODY 35 5 PRETTY GIRLS

30 11 NO SLEEP

30 33 6

39 40 2

36 34 13 TAKE OVER CONTRO AFRICARS HAT DA SHOWS IT'S SEXY AND I KNOW IT

DEDICATION TO MY EX (MISS THAT

PUMPED UP KICKS MINDLESS BEHAVIOR TAKES A BOW Teen vocal quartet Mindless Behavior debuts its first album, #1 Girl, at No. 2 on Top R&B/Hip-Hop Albums and No. 7 on the Billboard 200 with 36,000 sold, according to Nielsen SoundScan. While the album's two singles-"Mrs, Right" and "My Girl"-have so far missed the top 10 on Hot R&B/Hip-Hop Songs, #1 Girl's appeal is owed not to widespread radio exposure but to the group's youthful social media appeal. (For example,

Ä		AI	OULT R&B
130	譜	MILES	TITLE ARTET (MARKET PROMOTION LABEL)
1	1	24	SO IN LOVE 15 NOT AL SOFT THE METER WHICH (LLES MACHINED IN
2	2	20	LIFE OF THE PARTY DWILLE WILSON IP MUSICUNE TICKS
3	3	35	I SMILE KINK PRANELN (FO YO SOUL/GOSPO CENTRIC/VERLITY IN
4	3	26	IF IT'S LOVE KEM PLAT CHROSTIS MICHELE (UNIVERSAL REPORTIO
0	8	21	YES MITTO SOULDING INTLANTIC
0	8	22	GUILLER A BILLY (JANGA PEA)
7	4	25	PIECES OF ME LEGIST INSTITUTE FORECAST (VERVE)
	7	19	SURE THING MELEL (ELAS & CE SYSTORM/JNE/RCA)

10 9 16 IN THE MOOD 11 10 15 MOTIVATION
BILLY ROWARD LARVESSA, BOTTOMS LIMITED
12 18 NO ONE GOOD LARVESSA, BOTTOMS LIMITED
SEMPLE NADODI LARVESSA, RCAL
SEMPLE NADODI LARVESSA, RCAL 14 6 SO GONE (WHAT MY MIND SAYS) 17 14 SHE AINT YOU

18 16 18 LATE NIGHTS & EARLY MORNINGS 17 15 19 SURVIVE 18 18 19 STAY TOGETHER 10 20 4 MORE THAN YOU'LL EVER KNOW MAKE YOU SAY OOH 26 4 4 AM

23 12 BEST THING I NEVER HAD 20 20 11 MOVIN DOWN THE LINE 25 25 18 HIMAHOLIC

RAP SONGS 1 19 (21) SHE WILL 8 3 10 OTIS

6 6 12 LIGHTERS 7 7 21 SUPER BASS B 9 21 PARTY ROCK ANTHEM MY LAST 10 11 5 NI**AS IN PARIS 11 6 24 GIVE ME EVERY 12 12 15 THAT WAY

14 14 15 BETTER WITH THE LIGHTS WITH BOOK TO THE STATE ON SHOW IS SALED TO THE STATE OF THE STAT WORK OUT

16 4 FLY

GUCCI GUCCI 20 19 9 21 4 COPY, PASTE

TONY MONTANA

the act's uploads on its official YouTube channels have been viewed 54 million times total.) The group-14-yearolds Prodigy, Roc Royal, Ray Ray and Princeton-will ap pear on the Scream tour this fall, following in the footsteps of such Scream alumni as B2K and -Karinah Santiago 25 24 13

BETWEEN THE BULLETS





Pretty Ricky.

Adult BAB chart as "Fool for You," his inaugural appearance on the list, hops 11-9. On Hot R&B/Hip-Hop Songs, the track Hits

e.	A				
Œ	ð	н	O	T R&B/HIP-HOP SONGS	
22	48	at fer	EG.	TITLE Artist	B
0	1	A	13	MARYIN & CHARDONNAY Big Sean Feet Kanye West & Rosco Dash OF MARSE & MOURIQUE O WISTA IN ACTUAL JOHNSON B GO O JUST JAN JOMES AND	. 20
ŏ	6	9	n	HEADLINES Drake	F
5	5	6	16	BOLITA & SHEER IN COLUMN M SANUELS H SHEER)	
6	0	11		RESIDENTS ON PRINCIPLE WINDOWSDAY & MARKELOY SHE WILL LIE Weyne Festuring Drake Amuss or Cantilla Disham Tosquands On Young Michigan Disham Englands	
×		2	<u>.</u>	EMPIRE O CANTER A CHARMAT SINULIANS) © YOURS MINER CASH MONEY DRIVERS AN INFORMATION OF THE PRODUCT ON THE PRODUCT OF THE PROD	
÷	3	5	-	HOW TO LOVE LII Wayne	H
-		3	111	C'AL PARAMAC II JARRELE SHOUL SHOUL SHOUL JARRELE SON BE CORD NOT CONTROL NAME OF THE CONTROL SHOUL SH	ŀ
,	3	-		BEST THING I NEVER HAD BEYONCE	ŀ
-		14		WET THE BED Chris Brown Festumo Ludaços	in the
8	12	13		BIGGO D IC M BROWN D SAKER, A MOCALL A STREETER A MENERTY JC GETELL C BROCKS)	
10	13	12		MADVING ROOM Drake	
11	10	7	14		L
12	7	3		JM JOSSERICO LOVE JJ GISCHEFFER RICO LOVE O MORRIS O CARTER)	ŀ
13	11	10	8	H PEREZ IM PRAESTEL NIFEREZ (NIFEREZ) B SLACK (CERVISTORIA JIVE RCA	
14	14	18		NI**AS IN PARIS HT-BOTK RESTRICTER AS RESTS CARREST POLICEM DURN VALORINGSTON OF TICK APPLIANCE NATIONAL JOHN AND	
15	16	19	11	MRS. RIGHT Mindless Behavior Featuring Diggy	
16	15	14		MY LAST Big Seen Feeturing Chris Brown NO 10 IS MICENSON E O WILSON J S MAJORS IN 15 LEWIS C M ENDANG	E
17	17	15		SHE AIN'T YOU Chrise Brown HHE SCHOOL OF MEROWAL BAPTISTER BURBON X MODALL I BOYD JEETTIS S POPCARD & A MORGAN @ JOS PLA.	
18	13	16		SO IN LOVE JUIS SCOTT Feeturing Anthony Hemilton K MODITY JUIS COTT A HAME TOR K WOOTEN L HUTSON JR 12 MILES BASE MARKET BRIDE	
10	19	23	11	BODY 2 BODY Ace Hood Feeturing Chris Brown Ace Hood Feeturin	
80	33	38	13	PARTY Beyonde Featuring Andre 3000	
m	22		a	FOOL FOR YOU Cee Lo Green Featuring Metanie Fione or Phillip Belley 139LASH J SPLASH FOALLANAY @ RADCULTURE([STRA.BF.AST)]	Ī
22	21	17		SUPER BASS Nicki Minai	ï
0	23	22		ARE JAME OF THIR ALIO ALDRESON EDEAN PHYLLON GO YOUNG MONEY CASH MONEY WHISTON REPORTS I SMILE KIPP FRONKING	
6	30	29		EFFECTIVE THE MARTIN OF FRANCISCH TRICKETTLES MARRIS BITS LERIES •• FO TO SOUL GOSPO CENTRICKENTY MCA. COPY, PASTE Diggy	
8	28	32		PRINTER CORES INTERCEMENT EXPERITMENTAL CORE POP WANGEL O SIGNORS J MALESTEN ### APPLICATION OF THE PRINTER PRINTERS OF THE	
=	20	24		JAMES SEATS IN WILLIAMS IN HODERTS BOUTDOORN BY MANAGEMENTS BOUTDOORN	
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27	24	20		OUT OF MY HEAD Lupe Flesco Feeturing Trey Songz u seddon a creftbask in shoot in Stoody R shoot of operations a state of the shoot of	
20	31	26		ELEMENT OF CEON K-DESTAR C-KELLY)	
29	35	37		JE FOTEM (O THANKLI J BERCTEM K HESING WJORONICE BESHIO) (@ HOLAG WINEY CASH MENEY UNIVERSAL REPUBLIC	
30	25	21		UNUSUAL Trey Songz Featuring Drake PUDM is WHILE WILL WHILE	
31	32	34	22	RADIO MESSAGE	
32	29	35		NO ONE GONNA LOVE YOU Jenniter Hudson BHIRTINGS (R.HERRISCH) Ø ARISTE RCA	
33	36	33		LATE NIGHTS & EARLY MORNINGS Mershe Ambrosius RHARRISCO, ID AMBROSCO,	
34	26	25		IF IT'S LOVE Kern Featuring Chrisette Michele FIND RESCOUTA OWERS M RUTHERFORDS O MANUELSMA REPORTS	
36	37	31	25	PIECES OF ME Ledial LHALLS HAM TRY CARLLY IC RELECT HARRIST L TOURIS	
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99	39	39		IN THE MOOD Johnny Gill	ï
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×	42	57		STAY STAY SUBJECT OF STATE STAY	
=	_			DEDICATION TO MY EX (MISS THAT) Lloyd Feet. Andre 3008 & Lil Wayne	
*	43	48		ANYTHING (TO FIND YOU) ANYTHING (TO FIND YOU) Monica Featuring Rick Boss	g
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8	47	53		LAY IT ON ME Kelly Rowland Featuring Big Sean will for it a STANDER HOLLES SAIDERSON @ STREAM HOLLES SAIDERSON NO HANDS Wake Flocks Flame Featuring Roscoe Desh & Wale	ij
47	49	45			ij
0	50	41		LOOK AT ME NOW Chris Brown Featuring Lil Wayne & Busta Rhymes on a white core sound, on shown is seen a CATERTSWITH IN PORTS MPTSTER AWARD MALE. 9. MERCA	
49	40	36		OH MY DJ Drame Feeturing Fabolous, Roscoe Dash & Wiz Khalife ohuww.sov.rtsimioes.c.j thomas.j.o.jukcion.j.c.j.compon.c.oncuson.	
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51	53	51		THE M OF THE SECRETARY OF A SPORT OF THE SECRETARY OF THE	jj
	59	78		ONLY WANNA GIVE IT TO YOU Elle Verner Feeturing J. Cole 100 MANSEL IS LAPACH IN PELISA A MANSEL J COLE MINALL M WILLIAMS)	1
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(3)	57	60		4 AM Melania Ficha REG LOVEE HODO E2 PRICO LOVE E HODO E DOUDY PO SECTIONEES AN INFORMATION OF SECTION AND AN INFORMATION OF SECTION AND AND AND AND AND AND AND AND AND AN	
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If the springs 12-9, giving Brown a fifth top 10 from his F.A.M.E. album. He last placed five top 10s from one set with his self-titled
debut in 2005-07.

lead act, baving previously. upper tier as a Waka Florka Flame's "No Hands" (No. 2

"Way" is featured

on the Harbach

20 Greatest Gainer

Credit a 40%

(To 30 2 million

(mareciant) for the celebratory issues.

Just 15 years old, he

Sinner is part of the

Dueled Scream Inor. embers Mindless Behavior, Diggy

Self Made Vol. 1. the "Party" from No. 33 to No. 20. inmace in audience

Haybach Husic act debuting sone is his Snorth title to hit the chart and comes

THING CALLED US

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COUNTDOWN

THE WALLS

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97 MW

93 97 3

MORE THAN YOU'LL EVER KNOW GUCCI GUCCI MOVIN' DOWN THE LINE DOSE MINUNCOMO PERLADEN G LUCAS J UTUME, Y BA WALK ON

HOUSE PARTY MY SH'T BANG WOP ARRIBET IA C PEREZH VAN DE WALL S C SMITHI

MEGAMAN

BETWEEN THE BULLETS BIG SEAN WINS TIGHT RACE FOR NO. 1



Big Sean earns his first No. 1 on Hot R&B/Hip-Hop Songs as "Marvin & Chardonnay" (featuring Kanye West and Roscoe Dash) jumps 8-1. It's the biggest leap to the top since Mariah Carey's "Loverboy" flew 36-1 on Aug. 4, 2001, "Marvin" also gives West his fourth leader and featured artist Dash his first. With only 606 chart points separating Nos. 1 and 10 this week, it's the tightest top 10 race since the chart began using Nielsen BDS and SoundScan data in December 1992, Plus, as "Marvin" has only a tiny 18-point lead over the No. 2

CHRISTIAN SONGS CHRISTIAN GOSPEL ALBUMS 1 20 DI 0 = 1: 2 10 MOVE LE'ANDRIA JO THRICE NAME AND ADDRESS OF THE PARTY OF THE 2 1 19 DO EVERYTHINO STEVEN CHIEF CHIEF CHIEF 8 8 30 HOLD ME JUNE UNITED TOUTHAL 4 5 26 STREET PROTESTED TOUTHAL SHOUGH 3 111 Sent Low reg carrier state of the Country of the Co 4 4 25 THE WAY S 34 VARIOUS ARTISTS WHO COPE AT HE OF COPE THE OFFICE A CO METER WITT VANDOG BY COLOR 5 2 IL LET MY LANDS 5 2 IL LET MY LANDS 5 2 IN LET MY LANDS 6 2 IN LET MY LANDS 6 3 IN LET MY LANDS 6 5 STRONG ENOUGH 5 DO EVERTHING TO BE STRONG OF THE STRONG 9 5 17 TRIN-I-TEE 5:7 MIRE 1 DOMINI MICE NOTO DESIGN. OF DOMINI DA CLARK-COLE 17 35 DEITRICK HADDON 10 15 7 COURAGEOUS 11 11 52 LECRAE CASTING CHEWAS HEACH CTREET RECIDENCE TO 10 13 EARNEST PUGH INVESTOR OF THE COLUMN 13 10 ST YOU LOVE ME ANYWAY 14 13 36 GLORIOUS DAY (LIVING HE LOVED MET MATT MAREA CONSTINUTES SOMEONE WORTH DYING FOR 15 115 WILLIAM MCDOWELL THE LIGHT IN ME 18 12 38 GLORIOUS DAY (LIVING HE LOVED ME) 18 16 17 TRUST IN JESUS 10 18 19 TRUST IN JESUS 18 13 35 MARVIN SAPE TO 17 IS FALL APART LOW WILLIAM TO SAVE TO 18 STRONG ENOUGH TO SAVE 17 17 8 MOTION OF MERCY 17 CECE WINANS YOLANDA ADAM 10 10 BATTLE 10 10 SAVE YOUR LIFE ONE ABOUT TENTET WORD CHIS STRONG ENOUGH TO SAVE 18 S VARIOUS ARTISTS 20 23 11 FALL APART 20 20 15 RISE RICHARD SMALLWOOD WITH VISION 20 20 15 RISE SWAPE RECORDING SPREADOWS SPREAD 21 20 15 SAVE YOUR LIFE THE COLLINGSWORTH F RETOR L'A LONG & THE ANDRONE L'ATE COCKE MANSO THE SPREAD WAS THE STATE OF PS. THE SPREAD PASTORS OF PS. ALABORI AREA OF WAS THE SPREAD DEITRICK HADDON WHOLE THE WAS THE WAS THE SPREAD EDDIE JAMES MESON LIKE TWO TO NOW THE SAME. 22 12 7 STEVEN CURTIS CHAPMAN 22 21 20 SUITCASES SOUNDAMENT OF THE PROPERTY 23 14 5 SELAH 22 11 AMAZED 84 15 30 FRANCESCA BATTISTELL MARKET 24 14 SLUMBER 22 11 SETTLE COMPANY AND SETTLE MAITING FOR TOMORROY 28 25 36 LECRAE 34 9 DOWN **CHRISTIAN CHR** GOSPEL SONGS 20 13 8 HILLSONO OM ONE BELL-1. D 22 21 ALWAYS 30 25 52 LECRAE RAMA FACE (1914 INDICATE 21 41 50 SIDEWALK PROPHETS THAIS SHALL PROPHETS THAIS SHALL PROPHETS THAIS SOUTHELL HOWEN IS THAN IN AN ACCUSE OF SOUTHELL SOUTH STAND SAME OF ACCUSE SOUTH S NOT ALONI I NEED YOUR GLORY 2 Z 21 LIFT ME UP THE APTERS TO PARK TRADE 1 SMILE 35 A 82 NOBODY GREATER PREMIUM BE STILL O 4 9 DOWN 35 15 NOT ALONE JEREMY CAME OVER & OVER WHITE STREET PROPERTY OF THE MIDDLE 33 38 4 DRIFTING YOUR LOVE IS A MYSTERY B I S MONEY THE STATE OF THE ST SE 27 SE RED MACE ESCENTAL 19 ST 25 J GAITHER VOCAL BAND INVENE STATES AND LIVE STATES AND LIV 7 5 45 HE HAS HIS HANDS ON YOU 37 38 7 CANT DET OVER YOU S SPIRITUAL S SPIRITUAL S SHALL DONE S MY HEART SAYS YES MY HEART SAYS YES 30 37 7 ALLELUJAH JESUS CULTURE | Column | C 38 63 NEWSBOYS 15 56 SWEETER GOOD TO THE STANDARD STANDARD SWEETER GOOD CONTRACT SWEETER SWEETER GOOD CONTRACT SWEETER SWEETE 9 19 HELLO 17 13 SOMEONE WORTH DYING FOR 17 13 SUMEONE WORTH DY MITTONIA (188) 39 32 HILLSONG UNITED 50 13 PETER FURLER 17 8 STILL ABLE 40 DOTTO CONTROL OF THE STATE O PRAY FOR YOU STAND AND ASSESSED ASSESSED AND ASSESSED AND ASSESSED AND ASSESSED AND ASSESSED AND ASSESSED AND ASSESSED ASSESSED AND ASSESSED ASSESSED ASSESSED AND ASSESSED ASSE 17 8 STILL ABLE 18 14 THE PRAYER 18 14 ONE MORE THE 22 16 YOU LOVE ME ANYWAY 12 20 8 COURAGEOUS LOVE COME TO LIFE 18 18 19 STRONG ENOUGH SUTTON WEST STANDONS 20 7 I WON'T GO BACK 48 43 12 REMEDY MOME LANGE LACE FOR LIPS 10 46 3 I WANNA KNOW YOU LIKE THAT MYSELECTIFY MOTOR FOR

M-MITT JOSH WILSON

A No. 21 start on Christian Albums brings

the Collingsworth Family its first chart ink, as Part of the Family opens with 2,000

fueled largely by venue sales following the

NATALIE GRANT

act's three shows at the National Spartet
Convention hold Seat. 9-15 in Legisylle, Ity.

| 20 | 21 | REMEDITE |

28 3 I WANNA KNOW YOU LIKE THAT

Data for week of OCTOBER 8, 2011

18 19 I HEAR THE SOUND (OF VICTORY)
MADIETTE BROWN-CLAMA AR COSPELMALICO

25 15 I SHALL LIVE AND NOT DIE

23 4 JESUS

24 10 GET DOWN MATERIA SANCAS CONTINUES

47 3 HURRICANE

tus Deal lead singer Mark Ro

s the artist's first solo project,

takes Het Shot Debut honors on Clark Songs at Ho. 38 with "All of Me." The

Billboard DANCE



TE SE SE ARTIST

VORLD

O 11 61 DI MORE RELLANS JOHAN STRAISE PARE

O KRONOS CUARTET 3 1 M MORMON TABERNACLE CHOIR

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8	1		COLLIDE (FORM (FIRST CATCOLARGE)

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WITHOUT YOU ONG GREEN PLANT AND YOU MAKE ME FEEL

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VARIOUS ARTISTS

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25 44 VARIOUS ARTISTS INTOCABLE

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VARIOUS ARTISTS 20 3

CALIBRE SO IN SHALES PARK IS MUNICIPAL TO WISHN & YANDEL 28 27

TIERRA CALI

GLORIA TREVI

CHARLIE ZAA OX SOMMA IN LETT PITBULL JOAN SEBASTIAN

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LOS INQUIETOS DEL NORTE VICENTE FERNANDEZ

MARCO ANTONIO SOLIS

OMEGA Is mand bit in pure 2 to 4 MET 225

CHINO & NACHO CONJUNTO ATARDECER

IL ROMERE DUE MAS TE AND THAT MADE IN THE THEFT IN JORGE SANTACRUZ Y SU GRUPO QUI

AMANDA NIGUEL & DEGO VERDAGUER

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E SE SE ARTIST THE BE BE TITLE #1 06 TU 0 2 22 GIVE ME EVERYTHING WINDOWS IN CARD. 1 32 TABOO ON DUBLING WINDOWS IN CARD. 3 ST PRINCE ROYCE 3 13 OLVIDAME A SI OLVIDAME A SI RAIN OVER ME PRIMA FUE MAC STRONG OR 32 DI QUE REGRESARAS TE AMO Y TE AMO PROMISE AGREE GAMES FEET USING 150KY MUDIC LETTER 10 3 PORCE DATES (NOW MARKE LATINE) DONDE ESTAS PRESUMIDA OFFICIAMONA TO MARKE DEL COLLEGE PARIOSA BARRARA PRIMAL ONLE DES PRIMADO MARCA DEL DIA DE SUERTE LICAMONA GENERAL (OLTRE) VEN A BALLAR RESIDATORI DES PRIMADO MARCA DEL RESIDATORI DEL PRIMADO MARCA DEL PRIMADO MARCA DEL PRIMADO PR 12 12 5 CUANTO ME CUESTA 18 16 44 JIMMY GONZALEZ Y EL GRUPO MAZ 13 15 PARTY ROCK ANTHEM 15 14 ENSENAME A OLVIDAR 18 EL MIL AMORES 18 18 AMOR CLANDESTINO 31 2 MAOUNA DEL TIEMPO TO 11 MAOUNA DEL TIEMPO 24 E LIGHTERS 22 8 EL MENTINGO MANO PERDERTE IMPROVANCE OFFICE AND PERDERTE 24 72 27 28 3 DE MI CAMILA VIVIE MOTIC LE 21 7 ENHORABUENA FOCK RUNAL FOOK BASTA YA AND PART PART MACE AND PART SECUL SCA 23 LAST FRIDAY NIGHT (T.G.I.E) SI S ENERGIA 29 14 MI CORAZON INSISTE 31 27 20 MI ULTIMA CARTA 39 13 ALANGUE STA EN SLENCIO (CUATRO PAREDES) 33 15 EL PUNTO FINAL 41 5 COMO TU NO HAY 2 REFERENCE SERVICE STATE ST 46 E ELLA ES MI MUJER 40 7 NO LA VOY A ENGANAR 43 2 MOVES LIKE JAGGER 41 12 OUITATE LA VENDA 43 16 OUITATE LA VENDA 44 17 OUITATE LA VENDA 45 16 OUITATE LA VENDA 46 OUITATE LA VENDA 47 OUITATE LA VENDA 48 OUITATE LA VENDA 49 OUITATE LA VENDA 49 OUITATE LA VENDA 40 OUITATE LA VENDA 40 OUITATE LA VENDA 41 OUITATE LA VENDA 41 OUITATE LA VENDA 45 OUITATE LA VENDA 46 OUITATE LA VENDA 47 OUITATE LA VENDA 48 OUITATE LA VENDA 48 OUITATE LA VENDA 49 OUITATE LA VENDA 49 OUITATE LA VENDA 40 OUITATE LA VENDA 40 OUITATE LA VENDA 41 OUITATE LA MAS OUE NUNCA 47 RESPIRA RESPIRA 38 6 I'M INTO YOU 30 0 I'M INTO YOU 30 0 NO FUE FACIL 30 0 NO FUE FACIL

•	-	GERMANO OFFIZ (2011) SOFT
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		el Grupo Hazz ears their
		rd album as The Return
		VC, the band's seventh its at No. 7 on Regional
		he release's No. 17 start
		ns is the act's best debet
date.		

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SUPER BASS
SUPER BASS
AGUILES AFIRMO
AGUILES AFIRMO
GAMAGO GETE SILL SOFT

ME TOCA A MI



After a siz-year blotus, Charde Zao is soers 10-3 on Tropical Albums the the set's first single, "En U

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WISIN & YANDEL'S EIGHTH NO. 1 HIT



BETWEEN THE BULLETS

Wisin & Yandel earn their eighth No. 1 on Hot Latin Songs as "Tu Olor" goes 7-1 (up 51% in audience, according to Nielsen BDS). It also moves 10-1 on Tropical Airplay and jumps 2-1 on Latin Rhythm Airplay. WSKQ New York played a role in the song's sprint to No. 1, as the station spun the single 67 times during the tracking week (up from 21 plays the week previous). The airplay accounted for 35% of its Latin audience last week (3.9 million). -Karinah Santiago

Billboard. HITS OF THE WORLD

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SINGLES & TRACKS SONG INDEX

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RECORD COMPANIES: Interscope Geffen A&M names Jeremy Summers executive VP/chief marketing officer. He was

senior VP of marketing at Universal Music Canada. Universal Music Group promotes Simon Watt to head of technology for the company's global digital group. He was VP

of technology at Universal Music Group International. Sony Music Entertainment appoints Adam Granite executive VP of international, overseeing Scandinavia, Belgium, the

Netherlands, Luxembourg, Eastern Europe, Greece, Turkey and South Africa. He was GM at Epic Records. A-Blake Records names Dave Darus president. He was mar-











TOURING: AEG Facilities names Doug Hall GM of the 22,000seat Houston Dynamo Stadium, which is scheduled to open in 2012. He was interim executive director/VP for the 2011 Houston Final Four Local Organizing Committee and GM/VP for the Toyota Center and Houston Rockets.

DIGITAL: Music video portal Vevo names Nic Jones senior VP of International. He was chief digital officer at Starcom MediaVest.

MANAGEMENT: Thirty Tigers taps Kim Bule to run the Nashville company's A&R department and as an artist manager. She previously oversaw the A&R department at Lost Highway Records.

TV/FILM: NBCUniversal appoints Emilio Romano president of Telemundo. He was CEO at Mexican airline Grupo Mexicana de Aviacion

-Edited by Mitchell Peters

FOSTER THE PEOPLE DO GOOD ON THE ROAD Los Angeles-based trio Foster the People may be one of today's fastest-rising rock bands (see story, page 22), but members Mark Foster, Cubbie Fink and Mark Pontius are making good use of their stardom by giving back to charity organizations in the cities they're visiting on tour.

"IFosterthas made a mission statement in some respects that he wants people to feel great about their life," says ian Quay, the band's product manager at Columbia Records.

To help achieve this, the act tapped drummer Pontius' sister, Rebecca, to oversee its Do Good Bus, which is following the group on its North American tour. The full-size bus picks up volunteers in each market the band plays, then drives to a local charity to offer their services. For example, during a Sept. 20-stop in Orlando. Fla., the bus visited the Mustard Seed organization, which provides home furnishings for people who've experienced tragedy or disaster.

The bus was made possible by fan donations through Start Some Good, a website that enables people to fund social causes. We raised \$100,000 via Foster the People fans, and friends and family." Rebecca Pontius says, noting that the platform is rewardbased. Fans who donated \$60 received a signed copy of the band's debut album, Torches. And one very generous fan in Brooklyn. Conn., donated \$10,000 to have the band perform a private acoustic show in the fan's backvard on Sept. 30.

For more information about the campaign, go to Do-GoodBus.com. -Mitchell Peters

BACKBEAT











area artible community. The event was highlighted by an interview with the finite commons; John Babery A an added teat, the firm's comment and director. Hischael Blandt of fired a behind-the-screen second of liting the move, as well seen that the second of the second second



me-specific abuses the label's ambidous plains—specific abuses in house of owing the first page of any one search on "lines—and on the impact that fire is training vices MOG and Rido will have on Specify Partygoers Jocelyn on who designed the XS office appace, and her husband, implies Steve Herniton (center), pose have my specific pages (specific pages). Minimaker Stave Hemilton (center), pose here with Belboard GM of digital George White Herio societisms

OCTOBER 6, 2011 | www.billboard.biz | 53



EDITED BY ELIZABETH HURST







Technology entrepreneur Sean Parker held the extravaganza "A Celebration of Music" on Sept. 22 in a San Francisco warehouse, with Snoop Dogg, Jane's Addiction, the Killers and Kaskade providing the entertainment. In addition to the music, partygoers enjoyed pigs on spits, lobster, sushrand their choice of pillows, PHOTOS KEVINMAZUR/WIREIMAGE

LEFT: Sean Parker (left) poses here with venture capitalist Ron Conway of SV Angel ABOVE: From left Facebook CEO Mark Zucker Spottly CEO Daniel Ek Snoop Dogg and Sent Parker













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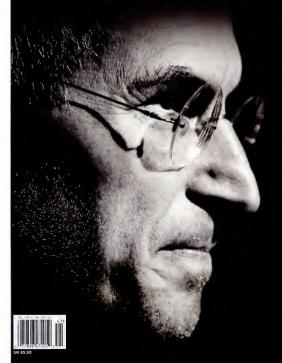
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VISIONARY. GENIUS. ICON. SAVIOR? STEVE JOBS' Music Legacy





50 THE BULL BOARD NO MEATREEVERS 53

DOM OWN COS S TOP COUNTRY ALISTO EXAMPLE A LIBROR STATION BLUEGRASS 57

COLE TOP BAR HISHOP IESSIPA REEDY GOSPEI 60

DANCE ELECTRONIC 61 TRADITIONAL JAZZ TROMBONE SHONTY

CONTEMPORARY JAZZ TRADITIONAL PLASSICAL 61 CLASSICAL CROSSOVER

> WORLD 61 TOP LATIN 62

() ARTISTS

SOCIAL SO 52 52 UNCHARTED

54 HOT 100 AIRPLAY

55 HOT DIGITAL 55 53

MAINSTREAM TOP 40 ADULT CONTEMPORARY

56 воск 56 ACTIVE BOCK

HERITAGE ROCK HOT COUNTRY 57

MAINSTREAM DAD WID MOD ADULT RAB 58

> 50 RAP

CHRISTIAN 60 CHRISTIAN AC 60

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DANCE AIRPLAY BONEY JAMES SMOOTH JAZZ HOT LATIN

THIS WEEK ON .b. TOP CATALOG ALBUMS

> DIGITAL ALBUMS INTERNET ALBUMS NDEPENDENT ALBUMS MUSIC VIDEO SALES BINGTONES

CONTENTS



HOME ERONI

Online

COM EXCLUSIVES Visit Billboard.com as we celebrate 15 years of "South Park" with the toon's 15 most memorable music moments, and as we take an interactive. video-infused map tour of streets named for

Events FUTURESOUND Billboard's Future5ound

event in secoclation with Loeb & Loeb, is set for Nov. 17-18 in San Francisco Keynotes include Turntable.fm's Seth Goldstein and 5V Angel's Ron Conway. More: future soundconference.com.

FILM & TV MUSIC The Billboard/Hollywood

Reporter Film & TV Music Conference will take place Oct. 24-25 at Los Angeles' Renaissance Hollywood. Speakers have been announced. For more. go to filmandtymusic conference.com.

TOURING The Billboard Touring

Conference & Awards presented by 5howClix. are Nov. 9-10 at the Roosevelt in New York Panels and speakers have been appointed Details at billboardtouring conference.com.

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OCTOBER 15, 2011 | www.billboard.biz | 3

UPFRONT

OBITUARY BY ANTONY BRUNO AND KYLE BYLIN

Steven Paul Jobs

1955-2011

hat a man who never played an instrument or so much as sang a note pro-fessionally could be considered one of the greatest rock stars of this generation speaks to the impact that Steve Jobs had on the music industry and the legacy he leaves behind.

At a moment of perilous transition for the recording industry, Jobs emerged as a bold and innovative leader. He rolled out the first handheld digital media player to go mainstream. He negotiated licensing deals with major-label executives to launch the first successful-and now market-leading-digital music store. And when things got contentious with his label partners, he reframed the debate by going straight to the music-buying public with a well-timed interview or blog post, accusing labels of "getting a little greedy" in 2005 when they wanted to raise prices at iTunes, or calling on them in 2007 to drop digital rights management (DRM) restrictions on downloads.

By dint of his strategic brilliance, an unerring sense of what consumers want and a lamentable lack of viable alternatives being generated by other music and technology companies, Jobs became by default the principal architect of the recording industry's

digital strategy, mapping out the way forward.

"We needed something compelling that the consumer would embrace." recalls Paul Vidich, who was Warner Music Group executive VP when Apple launched the iTunes Music Store in 2003. *Jobs and Apple using our content created a compelling format and permanently altered the relationship between fans and music. He did it at a moment in time when there was a lot of chaos in the market."

Al Smith, former senior VP for Sony Music Entertainment, agrees that Jobs played a pivotal role in the development of the digital music market. "Before Jobs, we couldn't agree on anything," Smith says. "We couldn't talk to each other ... It took someone like lobs as an outsider to deal with everybody."

Jobs was also an avid music fan. According to former Apple employees, his involvement in the music industry was a labor of love. He was personally involved in not only creating the iTunes digital retail system itself. but also in acquiring the music catalog he himself wanted to hear and make available on it. The most high-profile example was his success in finally persuading the Beatles in 2010 to drop their resistance to make their catalog available for download. But there were many more such

cases of his personal involvement. He convinced Dr. Dre to make his catalog available digitally. He negotiated directly with Bono, Jimmy Jovine and manager Paul McGuinness at his kitchen table for the U2 iPod in 2004 (see page 23). He invited the acts he liked to perform at Apple's many special media events. And, of course, Apple's TV ads became a powerful promotional platform for recording acts ranging from Feist to U2 (see page 26).

RETURNING TO APPLE. LAUNCHING THE IPOD Jobs didn't assume the mantle of digital music trailblazer until the remarkable

third act of his storied business career. After starting Apple Computer in 1976 with Steve Wozniak and Ronald Wayne, Jobs belmed the company through its celebrated success with the pioneering Apple II and Macin-



tosh personal computers before being ousted from the company in 1985. He went on to build two other companies that would further cement his legacy: computer platform developer NeXT and animation studio Pixar. NeXT was acquired in 1996 by a then-troubled Apple, in a move that eventually brought Jobs back to the company he

had co-founded. Four years after his return, Jobs led

Apple-and, as it turned out, the entire entertainment industry-into a new frontier with the 2001 launch of the iPod, a digital music player that put "1.000 songs in your pocket." as Apple touted at the time.

Initial reaction to the \$400 device wasn't wholly positive: Some critics joked that its name was an acronym for "Idiots Price Our Devices," a ding on its premium price.

Much of this derision stemmed from the fact that the market for MP3 players was pretty much a dud. The original Nanctor had introduced music fans to digital downloading, but for ers, those downloads remained on their computers, with only the savviest digital users dealing with the clunky experience of transferring

song files to a portable player. But what Apple designed in the iPod was nothing like the devices cluttering the market to date. It was intuitively designed, looked beautiful and had a cooler name. And it worked great with Apple's music management software program iTunes (which wouldn't become a retail store until 2003).

The combination was slick, easy and exactly what digital music fans were looking for, lobs always stayed focused on what made sense for consumers, says Cameo Carlson, head of digital business development for Borman Entertainment and a former label relations and music programming manager at Apple: "What does that consumer want? What do they need? How do they use products and services? And I think that's what makes him very different."

The iPod/iTunes ecosystem was warily received by the music business. Labels interpreted Apple's 2001 "Rip. Mix. Burn," advertising campaign to promote iTunes as an attempt to le-

gitimize all the illegally downloaded music that consumers had on their hard drives

Moreover, the iPod's eventual dominance of the MP3 player market made it difficult for rivals to mount an effectim challenge

"The iPod became so ubiquitous that no other device sold in the marketnlace," says Larry Kenswil, former president of Universal Music Groun's al abs division. "Recause no other devices sold, no other formats could get a footbold in the marketplace Once the iPod spread and became the music player of choice, the marketplace for Rhapsody and the latter-day Napster became very small because [they weren't compatible with] the player that people already owned."

But working with Apple also reaped benefits for labels, as the company used iPod ads to showcase hip new music. The first ad featured the Propellerheads, while the Black Eved Peas got their first big break with an Apple synch placement for "Hey Mama."

But the bigger impact was on how fans suddenly began interacting with music. ITunes helped popularize the idea of making playlists for different occasions. And the shuffle feature helped them rediscover tracks otherwise long forgotten in the depths of their music library. Of course, this was just the beginning.

LAUNCHING ITUNES.

USHEDING IN EDA OF

DIGITAL MUSIC RETAILING It was in the creation of the iTunes Music Store that Jobs' personality and negotiating style really made a difference. Labels at the time saw the iPod as a way to listen to illegally downloaded music on the go. They were casting



about for a legitimate way to sell must digitally, and all their internally built officerte woon fulling

Given the desperation in the air, Jobs didn't need to turn on the charm too high to get them onboard. He simply presented himself as the answer to their problems, and the rest took care of itself. Former Warner executive VP Paul

Vidich recalls an early meeting with Jobs, who rocked back and forth in his chair in obvious frustration as he lis tened to Warner every explain their diaital alone "I don't want to talk about what you guys are doing," Vidich recalls lobs finally saying, noting that he began to say, "You guys have always had your head up your," but diplomatically opted not to finish his sentence. Warner was ultimately the first major to strike a deal with iTunes.

The industry as a whole was so mesmerized with the slick interface and intuitive navigation of iTunes that the implications of the terms it demanded didn't immediately appear obvious.

For the traditional music industry the 99 cent per-track price point-debundled from the album-gave consumers less of a reason to buy albums.

While digital tracks were growing, they didn't make up for the decline in album sales in both digital and physical formate leading many in the music business to question the logic of the transition, even if it was an inevitable one. Even more interesting is the effect

this had on other digital music services. The deal lobs struck gave 70% of each sale to the labels and publishers, with Apple keeping only 30%. That's a thin profit mangin, but Apple didn't care-it could afford to run iTunes on a breakeven basis while it raked in the cash from the iPod

Other digital music services didn't

"Jobs and Apple, using our content, created a compelling new format and permanently altered the relationship

between fans and music." -PAUL VIDICH, FORMER EXECUTIVE VP, WARNER MUSIC GROUP

have that luxury. They had to make that same deal that Apple was giving, only without the benefit of a brisk hardware selling business to offset the losses.

"He made it very difficult for anybody else to be a retailer of digital music because the margin structure that was set up was very advantageous for labels and very disadvantageous for anybody else," says Dave Goldberg, founder of Launch.com and former head of Yahoo Music. "All the others who tried to get into the business of selling digital

form from those services wouldn't play on the iPod. This was particularly frus-

trating for subscription services. At the time of the Tunes negotia ions. Apple accounted for only about 5% of the personal computer market.

they could have ever predicted. Apple's DRM implementation used a proprietary system called FairPlay, which worked only within the ecosystem of Apple's devices. The company refused to license it to other digital retailers, meaning any music bought in DRM

make any money, and that gave Apple

Then them more the icome of DPM

insisted on by the labels, the ramifica-

tions of which grew far beyond what

a huge portion of the market share

music failed because there was just no Thanks to the success of the iPod and the restrictions of DRM. Apple soon margin there. That was what got the labels onboard. He made it such that captured an estimated 80% of the digithere was no way for anybody else to tal music market.

But to just look at revenue splits and user interface designs isn't enough to fully appreciate what Jobs brought to iTunes. His mere opinions helped shape the market by what he didn't do as much as what he did.

Take subscription music, lobs from the very beginning looked down on the model, because he didn't personally think that's what consumers wanted.

'He probably had a role in the slow development of the streaming business by criticizing it with some frequency," former Napster CEO Chris Gorog says. "Days after [Napster's rebirth as a legitimate subscription servicel. Apple put out a press release comparing iTunes great success versus Napster 2.0's stilldeveloping opening numbers, lobs followed this by giving media interviews explaining that 'nobody wants to rent music'-attacking Napster's subscription model. This was like the hare circling back to jump up and down on the turtle. It made us mad, and then it made us burgh. He was awesome "

HIMD-STADTING THE SMARTPHONE MARKET

The debut of the iPhone in 2007 revolutionized the mobile business both from the perspective of hardware manufacturing (particularly with its touchscreen interface), but more importantly by the way content is acquired through them. The App Store model largely removed wireless carriers from the content retailing equation, allowing developers, service providers and media/entertain-

ment companies to reach mobile consumers directly It also had a profound impact on the

digital music business by essentially mobilizing any service that could create an app. Before the iPhone, custom Internet radio, subscription music and music-ID companies, among others, had yet to find their less and their lack of mobility inhibited their ability to

grow. To take mind share away from established players like commercial radio and TV, make accessing music as comnelling as owning it and, ultimately, let users identify songs while they're out, these services needed a connected device that enabled users to take their services on the eo.

And the iPhone turned out to be exactly that: the platform that freed Webbased music services from the chains of a computer and make them mobile. Due to the frenzy surrounding the device and the subsequent ann down. loading craze, mobile usage of Pandora, Slacker, Rhapsody and Shazam skyrocketed, reinvigorating users with a compa of anthurisem for muric

Once mobile, Pandora and Slacker allowed listeners to take the customized stations they made online and take them places they hadn't been experienced before. For many new users, this may have been the first time they'd ever heard a radio station tailored to match their tastes and one that they could give feedback to in real time. The popularity of these services caught the attention of terrestrial radio giant Clear Channel, which recently rolled out the ability to create custom channels on its iHeartRadio ann.

Where all of this leads remains to be seen. Apple can be expected to remain an innovator. But it will now have to soldier on without lobs' charisma and his ability to cajole media and entertainment chieftains to venture out into new terrain

"He stepped past everything going on and put together a way to deliver music without worrying about compatibility problems," former Sony exec

Smith says. "He forced the industry to follow. He ended the bullshit." Billboard chart manager Kyle Bylin (@kbylin) oversees the social/streaming media charte.

For more on Steve Jobs and his impact on the music industry, turn to page 21.>



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AUGUST 26 THANK YOU, AUGUST 27 KENNY!







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DESCONT

Rednecks Conquer Europe

Rebel rock band Black Stone Cherry clicks on overseas stages

lack Stone Cherry would seem an unlikely candidate to become a European rock festival mainstay, given its roots in backwoods Kentucky. But during the past few years, the band has played the Download Festival in Donington, England: Rock Im Park in Nuremberg, Germany; and the Metalway Festival in Zaragosa, Spain; and it headlines at midsize rooms across continental Europe and bigger venues in the United Kingdom.

"Three, four albums in, and the U.S. is starting to catch on to what we're doing when England has been with us since day one," vocalist Chris Robertson save "I don't know what it is about a bunch of rednecks that they love over there so much,"

Robertson, bassist Jon Lawhon and drummer John Fred Young started BSC in the same Metcalfe County practice house that spawned the Kentucky HeadHunters. "When the three of us were playing, it was covers and blues jams, it wasn't any heavy rock'n'roll until we got this guy,"

Lawhon says, referring to guitarist Ben Wells. Walls lived down the road in Classow but had trouble finding bandmates as serious about music as he was. He was nervous when he first

showed up at the practice house, but he shouldn't have been; he had gear, "Chris and I were using little combo amps and John Fred was playing his uncle's double-kick Sonar OE75." Lawhon recalls. Ben shows up with a 412 cabinet, a 212 combo amp, three guitars, and we're like, 'This dude's ready to tour! The HeadHunters' Dichard OnThe

Young, father of BSC's John Fred. took an interest in the hand and booked it at biker rallies normally reserved for classic rock and edgy country acts. The group managed to find shows in neighboring states and se far north as Michi. gan, with Wells' father often driving the group around in a van.

While still in high school, the BSC members developed a plan to get gigs. "We'd look up all the bands we were into, go to their websites and look at their tour dates, and if they were anywhere near us-say, within 200 miles-we'd write down the club, go to the club website, find out who the promoter was or the contact, write them all down on a sheet and then come down here to the practice house and call these clubs and ask if there was any opening bands," Wells says. "Sometimes it worked, sometimes it didn't."

One time it did work was when Ship a band that everyone in BSC admired, played Elizabethtown, Ky., about 40 miles away. Richard Young finagled the band a slot on the show, and Shinedown took a liking to BSC. Former Shinedown guitarist Jasin Todd turned on manager Bill McGathy at In De Goot Management in New York to BSC. Suddenly, there were New York showcases and label interest.

McGathy had heard enough to convince himself to visit the practice house on his own. He signed Black Stone Cherry to a management contract, and a record deal with Roadrunner soon followed. The debut album Black Stone Cherry



Cherry's BEN WELLS performing in June at the Download Festival in England's mington Park

came out in June 2006 and BSC hit the road in a six-passenger Yukon the members bought with \$45,000 left over from their recording budget. The group toured with Sallva, Buckcherry. Staind, Three Days Grace and Hinder, and moved up to a bus within a year

Road

WADDELL

BSC first bit Furone in 2007 touring in a six-bunk "short bus" that came with a driver who alternated between yoga and cocaine Before long, BSC was a big deal overseas, which surprised the band. "I expected the Southeast and Midwest to be the first true explosion for us " I suchon save "But it happened in the U.K."

The development of BSC isn't unlike Nashville-based Kings of Leon, who broke big in the United Kingdom and Europe well before getting stateside traction.

Today in Germany, BSC headlines up to 1,500-capacity rooms, and the band plays to 500-B00 seats across the rest of Europe, "But when you get to England, Scotland, Wales and Ireland. it's 2,500-4,500, on our own, selling them out," Robertson says.

BSC just completed the Carnival of Madness tour, and on Oct. 20 starts opening for After Bridge in continental Europe, then co-headlining in the United Kingdom. The act is booked by Steve Kaul at the Agency Group, while X-Ray Touring handles Europe and the United Kingdom.

And if the growth trajectory is less than straight up, that's fine. "As long as fans keep coming, the slow, steady pace, as long as it's going up, is great," Young says. Wells adds, "It's the old tortoise and the hare thing."

The Billboard Touring Conference of Awards will be held Nov. 9-10 at the Rossevelt Hotel in New York For more information and to register, go to billboardtouringconference.com.

ROYSCOPE

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20	\$784,558	STEELY DAN, SAM YAHE	7,585 1111111	MSG Entertainment		
		City Warry Theatre, Boston, Sept. 28, 30, Oct. 1				
21	\$742,963	Steples Carrier, Los Angeles, Sept 24	7.359 GOISENVOICE/AEG LIFE, AARD			
	\$729,102	PLACIDO DOMINGO, KAT	THERINE JEN			
22	\$1616 - imularo \$4016 \$146.87	Aliphones Arena, Sydney, Sept. 30	3.589	LL S. Presents		
	\$689,937	DEF LEPPARD, HEART				
23	\$49 0	Sept. 24	9,601	Live Nation		
	\$681,872	TIM MCGRAW LUKE BRY	AN, THE BAN	ID PERRY		
24	5- 5-0	Affy Luba Live, Bristow, Va., Aug. 13	18,604	Live Hation		
25	\$667,152	DEF LEPPARD HEART				
	911 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	Mines Aug 26	12,698	Hinnesote State Feir		
26	\$664,852	TIM McGRAW, LUKE BRY	AN, THE BAN	D PERRY		
		Venzon wyziesz Music Center, Noblesville, Ind., July 17	State	Uve Nation		
27	\$664,186 111 \$60 [45	DEF LEPPARD, HEART Sprint Contan, Across Gilly, No.	8,437	Live Nation		
			mike	LITE RIDGE		
28	\$636,494	SADE, JOHN LEGEND Frank Erwin Corter, Austin. Sept. 7	8,476	Live Helion		
	\$631,843	DEF LEPPARD, HEART	2108			
29	2 masan	Morson Casadias Amphistratora, Toronto, Aug. 18	12,050	Live Nation		
	\$625,751	DEF LEPPARD, HEART				
30	Since Specify	Cymthe Woods Prichell Devices, The Woodsnot, Taxes, Sept. 23	11,712	Live Nation		
SGIOGIO TIM MCGRAW LUKE BRYAN THE BAND PE		D PERRY				
31	5 534 USANA Ampressanta, West 14,702 Live Nation			Live Nation		
32	\$607,118	602118 PLACIDO DOMINGO, KATHERINE JENKINS				
	5 /\$01c6	Australia, Oct. 3	3,349	I.A.S. Presents		
33	\$\$99,052		AR THE BAN	D PERRY		
	\$592.389	Corocest Cereer, Manstelli, Mess, July 24 DEF LEPPARD, HEART	4279	Life model		
34	\$592,389	DEF LEPPARD, HEART MON Grand Garden, Las Vagas, Sapt 4	7,248	Live Nation		
	2.00	BRUNO MARS	0.00			
35	\$585,213	Cobsec de Puerto Rico, Hato Rey, Puerto Rico, Sapt. B	8,183 Miles	Everpro/Weter Brother, Lincoln Road Productions		
-		May, Pulation Miss. SEPE. B	Married .	THE STATE OF THE S		

If You Own or Control Exclusive Rights In Sound Recordings and/or Musical Compositions That Were Transmitted By Sirius Satellite Radio During the Time Period November 1, 2005 - August 26, 2011

Your Rights May Be Affected and You May Be Entitled To a Benefit Notice of Class Action Settlement and Right to Opt Out

notice to members of a class action settlement in the action Nota Music Publishing, Inc., et al. v. Sirius Satellite 06-cv-6307 (AKH) Radio. Inc., (S.D.N.Y.), pending in the U.S. District AS IS SET FORTH IN THE Court for the Southern District of New York. If you are a member of one of the Settlement Classes, it advises you of your right to either participate in or exclude vourself from this class action

How Do I Know If I Am a Class Member? The Settlement Classes include all persons or entities who own or control (in whole or in part) exclusive rights in at least one sound recording and/or musical composition transmitted by the Sirius Service at least one time during the time period November 1, 2005 through August 26, 2011. You may refer to your SoundExchange, ASCAP, BMI or SESAC statements to determine whether or not sound recordings and/or musical compositions you own or control were transmitted by the Sirius Service during the relevant period.

You may raview or obtain the formal

Settlement Notice by going to www.notavsirius.com. If you have not received the formal Settlement Notice by mail, then you must register with the Settlement Administrator (The Garden City Group, Inc.) in order to receive future communications, Notice, and a Proof of Claim form. If you are a member of one of both Settlement Classes, you must file a Proof of Claim in order to share in the settlement proceeds. The deadline to file a Proof of Claim form is April 6, 2012. If you are a member of either Settlement Class, but do not file a Proof of Claim, you will still be bound by the releases set forth in the Settlement Agreement, and will be deemed to have waived the right to object to the Settlement Agreement in any action or proceeding, including an appeal, if the Court enters an order approving the Settlement. You may register online at www.notavsirius.com or by downloading and mailing your completed Registration Form the Settlement Administrator at the address below. You may also contact the Settlement Administrator by telephone at 1-888-885-9692.

What Is This Lawsuit About? Plaintiffs allege that Sirius, from on or about November 1, 2005 forward has, by virtue of its activities in connection with certain Sirius Recording Devices (which are capable of making recordings from the Sirius Service), infringed and violated Plaintiffs' and members of the Settlement Classes' rights under federal and New York law. Sirius denies these claims, The Court has not ruled on the merits of by Sirius This Notice does not imply that

Purpose: This is intended to provide the Court has found that Sirius violated the law. To resolve the claims against it. Strius has agreed to pay \$2,224,133 and has annual to remedial and other relief as set forth in the Settlement Agreement.

NOTICE. SETTLEMENT YOU DO NOT TIMELY SUBMIT A WRITTEN NOTICE TO OPT OUT OF THE SETTLEMENT, YOU WILL BE BOUND BY THE TERMS OF THE SETTLEMENT AGREEMENT. IF YOU CHOOSE TO EXCLUDE YOURSELF FROM THE SETTLEMENT, YOU WILL NOT BE ABLE TO SHARE IN THE SETTI EMENT PROCEEDS. AND VOIL WILL NOT BE BOUND BY OPDERS OF THE COURT

What Steps Should I Take If I Want to Opt Out? The Court will exclude you from the Sound Recording Settlement Class and/or the Musical Composition Settlement Class only if you make a written request for exclusion, which must be postmarked and mailed to the address below by no later than November 25, 2011. You must supply the following information with your net out notice: (1) your name address and phone number: (2) all trade names or business names and addresses that the Settlement Class Member has used. as well as any parents, subsidiaries or affiliates; (3) the name of the action Nota Music Publishing Inc. et al. v Sirius Satellite Radio Inc. 07-cv-6307 (AKH) (S.D.N.Y.); and (4) a signed statement that "I/we hereby request that I/we be excluded from the Sound Recording/ Musical Composition Settlement Class in Nota Music Publishing, Inc., et al. v Sirius Satellite Radio Inc., 07-cv-6307 (AKH) (S.D.N.Y.)." Your request for exclusion must be mailed to:

> Copyright Litigation c/o The Garden City Group, Inc. PO. Box 9739 Dublin OH 43017-5630

A Fairness Hearing will be held on January 9, 2012 at 10:00 a.m. before the Honorable Alvin K. Hellerstein at the Daniel Patrick Moynihan United States Courthouse, 500 Pearl Street, New York, New York, Courtroom 14D, to consider the fairness, reasonableness, and adequacy of the Settlement Agreement

Do I Need to Hire My Own Lawyer? You do not have to hire your own lawyer. But you can if you want to, and have that lawyer make an appearance on your behalf, at your own cost,

Again, for more information, go to the website www.notovsirins.com. or call 1-888-885-9692

www.notavsirius.com

1-888-885-9692

Blazing His Own Trail

Pepe Aquilar readies string of pop and mariachi releases

now changing the way they do business. Mexican star Dene Aquitar did so more than 10 years ago, when he parted ways with Mexican label Musart

From that point on, Aguilar-the son of legend-

ary Mexican singer Antonio Aguilar-recorded with Sony, Univirion Records and EMI, releasing both pop and mariachi albums that



ing to Nielsen SoundScan. But all his label relationships were licensing deals that let him retain ownership of his masters.

Now, Aguilar has struck a slightly modified deal in the United States and Puerto Rico with Universal dis-

While many artists are just tributed indie Venemusic which last month released Negociare Con la Pena, an EP of pop tracks that feature Aguilar's oh-so-velvety voice with acoustic guitars, organic drums and percussion. Sony will handle distribution of the EP in Mexico.

writing two songs.

The seven-track collection

(the seventh cut is a remix)

is the first of several that will

be released in quick succes-

sion. For November, Ven-

emusic has scheduled a 12.

track compilation of mariachi

music, culled from Aguilar's

The set was produced by Aguilar with Cheche Alara and Chuy Flores has partnerships. and mixed by "He's a very versatile artist Humberto Gat-

in both genres," says Jorge tica (Josh Gro-Pine VD of music for Veneviban, Andrea sion (which owns Venemu-Bocelli), Tracks sic), who previously tried to were penned by sign Aguilar to other labels

Aguilar says he's pleased with the creative freedom he has under the Venemusic deal. "We're at a completely different place now," he says. "I know what my music is worth. I'm not looking for a No. 1 [radio hit]. It's not important anymore " Although TV is a major

previous recordings. Then another EP of new pop material will come out in 2012. followed by another compilation of mariachi tracks. As part of his Venemusic deal, each of Aguilar's

releases will be promoted through an extensive TV campaign on Univisionowned networks-Univision, Galavision and Telefutura-with which Venemusic

lieves digital platforms are just as crucial. To that end. he's also launched his own social media company, Green Dream Social, which has clients both in and outside of the music industry Among Aguilar's projects

focus of his new deal he he-

is a reality music competition show titled "El Rey del Mariachi" (The King of Mariachi) that will launch in late October and seeks new singers in the genre. Aguilar is asking social media followers (close to 350,000 on Facebook and more than 600,000 on Twitter) to submit audio or video demos to his YouTube page His followers will pick finalists, and the ultimate winner will get a one-year contract with Aguilar that includes opening all his North American shows and recording an album on his label. Equinoccio Records. Green Street will provide all online presences.

Aguilar, meanwhile, is planning a small tour of six or seven stops before year's end. He'll perform new material in an intimate setting, much like he did for a Walmart "Acceso Total" session in August.

A major tour, he says, will launch in 2012—one be hopes will have his mariachi winner in tow.



Vitamina's goal is to re-

lease eight to 10 compile-

tions per year, mostly built

around songs by artists

signed to, or distributed by,

EMI, but also with tracks by

independent D.Is. The next

release, as yet untitled, is

scheduled to arrive near

the end of the year and will

also be spearheaded by Ca-

marena and I ear as well as

label manager Alvaro Gon-

zalez and A&R representa-

tive Fernando Grediaga.

Eventually, Camarena says.

he hopes for Vitamina to

"We want to break the

expand internationally.



ity Edith Vazquez has left her post. Vazquez, who guided press campaigns for Sony artists large and small for 15 years. hasn't announced her future plans. Her departure is the latest in a series of changes at Sony Latin. In August, Guillermo Page, the label's senior VP of commercial and sales. also left the company. Meanwhile, West Coast VP of A&R and marketing Nir Seroussi has been promoted to a senior management position. -1 ella Cobo

EN

VAZQUEZ LEAVES

SONY MUSIC LATIN Sony Music Latin longtime

director of national public-

PITBULL TO STAR IN BUD LIGHT AD

CAMPAIGN Pitbull's crossover appeal has landed him a Bud Light

campaign that will include digital, print and TV commercials scheduled to launch this month. The English- and Spanish-language ads are targeting a "multicultural" audio Pitbull will sing "Bon Bon," and fanc will be able to use their Shazam app by holding up their smartphones and tablets to their TVs to activate extra footage featuring the Cuban-American rapper. The ads will air on all major U.S. broadcast networks. - Justino Aguilla

JENNI RIVERA AUNCHES TALK SHOW

Regional Mexican singer Jenni Rivera is adding talk show host to her résumé. Starting Oct. 19 the sangstress will debut "Jenni" on Estrella TV through Liberman Broadcasting, one of the largest Spanish-language broadcasters in the United States. The program will be taped in front of a live audience and focus on lifestyle and celebrity topics. Rivera also has a reality series on bilingual channel mun2 and is launching her own radio show, "Contacto Directo Con Jenni Rivera," airing this month on U.S. radio stations owned by Entravision. The artist, who in August renewed her contract with Universal Music Latin Entertainment/Fonovisa, is a Billboard Mexican Music Awards finalist in four categories, including female artist of the year.

Please Mr. DJ

EMI Music Mexico's Vitamina imprint sees opportunity in remixes

Vitamina, the new compllation-focused EMI Music Mexico imprint, Is embracing a do-it-yourself sensibility despite its major-label parent.

The leading force behind Vitamina is Pablo Camarena, who has spent the past 16 years in the music business, doing everything from A&P to marketing non dance and electronics music in Mexico. Now he's parlaying his experience Into launching Vitamina Since EMI Music Mexico

is behind Vitamina, marketing won't take the traditional route, instead, the label will be promoted at dance clubs, record stores



and online social networks tied to Dis according to Camarena, who owns Presto Productions, a marketing and consulting firm in Mexico City.

Vitamina was born out of Camarena's work on various projects with EMI in the past two years. Launching a dance label with access to EMI's extensive catalog seemed like a no-brainer.

EMI Music Mexico managing director Robbie Lear says that he sees the label benefiting from branding opportunities, sponsorships and—since compliations aren't generally full-blown recording projects—a cost-effective operation. Lear says the label will

take advantage of merchandise tie-ins like Tshirts, cans and mugs. He also wants the music to be

heard in commercials in late Sentember the

> label released its first compilation: The two-disc Weekend 01, featuring remixes of David Guetta's "Gettin' Over You." Katy Perry's "Teenage Dream" and Kylle Minogue's "Get Outta My Way." But the project also includes music from Meylcan D I Beno who was tapped to create "Mi Amor." an original dance song. Collaborations with other DJs from Latin

> Music from Mayican non singers Anahi, Belinda and Paty Cantu is also included on the 28-track collection, which was mixed by DJs Manzettl and Alex Ma, among others

> America are planned for

barrier between indie and the [major] record label." Camarena says. "We want to build a strong alliance and have the best of both worlds." - Justino Áquila

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—In Spanish Go to billboardenespanoi.com.





Step On The Gas And Wipe That Tear Away

AFTER THE DEATH OF ITS CHIEF VISIONARY, APPLE FACES NEW CHALLENGES IN DIGITAL MUSIC—BUT WILL REMAIN A CENTER OF INNOVATION

BY GLENN PEOPLES AND KYLE BYLIN

pple's stock price the morning after Steve Jobs died belied the uncertainty created by his passing.

Thirty minutes after trading opened. Apple was down just 0.36%. By midday it was up 1.1%. Its co-founder/chairman was gone, yet investor confidence in Apple remained unchanged.

And yet there's no deraying that jobs' death comes as Apple faces challenges on numerous fronts. The portable device marketplace sessinally birthed by Apple has evolved into a flight to connect consumers to digital media from any device and at any time. The digital music market Apple created is being changed by nimble music startups that consider

The big exchnology fight will be in the clouds. Google and Anzean have their anis quarrylet A piles' i Tilines store and apportable devices. Google's A dendard operating system is the U.S. marephore market-shear leader, and in gunrhase of Mostrologies it a significant hardware play as well. Its devices are consecuted to Google deven that ellipse and 6-000s, stores movies and dater music. Memorhile. Amazon's popular Kindle e-reader has evolved into the PSF Kindle Fire takels, a consumer graeway into the company's dominant e-commerce platforms and nascent

Startups pose a challenge, too. For years, Apple has been steadfast in its skepticism about music subscription services. But the purchased download isn't generating as much existement these days as the new streaming services entering the market. Upstarts like Spotify—irmically enabled by the Apple-led smartphone revolution—are lockving for digital music's leadership position.

revolution—are jockeying for digital trausic's leadership position. Apple's first response is iCloud, set to launch Oct. 12. ICloud will let users back up their files on Apple's servers—stored in the cloud—and access them from any Internet-connected Apple device. Music, books and apps purchased at iTunes will be stored in the cloud. Past purchases can be downloaded to the same or other devices.

Music plays a key role in the second part of Apple's cloud strategy. Times Mich. Set to debut at the end of this month in the United States [and later in other territories]. Times Match will sent a user's hard drive to quickly create a dup plicate collection in the user's falloud library. Regardless of the original file's quality or its source—partschaed, ripped from a CD, capited elsewhere—matched songs will be digital right management for ACC file to control of the CD of the control of the CD of the

Serious questions remain, however. Is Apple correct in its belief that consumers want to purchase and own their digital media? If not, how long can icloud and iTunes Match hold off subscription and advertising-based competitors?

if Apple has an Achilles' heel in digital music, it could be in social media. The constant activity and sharing involved in streaming services fit with social media like hand in glove. Given unlimited access to millions of songs, a natural tendency is to share with friends and discover new music through what their friends are spharing.

The ymbiest relationship between notal and streaming music was not full diplay at Facebook 5-sept. 24 Ro nofine-enc. During the levolus persentation. Facebook CEO Mark Zuckeheng didn't havbe the stage with a representative of the download-no-one rar of digital music. Instead, the spellight waster to Spointy CEO Dunied E it, the perseved lice of digital music is future. Spotfly user Facebook's social graps to build social features within a spala-tain, and through an integrate out in facebook within a spala-tain, and through an integrate out of the state of the spalar distribution of

Facebook rade of kingmaker boudn't be underestimated. The service has 800 million global users. Its open application programming interface has allowed music comparase of all stripes to build oscial elements into their products. Ticketmaster, Rido, Pandora, Ticketfly, Turtakhé fin and many others. And its' where people people dusch of their time online. In May, 140.3 million Americans speria actal of 75.55 billion minutes on Facebook, according to Nelton-57.55 billion minutes on Facebook, according to Neltonsecond-place Yaloo and 86 times more than the next-closet social network. Tumble.

The budding friendships of Facebook and streaming services highlight the failure of Fig., the social network built into Tunes. A rare disappointment for Apple, Ping shows the inherent problems of competing with an open and owninant social network. Since 2003, consumers have been all too peleared to purchase, collect and experience music within the Tunes ecosystem. But Ping's closed off experience doesn't the fitted fitself the too consumers.

Meanwhile. Apple is rumored to be mulling a more into IV—not just through its Apple TV set-top bot but as a a manfucturer of Web-connected flat-screen TVs. Products like Apple TV, Roku and Microsoft's Xbox already enable consumers to access such online music services as Pandora and MOG through their TVs.

The primary impact that an Apple set could have on music

services is proliferation. The iPhone enabled users to take their favorite services on the go. Given the added real estate that a TV screen provides, an Apple TV set could inspire app developers to create new musical experiences that go beyond what's already available through a computer or smartphone. For instance, music video channels—fueled by YouTube

and Vevo content, among others—could re-emerge to create a real-time, social experience that MTV could've only dreamed of becoming. Services like video viewing site Chill hint at what's to come.

Services like video viewing site Chill hint at what's to come. If their emphasis on shared viewing experiences made its way to TV and empowered viewers to become the VJs of their own music channels—where they curated a mix and neonle voted.





on the quality of it in real time, while conversing with friends and strangers alike—it could socialize the entire music video viewing and sharing experience many times over.

And that's just music videos: Imagine what things could be done with actual Ty Programming, Music clientification appet like Shazam and SoundHound could conceivably owher as will. Rather than being on-demand service, where users bring up the app to lag songs they want to learn about, they could defin to a real-line function, continuously identifying every song that's being played on TY. And that, in turn, could enable viewers to by the song instantly and synchit to their devices through iCloud or another service of their choice.

Then there's Siri, the voice-powered, personal assistant iPhone app that Apple introduced Oct. 4. It allows users to speak commands into their iPhone and have it carry out actions that would have previously required physical input by the user.

Here, too, a plethora of new music-related applications could emerge. In an Apple video trailer for Siri, a runner is portrayed checking his messages mid-workout. Once finished, he tells Siri to play his running playlist and without missing a beat, music starts playing.

Expect to see Siri voice commands integrated into playlist apps like log fm and Songza. log fm tracks how fast the user is running and creates a playlist from his library, matching its beats per minute with his pace. Users can slow or hasten the speed of the music using up-and-down paddles, as well as include a warm-up or cool-down song. With Siri, however, running the cool-down speed of the music using up-and-down paddles, as well as include a warm-up or cool-down song. With Siri, however, running the same part of the same par

ners wouldn't need to open the jog fm at all; they could simply make requests and the app would slow the music for them. Once Sirt works with online music services, the inefficiency

of switching between songs and apps will be eliminated, transforming the iPhone music experience into a seamless flow of great music.

Apps will be features of the device, as opposed to services that a user calls up as needed.

At the moment, Apple remains the king of sigital music. Times downloads present the vat majority for code labels (Introde download sales, and download alse account for most digit all revenue. According to Apple, more than it billion tracks have been downloaded from Times amount the world. In the have been downloaded from Times amount the world. In the contract the second of the contract of the properties of the apple between your there are of the upply claim. Yearsdate through Oct 2, U. S. digital track sales were up 11% from the same period in 20%, while digital allows made were up 20%, according to Neitlews SoundScan. Those gains represent in tercemental increase of 100 million digital purchaser and in tercemental increase of 100 million digital purchaser—

Dominance in music downloads today should mean influence in digital music thornorms. (Cloud and Titane Martin will have the benefit of tapping into a large group of Titunes users. NDP Groupe stimates 51 million 125. consumers user fitunes and about 18.3 million purchase music with it. Combined with the installed base of PiPrones, Food Touches and with the installed base of PiPrones, Food Touches and food Martin Martin



Q&A: Paul **McGuinness**

U2'S MANAGER REFLECTS ON HIS TIME WITH STEVE JOBS BY BILL WERDE

In the past few years, arguably no one has been a more prominent, more outspoken advocate on behalf of artists, record labels, publishers and other rights-holders in the digital age than U2 manager Paul McGuinness. McGuinness shepherded four young men (and himself) from the streets of Dublin to the top of the world, including a deal done in Steve Jobs' Palo Alto, Calif., kitchen in 2004: McGuinness, Bono, Interscope's Jimmy Jovine and Jobs ate lunch and agreed to a deal to use UZ's "Vertigo" in an iPod TV ad, and for Apple to create a black and red U2-branded iPod.

U2 hadm't previously used its music in advertisements, and heaven forbid—Apple had never released an iPod that wasn't white. McGuinness recalled this moment during a keynote speech at the MIDEM Music conference in Cannes in January 2008, while also beseeching Jobs to "bring his remarkable set of skills to bear on the problems of recorded music." McGuinness grouped Apple in with a number of other selcos and search companies that had "built multibillion-dollar industries on the backs of our content without paying for it" and urged them to take greater responsibility.

McGuinness caught up with us from his Dublin office, warmly remembering Steve Jobs the man, the music fan and, yes, the tough meentiator

You really had a unique relationship with Steve. I suppose I wish there were more like him

What do you mean by that? The sense he cared so much? He was a music lover. That was very clear. He had an extensive knowledge of music

How did that come to be known to you?

He played music in his house. It was a musical environment; he knew a lot about artists and record labels . . . He was very generous, grew up listening to music; a very colorful guy. It was in his DNA. He knew extraordinary amounts of information about the way music could get distributed and paid for, particularly. He was kind of unique. Everyone else in the tech world sort of grew out of the Internet. He seemed quite honest to the music industry and artists. Others took a little less interest in getting the artists paid than Steve. He didn't solve the problems. The problems are still there.

Most music that is consumed over the Internet is not paid for. That hasn't gone away. There are a lot of geniuses in that world. I always think that if the geniuses of Google, Verizon, AT&T ... If they had all been as creative as Steve, I think the problem would have been solved by now. The willingness and generosity

of spirit that seems strangely absent to me was there, yet he was a tough business guy. What was he like to deal with in that regard? There was this

moment in his kitchen, for example, when the datails of the U2 IPod ware ironed out. You were there for that, yes? Yeah. For the first time, we were allowing U2 music to be used in advertising. It was kind of generic for Apple, iPod, iTunes. It was like all their advertising—very elegant, beautiful. Effectively, he was putting a music video onto the TV screen and paying for

it on a worldwide basis. There was no payment for that. But we got this massive worldwide exposure for our song. And that was the first ... alongside that we could have the U2-branded iPod.

How did that idea come to ba?

I can't remember. I think it might have been Bono's idea. There were a lot of ideas floating around at the time

For example, there was the idea we might sell a preloaded iPod, with U2's catalog on it. In fact, what we sold with the blackand-red, U2-branded iPod was unique. It was the first time they did something that wasn't white. Until then Apple had a design policy, which was white only. The U2 iPod was a success. With it you got a digital coupon that allowed you to download the entire U2 catalog at a discount

in your rola with U2 I'm sure you deal with many different styles of nagotiators. How would you characterize Jobs in your business relationship?

He was interested in doing what was right for his company. He had the strongest sense of what everything associated with Apple should look like, whether it was advertising, the store, of the product itself, He and Jonny [Ive, Apple senior VP of industrial design], who we've got to know quite well, they had a nextraordinary aesthetic that ran





through everything they did. Put them in a class of their own compared to all the other consumer electronics manufacturers. There is really no comparison between what they represent aesthetically and what the rest of that industry has come up with

What details linger with you from Jobs, the person? [His home] was a very relaxed environment. We were having

lunch in his kitchen. His wife and kids were around, it was a fam ily home. I think he still lived there until recently. This is not like a giant Palo Alto mansion: it was a pretty normal home. There was nothing overbearing about it. We did what turned out to be a pretty effective piece of business for all concerned: the label, the artists and for Apple.

I was there for your 2008 address at the annual MIDEM conference in Cannes and you seemed to lump in Apple with other tech companies and internet service providers (ISPs) as being among those that built these billion-dollar industries on the back of content, if you will. What do you think of his legacy? Was it puraly positive? When Apple proceeded to become the most powerful retailer in

the music industry, that power is certainly something that they leveraged. They had no real competitor in the download business [laughs]. Never underestimate the ability of a monopoly to defend itself. What disappoints me about the tech world, the distributors, the Googles and phone companies, I wish they had made it part of their code to protect the sources of content better. They say it has nothing to do with us. They wash their hands of responsibility, But in the years to come I think they will be blamed for not applying their resources and power to those sorts of things

There have bean studies saying that, for example, for every 40-glg iPod, a person spent money on only 16 or 17 tracks. But you get the sense that they weren't walking around with a 40-gig iPod with only 16 or 17 songs on it. [Laughs] The stats are pretty clear. If you look into the future, not

everyone is happy with this, but the iTunes payment system is basically the way in which the content industries will collect their income in the future, perhaps literally. It doesn't have a strong competitor at the moment. If it does move into the cloud, perhaps Spotify has a good lead on the space Apple might be moving into. I would expect that in the years to come, the model will change so that the very concept of owning a piece of content will become irrelevant.

People will have ubiquitous access to content: movies, music. newspapers, magazines, and those payments will be made through iTunes or another equivalent. We will eventually reach a point where the gatekeepers, the pipe owners, the phone companies, the ISPs will collect that money and distribute it fairly.

What about the role Apple has played there?

Apple has absolutely played a role in helping to socialize that notlon. Going back a few years, once the mobile phone became a status symbol, very quickly there became one in the hand of every adult and child in the country. Nowadays when someone gets their phone bill, and it says you've made a call to Australia, for example. no one seriously thinks there's any corruption in that process. They believe what it says on their account statement. It is obviously possible to develop the algorithms that identify those calls, which traffic and charge appropriately for it. I wish the same level of ingenuity were applied to collecting music and other content.

I think your concern is very commendable. It would be very easy for you and U2 to not be as preoccupied with this. I'm sure it's money out of your pocket, but your pockets have a jot of money, and other artists don't have what you have. I think your advocacy will continue to benefit them. I think everyone's entitled to get paid for what they do. The history of the music industry is littered with stories of victims who were

songwriters or recording artists. Musicians have never been very powerful in that respect. I think in the digital age, it is absolutely clear that it is possible to track every micro transaction, every song. every pair of ears that listens to a song, every eyeball that watches a movie, if you really want to. And then you can collect the money and give it to the rightful recipients.

Friend? Or Foe?

ITUNES TRANSFORMED MUSIC RETAILING—AND NOT ALWAYS FOR THE BETTER

BY ED CHRISTMAN

pinion in the music business is still split beween those who think Apple saved record labels just when it looked like Internet piracy was about to overwhelm them and others who think the company did lasting damage to the music business by its insistence on letting consumers buy just the

songs they wanted. In truth, though, Apple's impact has never been as cut and

dried as either argument makes it out to be Yes, the launch of the iTunes Music Store in 2003 was more about enhancing the appeal of the company's lucrative iPod product line than it was about selling music. But today, iTunes music sales are arguably less important than ever to Apple's ability to sell hardware now that it's focused on the iPhone, whose app-centric functionality moves far beyond the mere

ability to listen to digital music on the go. And while iTunes' pioneering ease of use demonstrated once and for all the viability of the digital marketplace, its success has come at an enormous cost to the recording industry. which has ceded to Apple a degree of leverage unprecedented

in music retailing Billboard estimates Apple accounted for a staggering 33% of U.S. recorded-music revenue in 2010, dwarfing second-place Walmart at 10.1% and far exceeding the market share of any

previous music retailer. Because of iTunes' unparalleled ability to sell music, major labels shower it with exclusive early-release windows and bonus tracks. While that makes smart business sense in the short



of the market's dominant retailer

[Tunes' pricing structure and its demand that all individual tracks—not just singles—be made available for sale has changed the labels' business model, forcing them to learn how to make money on track sales that bring in 70 cents instead of on album sales that previously had wholesale prices of about \$12.

Consequently, the No. 1 worry for label executives nowadays is how much revenue they derive from what kind of sales. What percentage of sales will come from the album? How much will come from digital tracks? Will track sales cannibalize album sales? Soon, those concerns could be replaced by worries over whether subscription music services are hurting music purchases, but that doesn't appear likely anytime soon

Apple has changed every aspect of the music business, right

ments or price and positioning, label executives also want to know whether their top-priority releases have received prominent placement on iTunes' home page.

For many years, the biggest marketing worry for labels was whether their priority albums were highlighted in the influential Sunday circulars of Best Buy and Target. Now equally important is what kind of look a new release gets on iTunes. Executives are known to stay up until midnight on Mondays to see how iTunes is merchandising their albums and in how

many places. Tunes' unique approach to merchandising has fulfilled one longtime fantasy of label executives: It won't accept cooperative advertising dollars, so an album's price and position in the store can't be bought. That has helped level the playing field for independent artists, particularly those whose music catches the fancy of Tunes' editorial staff, which can result in prime placement on iTunes' home page or its weekly New

Music Tuesday email. Instead of cooperative ad dollars, bonus content and exclusive selling periods are the coinage of the Apple realm. It's still a form of barter in that if a label provides l'Tunes with a deluxe version of an album ahead of other merchants, it can depend

on securing valuable real estate in the store. Apple's impact on album pricing has been significant as well. While Best Buy and Target have been pounding the \$9.99 price point in its circulars for the last 20 years, iTunes' adoption of the price finally cemented it as a ceiling in the minds of consumers, requiring labels to rethink their pricing strategies for physical product.

in some ways, iTunes often serves as a crystal ball for labels If an artist performs on the Grammy Awards or "The Tonight Show With Jay Leno," labels find out quickly-often within 24 hours—whether they have a hit on their hands.

But in other ways, iTunes can muddy the waters for label executives trying to forecast first week sales and set initial CD manufacturing requirements and shipments. Label and distribution sales executives start as always with a first-week sales projection and a one-year forecast for an album's sales. But then they face the question of what percentage of sales will be digital, which affects how many CDs should be manufactured. As iTunes continues to grow, label sales prognosticators

have to keep tinkering with their formulas. Now that iTunes is rolling out cloud-based features as well.

that tinkering is sure to continue, as is a refrain often heard in the hallways of record labels: "Why wasn't our album on





Steve Jobs: Word For Word

"Making an insanely great product has a lot to do with the process of making the product, how you learn things and adopt new ideas and throw out old ideas."—Playboy, February 1985

"Being the richest man in the cemetery doesn't matter to me ... Going to bed at night saying we've done something wonderful ... that's what matters to me."—The Wall Street Journal, May 25, 1993

"Design is a funny word. Some people think design means how it looks. But of course, if you dig deepe, it's really how it works. The design of the Mac wasn't what it looked like, although that was part of it. Primarily, it was how it worked."—Wired, February 1996

"Picaso had a saying. He said, 'Good artists copy, great artists steal.' And we have always been shameless about steal-ing great I dees, and I think part of what made the Macintosh great was that the people working on it were musicians and poets and artists and zoologists and historians who also happened to be the best computer scientists in the world."—PB5 documentary "Triumph of the Nerds: The Rise of Accidental Empires," June 1996

"To me, marketing is about values. This is a very complicated world, it's a very noisy world, and we're not going to get a chance to get people to remember much about us; no company is And so we have to be really clear on what we want them to know about us. Now Apple, fortunately, is one of the half a dozen best brands in the whole world. right up there with Nike. Disney, Coke, Sony . . . But even a great brand peeds investment and caring if it's going to retain its relevance and vitality."-Discussing the debut of the "Think Different" ad campaign, Sept. 30, 1997

"There's a lot of smart people at the music companies. The problem is, they're not technology people. The good music companies do anamazing thing. They have people who can pick the person that's going to be successful out of 5,000 candidates. And there's not enough information to do that—it's an intuitive process. And the best music

companies know how to do that with a reasonably high success rate, i think that's a good thing. The world needs more smart editorial these days. The problem is, is that that has nothing to do with technology. And so when the Internet came along, and Napster came along, they didn't know what to make of it. A lot of these folks didn't use comnuters-weren't on email: didn't really know what Nanster was for a few years. They were pretty doggone slow to react. Matter of fact, they still haven't really reacted, in many ways. And so they're fairly vulperable to people telling them technical rolutions will work when they won't."-Rolling

"The subscription model of buying music is bankrupt. I think you could make available the Second Coming in a subscription model and it might not be successful."— Roiling Stone, Dec. 3, 2003

Stone Dec 3 2003

"We were very lucky—we grew up in a generation where music was an incredibly intimate part of that generation. More intimate than it had been, and maybe more intimate than it is today, because

today there's a lot of other adlementatives. We district have videogames to play We district have personal computers. There's so many other things competing for kids' time competing for kids' time of the competing for kids the district of the competing for kids' time district ally being reinverted in this plan, nonething the back into people's had to bright allow, and that is bringing to back into people's had been also allowed to be a support to the control of the c

"Your time is limited, so don't waste it living someone elex's life. Don't be trapped by dogma-which is living with results of other people's thinking. Don't let the noise of other's opinions drown out your own inner votce. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become, "Commencement address at Stamort University, June 12. 2005

"We're trying to compete with piracy. We're trying to pull people away from piracy and say," You can buy these songs legally for a fair price. If the price goes up people will go back to piracy, then every-body loses. The labels make more money from selling tracks on l'Tunes than when they sell a CD. There are no marketing costs for them. If they want to raise the prices it just means they're getting it.

a little greedy."—Associated Press, Sept. 20, 2005

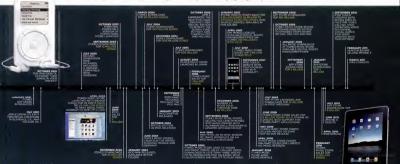
"If the music companies are selling over 90% of their music [without digital rights management on CDs], what benefits do they get from selling the remaining small percentage of their music encumbered with a DRM system? There appear to be none, if anything, the technical expertise and overhead required to create operate and undate a DRM system has limited the number of participants selling DPM-protected music If such requirements were removed, the music industry might experience an influx of new companies willing to Invest in innovative new stores and players. This can only be seen as a positive by the music companies."-"Thoughts on Music." Feb. 6, 2007

"I think neonle want to enjoy their entertainment when they want it and how they want it, on the device that they want it on Soultimately that's going to drive the entertainment companies into all sorts of different business models . . . if you're a content company, that's a great thing-more people wanting to ... enjoy your content more often in more different ways. That's why you're in business But the transitions are hard sometimes "- All Things Digital conference, May 30, 2007

"We did iTunes because we all love music. We made what we thought was the best lukebox in iTunes. Then we all wanted to carry our whole music libraries around with us. The team worked really hard. And the reason that they worked so hard is because we all wanted one ... I mean, the first few hundred customers. were us. It's not about pop cultum and it's not about fooling people, and it's not about convincing people that they want something they don't. We figure out what we want. And I think we're pretty good at having the right discipline to think through whether a lot of other people are going to want it, too."-Fortune, March 7.2008

"What we have to do is figure out a way to get neonle to start paying for this hardearned content. This provides us a potential opportunity to provide them even more value than just a Web page and to start to charge a little hit for that What I preach is that I don't know what's going to work, but I can tell you as one of the largest sellers of content on the internet to date, the biggest lesson Apple's learned is: Price it aggressively and go for volume

... I think people are willing to pay for content. I believed it in music, I believe it in media, and I believe it in news content."—All Things Digital conference, June 1, 2010



The Art Of The Neojingle

APPLE'S WAY WITH MUSIC IN ADVERTISING

BY JENNIFER NETHERBY AND ANDREW HAMPP

Steve Jobs didn't just reinvent the music business with the iPod and iTunes, he also reinvented the way music could be discovered through advertising.

In the PRod—and now IPhon—era, Apple 3. TV goots have made liberal use of music, to the benefit of artist shows make was featured in the spots, ranging from the Ting Tings and Feist to Eminera. Caldbya and Franze Ferdinand. But it was offer the Singer Si

Indeed, It was Apple's pairings of artists and abertising in 2004 that poord the way for many other based that would late income in the tap and the way for many other based that would late income to Kita to Verticon Wireless. Apple is an isonic board in all forms of abeating in the third way for the forefront of how effective music use can be in an add, "says Lauren King, lateler music specialist and agency between New York. "When an indic band gets tapped by Apple, they're pretty much oursurd such as a form of the property of the prope

The Nielem SoundSan numbers proved this time and again. The First gat hauge boat after her single "124" anchored a June 2007. First gat a lauge boat after her single "124" anchored a June 2007. Find nano campaign, eventually climbing to No. 80 on the Billibour bill 100. [Her all barrier has been simple single single single single of 2007). And unknown Fench-Israeli singler Yel Naim got an even bigger burney the following year when her song "New her seven bigger burney the following year when her song "New Side bleped introduce the MacRook Air in January 2008. By the end of February her song was a 100 Polito in the Hot 100.

More recently, a fall 2010 iPod nano spot featuring Cake's 2001 song "Short Skirt/Long Jacket" sent digital track sales of the song surging (see chart).

Certainly part of the boost is strughy the association with Apples count brand. Being identified with it means Apple's devoted following will listen. But more than that, Apple has used music in a way that few other brands have. The company uses simple mesnaging, no dialogue or votice-over and a mix of sounds and visuala. And Jecusare Apple has used (mostly) indice music, the song lab. And Jecusare Apple has used (mostly) indice music, the song lab. And Jecusare Apple has used (mostly) indice music, the song hear songs like the Black Eyed Peax" Hey Marma. "Censar" [reft. 10 Uz."] refs "Are Vota Goma Be Ny Gild" or Dodd Punk's "Techlor". $no logic"\ without\ picturing\ white\ headphones\ shimmying\ across\ youthful\ silhouettes.$

"In the past, brands were obsessed with jingles to spread their message and sonically persuade and engage consumers, but it was rarely done with elegance and taste—or an awareness of culture." Rabinowitz says. Brands like Nike and Volkswagen became tastemakers with songs on a smaller scale, but Apple redefined what a brand could do.

In using a nost discriminated and discreming era, and ligiting great and significant music with rich imagery and simple messaging. Apple has taken what the jingles had done in the past and careated a new and masterful neighige, which instead of light singling about the product, the music becomes the sound of the product and in essence the product becomes inestrically connected to sound." Rabinowitz says. "If feels not as if they borrowed or even souther than the music belonged to the Apple brand."

Not surprisingly, bands cover Apple synch placements, which can be as besize as finding Willy Wondra's golden ticket. But the company's TV ads have shifted away from song synchs during the past I zonomths, focusing instead on describing the past I zonomths, focusing instead on describing the features of the IPod and the IPhone 4. TBWA]Media Arts Lab still has two musts supervisors declared to the Apple acticated to the Apple activate to

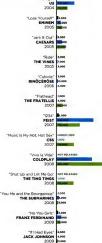
The good news may be that other brands are finding ways to incorporate music as meaningfully as Apple has, if not as consistently, Target often uses great tracks, according to Mother's King. Some car ads have featured a shot of the vehicle with the right music and limited dialogue. King cities as examples Buck's use of the Arthorner Toxic Event's "Wishing Weil" and Cadillac's placement of Phoenis's "1901."

But Apple has done it better than others, music supervisor Mike Boris says. Boris worked with the band Orba Squara, getting its music licensed for a Goodyear ad a year before Apple used the instrumental track of the group's song "Perfect Timing" for its first iPhone ad. The sales impact was immediate, according to Boris.

"For the most part, Apple has stuck to music that's mostly acoustic, sparse and organic," he says. "It's almost its own genre now."

SYNCHS IN THE SPOTLIGHT

Steve Jobs had an ear for music, both indie and mainstream, and often cherrypicked the songs featured in some of Apple's best-known spots of the last decade (for example, Fiest's "1224" for an iPod nano commercial). The ads gave a tremendous awareness boost and sales lift to emerging artists, as well as superstars like U2 and Coldolay.





CAKE

Short Skirt/Long Jacket











[FROM THE BILLBOARD ARCHIVES]

The iTunes Boom

IN 2004, BILLBOARD'S BRIAN GARRITY AND SCOTT BANERJEE CHATTED WITH STEVE JOBS ON THE ONE-YEAR ANNIVERSARY OF ITUNES. TO SAY ITUNES HAD CHANGED EVERYTHING? MASSIVE LINDERSTATEMENT

MAY 1, 2004—Ultimately the digital music revolution wouldn't be where it is today without Steve Jobs, who threw open the doors to Tunces, Apple's irrutal music store, one year ago. Since co-founding Apple in 1976, the company chief executive has revolutionized the world with popular immovations such as the Macinoth PC, its widely copied operating system, the mouse and the color monitor. Now he's done it again.

Before Times opened a year ago on April 28, record labels had been searching for an effective alternative to their nemesis illegal peer-to-peer file sharing networks. All five majors took a chance on Jobs and his plan to sell songs for 99 cents through Times. A year later, music pirates are slowly being converted into music buyers, and some are calling the innovation a possible savior of the belonguered industry.

"ITunes provided an important glimmer of hope for an industry that was really under siege," says Cary Sherman, president of the industry's trade group the RIAA. Now iTunes is projected to sell more than 125 million songs per year.

When you leunched iTunes one yeer ego, people were skepticel. One year leter, iTunes is a huge success.

Whet did it beke? When we launched Tillners, the legal download market was dood, it was a faiture. There were three things that we were able to being to it. Many of the legal models had been subscription-based, We felt strongly that people didn't want to writt their music. If they were it is the strongly that people didn't want to writt their music. If they were it is the strongly that the strongly that the strongly that the strongly that the strongly continued to law, it. With DVMs, the production is as writing from remining your movies to buying and owning them. You've got people like Blockstoss hurting.

There needed to be some commonality and simplicity in terms of pricing. We had to work with the labels and convince them that uniformity of pricing in terms of singles and uniformity of personal use rights were paramount to make this work. We fought very hard for that, and we were successful. The second component was the Tiums thus? Some It looks simple, but it's a complex piece

of technology. Our competitors saw this and thought they could create one of these in a month. It turned out to be a lot harder than it hooks. And then the third thing was marketing, We've invested a lot to market Thunes. We see that as an investment we'll have to continue to marke for years to come. A lot of our competitors don't want to or don't have the money to make the marketine investment.

Hes Turosa helped bring back music into people's lives? Ob, there's no question. . On the Turnes Music Steer, someone has bought over 93% of the songs just occe, and that included over a half million loong. Tails in on a service that's just selling the hist. There's a tremendous breadth, interest in music on the eclectic edge. The most important thing we did is let people lise to 10 30-second previews for free. People are listening to songs when the property of the people are listening to songs when the policy 20-25% of the songs for the people are listening to songs the property of the people are listening to songs the people are listening to some songs are songs and the people are listening to some songs are some songs and the people are listening to some songs are some songs and the people are listening to some songs are some songs and the people are listening to the people are li

What is your view on the elbum as an art form, and to what extent has the personalized playlist displaced it?

Well, first, let's look at the data, just under half the tongs we've sold are part of alloams. We have given our conteneurs a clotco. They've Chosen to buy half their music as songs and half as albouns. I think that surface everyone, including us. We though the silkum ratio would be less. Now, the way we do pricting to we prict the congrat of Yourish to twe let the alhours that of the production of the silkum that would be less. Now, the way we do pricting to we prict the congrat of You entit but we let the alhours that depending on low much we have to buy them for extremely the silkum that the silk

Are there concerns on your part in terms of wholesele pricing strategies?

The important thing is to keep the price of the single no higher than 99 cents. The customers have told us loud and clear that that's what they want, and we're pretty passionate about that. It's a little bit of a counterbalance to the labels overpricing the albums, because the customers will just buy the singles. The labels have an incentive to price healbums statericelys in light of the 99-cent singles. That's the key. The interesting thing is that the music companies don't lives their customers. Flower healburs stateries when the customers from their properties when their customers that the customers think that 99-cent is a really good price for a song, but they don't want to pay a pearny more than that.

Exclusives ere increesingly populer on ITunes. Will we see more of these?

We like it and we promote it. I think people see iTunes as an interesting way to break a new record. We've got millions of people a day going to Tiunes to see what's new. We had an "American Idol" [star] break an album on Tiunes, and it was No. 2 for a week. I think you're going to start to see more and more of that.

Whet's your take on the competibility lendscape of the digital music industry?

The only people talking about that are the sour grapes comments from the guys that are losing. I don't think customers are talking about that at all—they're just soing out and buying an iPod.

CDs and DVDs play in the same devices. Shouldn't

The How will load MFs from suppliers. You can go loap, CD and un to any pilobers. We can supplier or Wilsons and loap of Done of the one of the

How do you view the subscription model?

We have more discussions with the content owners than appear the This is something were pursued right from day one. If for \$10 in month you could put 10,000 rougs on your Pol., we're the 1 hours about \$1.0 to you can't, because there's in plantiers the 1 hours about \$1.0 to you can't, because there's in plantiers you would have to pay are risk-culow. It doesn't traster what kinds you would have to pay are risk-culow. It doesn't traster what kind like that if there's no content to be (knowed with acceptable terms) like that if there's no content to be (knowed with acceptable terms) but all the parties of the parties of the coulder grounge in that they build rechardage to shall into every him gets will work out. Don't build rechardage is that ling every thing the will work out. Don't build shall be the pay the build rechardage is that ling every thing the will work out. Don't build shad decent meen a buy the country of the country pay.

Do you perceive illegel file shering as e continuing threat? There will always be music on the Internet that people can steal. What's new is not theft. What's new is a distribution channel for stoken property called the Internet. So there will always be illegal music on the Internet.

We have to offer a far better experience than you can get by stealing music. We have to offer relable, fast downloads, pristine encoding, we have to offer tay herenormal user interface that she you sample music and learn about artists. We have to do if he are ally reasonable price, and you have to compete with stealing music, were in the early stages of competing successfully with the set of the were in the early stages of competing successfully with the music, and no one's going to claim that the tide has been turned, but we have a little elimnor of lithat it the end of the turned.

And hopefully with a lot of work over the next few years that will grow, and we'll see the legal download market as 10% of the legal mustic odd on CDs in the next four or five years. I think in the course of 10 years, that can be pretty explosive; that it can be much higher in 10 years. I think over time were going to make some serious headway. And I think we've shown the way, all in one year.

"The world has lost a visionary. And there may be no greater tribute to Steve's paccess than the fact that much of the world learned of his passing on a device he immeted *

-President Barack Ohama

"No words can adequately express our sadness at Steve's death or our gratitude for the opportunity to work with him. We will honor his memory by dedicating ourselves to continuing the work he loved so much." -Apple CEO Tim Cook, in a memo to Apple employees

"Steve and I first met nearly 30 years ago, and have been colleagues, competitors and friends over the course of more than half our lives . . . For those of us lucky enough to get to work with him, it's been an insanely great honor."

-Microsoft chairman Bill Gates

@SteveCase: I feel honored to have known Steve lobs. He was the most innovative entrepreneur of our generation. His legacy will live on for the ages

-AOI co-founder Steve Case chairman of the Case Foundation

@RonASpaulding: RIP Steve Jobs. You changed our culture forever. Our future is a bit more dim without you in it.

-Fontana Distribution president Ron Spaulding

@benjaminmadden: Damn, RIP STEVE JOBS. Thank for all the stuff you gave us. Life is SHort. Live it up.

-Good Charlotte's Benji Madden

@SonicbidsPanos: Steve Jobs. You changed my life. -Sonichids founder Panos Panay

WITH HONORS

@THEREALSWIZZZ: RIPS STEVE IORS THE GREAT! HE CHANGED OHIR WORLD IN MANY WAYS NOW HE IS GOING 2 ANOTHER WORLD OF GREATNESS I GUESS HE GRADUATED

> -nenducer/MC/DI Kasseem "Swizz Beatz" Dean

@MileyCyrus: Thank you for connecting all of us Mr. Jobs. RIP.

-Miley Ray Cyrus

@atrak: It's pretty amazing how Steve Jobs was able to personify everything great about Apple. All we can say is thank you. - Fool's Gold co-founder Alain "A-Trak" Macklovitch

@patrick_wilson: I liked the part of Steve Jobs that wasn't afraid to tell someone they were fucking up. -Weezer's Patrick Wilson

@MarcusTGrant: you put the world in

our palms. -the Collective's Marcus Grant



What People

THE REACTION TO JOBS' DEATH WAS SWIFT AND PASSIONATE

@questlove: Adopted. DropOut FontLover, LSDlover, Dreamer, Innovator, Fired from his own Apple Ice. Pixarlogist. 338 PATENTSI philanthropist. #JOBS

-the Roots' Ahmin "?uestlove" Thompson

@ethank: If anyone sees Woz at the Outback across from Infinite Loop, give him a hug.

-Former Warner Music Group technology executive Ethan Kaplan

@bunyan71: I had the distinct honor of working with Mr. Johs on the "Lose Yourself" (Tunes commercial Me was en

hands-on and brilliant, RIP. -Shady Records co-founder/ Eminem manager Paul D. Rosenberg

"He made a new generation realize that they had to pay for music and that it is a tough battle when you are competing against free."

-Martin Bandier, Sony/ATV Music Publishing chairman/CEO

"Steve and I certainly disagreed about some issues as business partners sometimes do, but I respected him not only for his astounding genius but for what set him apart from so many other technological innovators: his deep love of music. I believe much of his amazing success is attributable to just that-his ability to envision devices and the listening experience from the perspective of a passionate music fan. He is irreplaceable." -Warner Music Group chairman Edgar Bronfman Ir.

"I found him to be a very shy person, and yet a very deep person-an unusually soulful person to be in a position of power." -Paul Vidich, former executive VP at Warner Music Group, the first major to sign with (Times

"It's almost incomprehensible that such a force of nature could ever be subdued, much less stilled. With his passing the world has lost a rare original. Disney has lost a member of our family, and I have lost a great friend. An incomparable innovator, Steve influenced two separate centuries and forever changed what we believe is possible."

-Walt Disney Co. president/CEO Bob Iger, in a memo to Disney employees

BEYOND THE T-SH

UNITOMORY-22083 MOITAGLIO2MO3 BRAVADO HOTTOPICAND LIVE NATION MERCHANDISING. NORDSTROM AND URBAN OUTFITTERS LOTS OF INTENSE COMPETITION, TODAY'S MERCH BIZ IS STRONG—AND GROWING

BY RAY WADDELL ILLUSTRATION BY WARD SUTTON

In the traditional hierarchy of the music business, if touring was last to be invited to the party, merchandising was relegated to the kids' table

Now, as the live business has ascended to the top of the music industry food chain, the merch business has not only moved up in status accordingly but also transcended its live events bound aries to become a powerful revenue force in its own right, driven not only by innovative live-music bundling concepts, but an everexpanding Internet distribution channel and a growing music apparel presence at retail

In short? Music merchandising has matured. In the past, merch deals for artists were set up much like a label deals, with advances (and recoupment by the merch company), royalty rates and revenue percentages. But where they once were only as longlived as a tour or album cycle, increasingly today merch deals last longer and, like label contracts, have grown more complex.

"If I were to say they were all getting easier, I'd be getting slammed the next day," says Tom Bennett, CEO of Bravado, a subsidiary of Universal Music Group (UMG). "But I would say that most artists, because of the nature of their earning capacity and the way the pie is split up now, are very intensely focused on what their piece of pie is on the merchandising."

Merch is "increasingly integrated" into an artist's career now, according to Live Nation Merchandise CEO Dell Furano. "In the last five years in particular, merchandising by artist managers and the merch companies starts with the single release, starts with the album, starts with the tour," he says We have a lot more cross-marketing. That's a growing trend Sell the music, sell the merchandise, sell it together, package

Like the rest of the music industry, the merch business has undergone widespread consolidation. The two biggest players are Live Nation Merchandise (a subsidiary of Live Nation Entertainment) and UMG's Bravado. Beyond that, Cander Block and Dream On. Dreamer are two of only a handful of remaining independents. Another factor is label-run merch companies exclusive of the Bravado/UMG situation-a result of labels acquiring as

many rights as possible in signing recording contracts "If you're a band, you have more choices, particularly in your concert merchandising" Furano says, citing labels, major firms, independents and DIY as options. "Some bands will decide to do the merchandising themselves. And then each step becomes a little more complicated. You have the concert merchandising, you have the retail merchandising, and you have your e-commerce. Different merchandise companies have different strengths in different areas."

There's a wealth of options, but some see a dearth of exper tise. "There aren't a lot of people out there that are veterans of the business," says Joseph Bongiovi, co-founder of Brothers Entertainment Merchandise, recently acquired by AEG Live subsidiary Band Merch. The number of options available to artists "depends on what

they want to do," Bennett says. "I believe the performance of certain music related merchandising companies has dramatically improved over the last five years," but he adds that it's very tough for smaller companies to compete on the scale of what Bravado does

"We've improved the service, the team; we do more and different types of things," Bennett says, "It's harder for others to com pete at that level, and therefore for a new act-assuming you're a new act with aspirations, hones and dreams—like anything else you want to get into bed with the best company you can So there's actually less choice for full-service merchandising."

s VP of merchandising at Sony Music. Mat Vlasic oversees the merch initiatives across all Sony labels, and vorks with international affiliates as well. All merch ctivity at Sony exists under the Thread Shop banner. initially an Epic Records endeavor that's now used primarily as a retail brand for music-merch efforts at retailers like Nordstrom and Urban Outfitters. Vlasic estimates that about 85% of all new record contracts today include some element of merch rights.

Some labels are more aggressive in getting [merch rights] than others and some of the deals are so highly competitive that they start taking some of those rights off the table when they sign the deals," Vlasic says. "The various business and legal affairs

"The big miss with all these rights we have, and all these great artists, is we were basically only selling a T-shirt."

-TOM BENNETT, BRAVADO

people who are negotiating those deals have our pitch template, and will rope us in as needed to talk to managers."

And it's not just deals for new artists. "We're also going back to our more established or iconic artists and doing deals with them," Vlasic says. "We just did a new deal with the Struckes to do all their stuff, and we just closed a deal with Bob Dylan, which is really a first for him at licensing and retail. He's always had bour merch, but that was it."

These deals are structured 7 million different ways, Valais adds. Senetrines it just a matter of artists having a session sense, begrained for a drist sharing a sense merch operation. "Generally, on the newer acts we're already going to be running fleris webtine to just makes sense that was an online store intertwined, and we might as well do their tour and retail merch. The says, "Wed obtained like in the case of Dylan, he's had a touring tituation for many years, and it senset its orotion not hance."

Most in the industry agree that labels eagerly acquire merch rights, but operate them with varying degrees of expertise. The skills impoled are complex.

scales intended are consigue.

"Libel ments logarations have gotten a bit better, but the alsitive is sause the contract, develop the artwork, eate the rights, set the product approach, unit persisted with the management firm the product process, and the product for the product for the lowest price, manufacturing the right names of the product for the lowest price, manufacturing the right amount of the product, shipping it, collecting the memory, paying the ropoly and doing every step of that process at the lowest possible cost structure, that requires a lof of expertise; Furano sossible cost structure, that requires a lof of expertise; Furano

says. The margins are thin, IV very competitive. " Visic admits that the merch bit has been a learning experience. "We've grown organically over the last three or so years. We've learning that a say learn anything—yen make mintake, you fit them, you howe your craft, you invest in infrastructure, you invest in lasten acquaintion, you build be basiness." be says, adding that the challenges are many. This is a company that's been set up in itsel it music, so to start incoprenting Teshirs and stickers and buttons is a challenge. But you learn and you half. Wow does a most look."

outsi. we've come a good joo.

Bennett points out that Bravado shouldn't be compared to merch operations at some labels. "Bravado is not a boited-on business," he says. "We don't just represent Universal acts. We represent acts as diverse as Michael Jackson on Sony, Metallica on Sony in the U.S., Kay Perry on EMI, Red Hot Chill Peppers Jandja ton of other projects."

The top executives at Barado have more than a century of experience in the metch business, Bennett says. That's not something you can get easily, or the relationships that come along with that.' he adds. 'We'et trying to run [Brazado] very much as a stand-alone business that has to justify what it does and how it does it to each and every one of its artists, regardless of what labels—if they even on a label.'

Even if they don't directly see revenue froro merch sales, the labels have come to realize they can benefit from strategic merchandising programs.

conditioning programs. "For certain release, mech is maly helping to drive the CD. "For certain release, mech la homogene need ryoging need ryoging and the contract of the contract of the certain release and the sees on there that the product was coming, was well-driven by apparely-pe retailers, Bennett sps." It's zere now that an act of any level would lost to release a record whoth sail seat trying to understand what value the mench component could bring. Because mech will sell a lost around the release of a new record, or add to the violatily of the protect to both. It's integral, and it's great to see a ratins. Tamagen, retailers and neved companies.

And if a merch company like Live Nation Merchandise finds itted fallematively cooperating and competing with labels. "that's just life," Farano says. "The approach hasar! changed: "Can we make the arists more money from more sources in his merchandising on a worldwide basis—touring, retail, licensing, ecommerce—thand our competitors' coudo it with better service?" Every day we go to the office and that its our form:

Live Nation Merchandise has about 100 clients, down about 40 from recent years. "We trimmed our roster some, focused on artists where we have long relationships with the management firms, and we focused on more established artists." Furno says. he Internet has created opportunities for bands to chart their own merch course. There are bands out there the three no record ded, how management, and they're are selling thousands of T-shritt at 164 Tope." BandMerch's Booglowin say. The reason 164 Tope is lawring so much success is they understand the regional part of the basiness. They also corrbace whit we used to call 'cult followings' meaning a smaller nich. Now a cult following is millions online."

mche. Now a cust between gas mission dentes, in geographic parts and part of the control of the control of the pinct bench to be less than the control of the control of the give them better tools online and on the merchandising date on begin them not sur, as well as better ways to get their products out to result. The says. "You become a resource for emerging talent at time when, if you've an emerging latent, you're not going to become huge, but you're definitely going to be able to maintain a business for yourself. Some of these bands just on their down-

loading alone are making tens of thousands of dollars a month."
Just as UMG's relationship with Bravado can add value for both act and label. BandMerch's affiliation with ABG Live can provide juice when the latter can add a merchandising compo-

nent to à sur offer. Sill, "à bas to be right for the artist," Bongiovi says. "In bringing a tour/ment dealt to the table, there are ways to make it more beneficial to the artist, but ultimarby? come down to "If yor's remark as a band, what's the best company for you to extend your branch? Worky aging to give you the right attention to take your branch of why in going to give you the right affection to take your branch of a few million people, which will thank you had to the next text, to take your dead to a few million people, which will thank you had you to trapher And to be the million to people which will thank you had you to maybe, not do not be not affect to be suffered to be s

And, as Live Nation's new affiliation with UMG through Live Nation's Front Line division has a strategic ticketing element to it, Bongiovi believes the relationship between BandMerch and AEG Live has promising potential as the latter ramps up its own ticketing operation, Outbox Enterprises.

"AEG") new ticketing system will help us crate what I want to create a one set to place for any given property." Boughoid says. "You have property X, and they have an e-commerce size or shoping cart connected to their website—you should be able to be property X, and they have an e-commerce size or shoping cart connected to their website—you should be able to be property as the property at that one place. You don't have to go one place for the trustus, connechere cles for the trust. Somewhere cles for the sixteen seems the property of th

Smaller merch companies tout their boutique approach, saying it allows for more focus on each artist. Large companies counter with scale and leverage. Vlasic believes many bands don't maximize their merch rev-

case potential, constrains sacrificing carmings for autonomy.

"As for Dana's been by gart our carely your to be it themselves, and that wock up usuffal certain joint where they need a gendesicned to take over an function irrements, operating for tourings." he says. "I see why they want to do it themselves. They think the margina ageing to be better, they think they see gaing to be better, they think they see gaing made norm more, but the really is when they don't have somethody who can be really declicated to intermedicy management, they don't necessarily know how to properly more fanadise product. There are also as for mixed opportunities at settled that once housth of gar. They don't think is a first proportunities are talled that once housth of gar. They don't think is a first part of the settlement of the second of the second

worth it, or they think it might negatively impact their fan base."
If there is a missed opportunity sut there, Benneit believes it
may be the lack of deeper product times from artists. "The biggest
miss is people like us and our competitors are not doing enough
of either the slightly more up-market or more varied product," he
says. "The big miss with all these rights we have, and all these
ornar artists, is we were basically not selline a Tachlor
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Overall, Bennett says he "couldn't be more excited" about the state of music merchandising. "It's one of the few areas of our business that came through this thing called 'the great recession' relatively intact, and it really does feel that touring is coming back strong," he says. "Retail is strong, online sales are growing, and it feels like outile a stable force in the business."

Nashville-based Ray Waddell (@billboardtour) is executive director of content and programming for touring and live entertainment at Billboard. He writes the weekly On the Road column.





FAIR TRADE COFFEE DOG COLLARS, YO-YOS, EVEN A BICYCLE—**WILCO'S** MERCH PLAN IS ABOUT CREATIVITY AND COLLABOARATION

BY JILLIAN MAPES

Wilco has taken great strides to become not only an independent band, but its own business. Most recently, this has included Wilco's record label, dBpm (decibels per minute), distributed by indic label Anti-. The Whole Love, the alt-Americana band's eighth album (released Sept. 27), served as dBpm's bann release. Before that, in 2010, it was the founding of Wilco's annual Solid Sound music and arts festival at the Massachusetts Museum of Contemporary Art.

"Sometimes people ask me, What do you think about the music business?' I really don't," band manager Tony Margherita says. "Sometimes I feel like we're on an outer road outside of the main high way of the music business. We're kind of

on the service road." But before dBpm (the band was picked up by Nonesuch following the release from its Reprise contract) and before Solid Sound, it all started with merch. Seven or eight years ago, Wilco and the small team at Tony Margherita Management ditched outside companies and started handling its own. With the exception of physically designing the pieces and fulfilling the orders that come through Wilco's online store, the band's wide array of quirky merch offerings are handled in house

"We commission all the art, we approve all the art, we do all of the ordering of the actual stock and supplying both for the road and for the company that does the [online] fulfillment for us," Marghetits says. "In the past we'd done it with several merchandise companies, but I just sat down and said, 'I know we can do it better than this.' I remember showing up at a gig and the official tour shirt was not even there. It was like, This cannot happen. There's going to be 7,000-8,000 people here and we don't have the shirt?" Wilco's merch selections have evolved

far beyond tour shirts, catering to the Chicago band's mature, cult-y fan base Attendees of Wilco's three-month North American and European jaunt this fall will find posters and ball caps nestled on the merch table alongside a "freaker" (a one-size-fits-all knitted beverage cozy). as well as a vinyl-record carrying case. Merch catering to environmentally con scious fans—such as Wikes-branded reusable nylon sandwich and snack bags (\$8 and \$10, respectively, and handmade by Massachusetta company snackTAXI)are also available. Wilco drummer Glenn Kotche even has sweathands for sale (\$3, in three colors), embroidered with his last

name and a cricket. "We just try to make

the store: Among the band's offerings are baby clothes end the "freeker," a knitted beverage cozy

ers, yo-yos, T-shirts, dog collars or baby clothes," Margherita says. "When it goes well, it's fun for the business.

It's also fun—and beneficial—for the independent businesses that Wiko partners with, including intelligentsia Coffee and Souldier, a Chicago company that creates custom guitar straps, headbands, belts, camera straps and drumstick bags As Margherita and Wiko frontman Jeff Tweedy explain, partnering with small shops—many of which have roots in Chicago or Massachusetts—starts on an organic level.

"The Wiko coffee thing came about because Intelligentsia is here in Chicago and [bassist] John [Stirratt] and [multiinstrumentalist] Pat [Sansone] are big fans, and they made some connections. Tweedy says. "It was kind of a surprise to me that we had Wilco coffee. It's more a collaboration with a local business that we feel is doing something cool, rather than straight-up merch. Some think it's kind of weird, but I think it's fun for us to reach out to other people doing stuff that we like and seeing if there's any way that our worlds connect."

Of all the merchandise Wilco has dreamed up, the Todd Simeone-designed Wilco bicycle—Tweedy's idea—wins the prize for most creative. Only one singlespeed, light blue cruiser was created. awarded to a lucky fan who participated in the preorder for the band's new album We'll meet people on the road and a

lot of the fans can do crafts and technical stuff, and we start a dialogue to come up with an idea," Margherita says. "The bike had been in the works for a long time; we just didn't know what we wanted to do with it. It's a constant process of generating ideas." cool, quality items, whether they're post-

MERKERAMANIA

Bundles "The idee of bundling

is natural," says Keith Garde, president of celebrity services et

Worchester, Mass. besed PAID. PAID is e multifeceted ertist Reining A Sleyer counts Aerosmith, "Weird At" Yankovic, Slayer and Slash among its clients. It provides the pick-pack-and-ship and customer service functions for physical sales and integrates with such digital

artist service providers as Topspin Media and Moontoast. One of the things we at PAID have found to be a winning for mula is the tried-and-true stuff like merch and apparel—and the modern delivery content," says Garde, e former co-manager of Aerosmith and executive VP of its management company, Col-Fins Management. "When you combine the two, you can market online, provide immediate access online and continue to bring value to what you do in the real world." Not only do bundles increase the value for the customer, but selling bundles can make good economic sense. "People," Garde adds, "are always look-

Social commerce provides a great opportunity for artists of all ing for a deal." stripes to sell bundles. A host of services allows artists to sell directly to fans within their Facebook pages—no need to navigate to another Web page to complete the transaction. Nimbit has long offered its acts e Facebook store to sell digital and physical items. Topspin has partnered with RootMusic to allow its artists to integrate accounts and sell digital and/or physical goods on

Moontoast Impulse is centered on the Facebook pletform. the RootMusic BandPage. There aren't any upfront or monthly costs to start an impulse artist page - Moontoest takes a 15% cut of sales. ReverbNation has a Facebook app that creates estorefront that's linked to the artist's Reverb Store. If the artist already has ReverbNation's Band Profile app installed, the Reverb Store is automatically added to the Facebook profile. The company takes evarying flat fee from sales. Most of these companies also allow artists to integrate entire storefronts et their websites. One exception is Bandcamp, the increasingly popular service that allows artists to self digital end physical goods directly from their Bandcamp pages. The San Francisco-based company started offering digital-physical

combinations in November 2009. Digital delivery is the easy part of the physical-digital bundle Teking care of the physical items is far more complicated. CDs, LPs, T-shirts end other items need to be manufectured and stored. There are shipping costs and taxes to consider, And with shipping physical items comes a slew of customer service issues

Independent ertists need to be aware of certain nuances to not seen in digital delivery. physical sales, Topspin senior director of artist services Wayne Leeloy says. For example, some indie acts will opt to charge a flat shipping fee because it's so simple, he says. But rates can very greatly—especially for international shipments.

Leeloy advises artists to think about scale and how they have to dedicate to fulfilling orders. Fortunately, a number of service providers can integrate with direct-to-san companies to handle the warehousing of physical inventory and order fulfillment. Los Angeles-based Audiotife has integrated with Topspin, ReverbNation and AEG. Other Topspin fulfillment partners ere Paso Robles, Calif.-based Kufalik Burlington, Wash.-based Connextion, and Reading, England-based Sandbag, Framingham, Mass.-based Nimbit not only offers the online platform that enables direct-to-fan sales, but it can also handle fulfillment orders

But Leeloy says they'll find that managing customers' nee for its clients' physical items and concerns could require additional help from either e reco label or third-party service provider. "It can be pretty over -Glenn Peoples whelming," he says.

OCTOBER 15, 2011 | www.billboard.biz | 31



The Changing Rules Of (Moving Merch On) The Road

Live Nation Merchandise CEO Dell Furano says merch percaps are "down slightly" overall, but points out that a variety of factors influence sales. "We don't measure the same way you measure ticket sales," he says. "Arenas and our big headliners continue to do really solid business at a consistent level. Artists that tour in the summer, if they don't have a record, the tour sales will be down by a third. If you have a new record and a major tour, we'll do good if not better per-heads as last time. Overall, I'd say solid to good with areas of softness."

Through Live Nation's multirights deals with such acts as M. donna 112 Shakira Nickelhack and Jav-7 Live Nation Merchandise has "built-in" deals with world-class artists, but that's only a small percentage of the merch division's 100-plus client roster.

"You got to know which ponds to fish in," Furano says. "You always fish in the pop pond. And you always keep your pole in the country pond, too. Country, pop, rock, alternative-those are always the strongest areas with the biggest breakout potential, which is what we always look for."

In terms of trends, "shirts are still king, and caps," Furance says. "Probably the biggest change is [that there's] much more overseas touring. We're doing per-heads in Moscow that we've never seen before; Eastern Europe like we've never seen before; Greece, in South America, where they used to be 10% of what we do [stateside], they're now a third of what we do here. These global tours are an important element."

Even if shirts and hats are mainstays, the styles of merch are evolving, "from two-fers a few years ago, to burnouts last year, to a combination of things this year," BandMerch president Joseph Bongiovi says. "Items for women are becoming more prevalent. Now you have styles and sizes built for male and female sepa

Pricing, as in every business, is a critical consideration. "With newer artists, we keep the prices down," Furano says, And ticket prices always play a role in sales volume. "It's a simple theory: The higher the ticket price, the more dedicated the fan; the higher the merchandise sales, the more desire to have a souvenir. When you start having discounted tickets, soft tickets, giveaways, festivals, [you get fewer] passionate fans, and it changes [things] a lot."

Eira ving out how to maximize sales on the mark is a moving tarnet "You have to look at each venue," Furano says, "You have to make sure the buildings have good displays, an adequate number of vendors-which is a big issue. They always want to keep the vending staff down so the individual vendors make more money. The merchandisers want more vendors so they don't miss sales. The negotiations [are] never routine."

The best way to sell more merch, according to Cinder Block COO Michael Kromnick, is for bands to connect with fans on the deepest possible level, both in social media and in person, before the first note is played. "Through personal contact at meet-and-greet events, through crowd-sourced content and finally through constant communication, a strong bond is formed," he says. "The stronger the bond, the more merch will be sold "

SYNERGY AT WORK

TOURING, RETAIL, ONLINE: THEY MUST WORK TOGETHER AND SEPARATELY

BY RAY WADDELL

The three legs of the merchandising stool are touring, retail and online. All three require a focused and unique approach, and the challenge today is for merchandisers to synergize rather than cannibalize.

How can merchandisers accomplish this? "By just being smart, patient and strategic," Band Merch president Joseph Bongiovi says. "Each one deserves its own exclusivity when it comes to artwork and product."

Each market segment has its own place in consumer consciousness, Bongiovi says. "When you sell something to someone at a concert, it's an impulse buy," he says, "Retail tends to be a little more fashion-forward. a little more lifestyle, a little more art-based. or retrochased sometimes "

Live Nation Merchandise CEO Dell Furano says the approach at his company models what's happening in the sports merch business. "They do huge business at the event, at retail and online," Furano says. "You have a certain mix; you keep a lot of exclusive product design for the specific channels." While tour merch is about the souvenir

for fans, e-commerce is about deep product lines. "If we're selling 30 products on the road with Kiss, we can sell 200 products at Kiss Online, offer a broader scope of products, better selection, women's and children's nightshirts, whatever it might be " Bravado CEO Tom Bennett agrees. * | On-

line] is about variety, exclusivity of the product, uniqueness, making sure you're giving that core fan that's going to a website. Twitter Facebook-that's absolutely engaged in social media for the artist-give them a chance to get something that isn't available everywhere," he says. "It gives us a chance to make some cool, hip stuff that we don't make in huge quantities."

Right now, retail works for only a small group of artists. "The classic bands do the biggest at retail," Furano says, "And retail has become more challenging, be cause over the last seven or eight years all the independent record stores are gone. Record retailers were huge business for us; Virgin, Tower . . . they bought everything-new groups, alternative groups, heavy metal-and they took chances on new artists. Today, there's not nearly the number of independents.

On the other hand, lifestyle retailers like

Hot Topic have become more important than ever, as have mass retailers, "We sell a lot of product to Gap. Old Navy, Target. land) they want more Beatles, AC/DC, Aero smith, the Who, Kiss-classic rock bands.

which is a specialty of ours." Furano says. Shelf space is a challenge, and "the artists it hurts most are the real heavy. heavy metal groups and the new alternative groups," Furano says, "It's much harder to get a lot of traction at retail for them." Other genres are expanding, he adds. "Hot Topic now carries Justin Bieber and Taylor Swif: shirts. Two years ago they never would have carried those (artists).

Bravado's Bennett says his company's relationship with parent Universal Music Group brings a lot to the party at retail, particularly in bundling music with merch when the former can be difficult to find.

"If you go to any mall in America, you'll struggle to find a music CD," Bennett says. "So by us having a good look and a good experience for the shopper at some of these stores as diverse as Forover 21 Zara H&M or Urban Outlitters sometimes that's your first mode of contact to actually know that something is happening with artists-around a release week even-because you won't see that at a mall. And in some countries . . . like Australia and Holland, the biggest retailers for the record were actually apparel retailers that we were able to convert to be apparel/music [retailers]."

Bongiovi says the collectible memorabilia business has exploded online, "especially for our A properties. We have an auction function proprietary to each site, so there's a Bon lovi section of their ecommerce site and we auction products, whether it's one-of-a-kind or limited edition. We did a program with Ion (Bon Iovi) where each night we auctioned off the acoustic guitar from that night, with photos of him playing it, signing it [and] dating it."

Price isn't the main consideration here. Bongiovi says, adding, "You're not gouging your audience, you're giving them what they want, and they're excited about it. Obviously the margins are wonderful as well. Certain properties have created a business that didn't exist before. I have a saying to acts: 'Your garbage is our gold. Don't throw anything out. We can always create a feel to that for the audience."

Bennett doesn't really believe that online and retail can cannibalize tour merch. "Once an act is at a certain level, they

get to be more popular to a lot more people than they can play to. They can't play in every city, even if they go out and play hundreds of dates in America in the hundreds of towns that there are," he says. [Retail and online] reach past the fan base you can reach by just going to a concert. It might be every couple of years that an act is hitting a particular city. You need to have the availability of the product in those marketplaces."

So if an artist has all three channels in play, which is the strongest?

Retail and tour for the artists we deal with will be the higher of the three, and if the artist is doing an arena tour and not as much in retail, it's probably going to be tour," Sony Music VP of merchandising Mat Vlasic says. Online attracts core fans. and online sales are increasing, "But there's something to say for a 30-SKU pad sitting in the middle of a Walmart that has 250,000 people walking through it every week," be says. "There are a lot of impulse buyers."

Bottom line, each channel has its benefits and drawbacks. "It depends on the artist, the timing, if they have an album out, if there's cross-promotion at retail," Vlasic says. "The idea is to penetrate every place you can."





MARKET PROMOTE ENGAGE



A CONVERSATION WITH BANDMERCH'S JOSEPH BONGIOVI

BY RAY WADDELL

Joseph Bonglovi and Steve Miles co-founded Brothers Entertainment Merchendising, which the AEG-owned BendMerch ecquired eerlier this year. Bonglovi end Miles now serve as

president end senior VP, respectively. Esteblished in 2000, the BendMerch roster includes AFI, Alice In Chains, Leonard Cohen, Rise Ageinst, Ricky Mertin end Nine Inch Neils, with the Brothers deal adding Bon Jovi, Jeff Dunhem, Buckcherry and others to the mix.

Bongiovi is a veteren branding/merchandising executive with innovative ideas about extending an artist's brand into every corner possible. Billboard spoke with him about the state of the business, merch A&R end labels entering the merch biz.

You said in the release announcing the ecquisition that entertainment properties have "increasingly limited choices in terms of marketing their brands." Did you mean outlets in general or

A little bit of both. Obviously, it depends on the outlet or channel you're talking about. Retail has become really tough, with very limited shelf space, and the numbers are so tight, it's crazy. It's all about mass, all about quantity over anything else to amortize the costs. And it's few and far between as far as those [retailers] that can really support those kinds of programs.

I never considered myself a merchandiser. I've always considered myself a tool for bands to expand their brand in the lifestyle market. Not even "entertainment"; I like "lifestyle" because that really encompasses fitness, music, entertainment, TV, film, whatever—it's something that affects people's lifestyles and the way they look at themselves. There are not a lot of companies that embrace that for brands

When looking for bends, do you epproach it like A&Rsee potentiel end sign end invest and work on a royelty-

Absolutely. We do a deal with them where we can support them type besis? any way they want, whether it's a supply deal for a tour and give them product they can handle themselves—like they're used to doing anyway-step it up in the quality of the product and in getting them a great price, and then help them with distribution channels like building a really great state-of-the-art ecommerce site for them, or help them establish an even better relationship through us with the Hot Topics of the world, the morn-and-pops out there they can generate some revenue from. We have a 30,000-square-foot fulfillment center in Burbank, Calif., where we fulfill all the online items. We can even offer distribution for CDs.

These days merch is emong the top considerations, not just for e tour, but for the entire cereer. Would you agree? We've been trying to get them to consider us as early as possible

Some of them still don't. Even just strategically, as a brand, thinking far enough ahead and getting us involved early enough to where we can build the e-commerce shop that has downloading capabilities so that when your first single comes out and you're sending an email blast out to whatever database you have, you're already set up with the merch look and feel that matches the album, et cetera. Creatively, it's all cohesive, where in the past merch was

It's so much different now. Fans are demanding that it be so like an afterthought. much more integrated, the artwork to be more sophisticated. It's great to have that black photo T—and by the way, the black photo T still sells really well—but there's a lot of other stuff you want to create around these brands.

When we talk about labels entering the merch business, you did it et PolyGrem. Do lebels heve the skill

No. It depends on the label and the situation. A lot of times we end up helping. They'll say, "Listen, we have the merch rights. Let's partner." So we'll do a deal with the label to be their merch solution. Obviously, fouring is a very specific area where you really need to

know what you're doing. Retail and e-commerce are also unique. On the e-comm side, while they think they understand the Internet, which they do when it comes to downloading of music and building of websites. the e-commerce side is much different and much more proactive. You can't just build it and hope somebody's going to come to your store and buy your merch. You've got to market, you have to promote, you have to engage the consumer.

Are merch rights pert of just about every new label deel? Merch rights are definitely asked for. But there are some smart managers out there who are getting in on these new acts before they get their record deal. There are smart attorneys and business managers out there saying, "You may not want to give up those rights)." And it depends on the property. You look at Katy Perry or Justin Bieber, those rights weren't necessarily included in their record deal, and if they were they were very quickly negotiated out. Once you're an established artist, everything's negotiable anyway.

Merchendising is bigger and deeper then ever, but is As healthy as it's ever been. It's taken more seriously now, because

there are so many more avenues for distribution. Not only the physical distribution, but the distribution of a brand. If you're a smart merchandiser, if you're a brand specialist, you're creating a look and a feel that's used across every avenue of communication you can imagine, from one cellphone to another, one computer to another, one person live at a concert to another.



ASCAP Congratulates

All of Our Latin Grammy Award Nominces



EDUARDO CABRA (10)



FRANCO DE VITA (SGAE) (5)





DESMOND CHILD (3)



JOAN SEBASTIAN (3)



MANÁ (3)



ALEJANDRA GUZMÁN (2)



ALEX UBAGO (SGAE) (2)





IL VOLO (SIAE) (2)





RUBÉN BLADES (2)

Alejandro Sanz Alexander Acha Amaury Gutiérrez Annie Colina Armando Ávila Belanova Daddy Yankee Daniel Santacruz El Gran Combo

Emiliano Brancciari Enrique Iglesias Eric Bazilian Felipe Álvarez Francisco Oroz Gilberto Santa Rosa Jarabe de Palo (SGAE) Joe Posada Jorge Drexler (sgaz)

Juan Carlos Maguel Little Joe & La Familia Marco Antonio Solís Mario Domm (SACM) Max Capote Monchi y Natalia Mónica Vélez (RACM) Myriam Hernández

No Te Va A Gustar

Pablo Alborán Paula Fernandes Rafa Arcaúte Rafy Monclova Ricardo Ariona Tito El Bambino Tortilla Factory Vicente Fernández Victor "El Nasi" Yoel Henriquez







Latin Music's **Sure Bet**

LAS VEGAS TO HOST 12TH ANNUAL LATIN GRAMMY AWARDS

BY JUSTING ÁGUIL A

to 12th annual Latin Grammy Awards will air live from the Mandalay Bay Resort & Casino in Las Vegas on Nov. 10 on the Univision network.

Broadcast in Spanish since the show moved to Univision in 2005, the event is one of the network's most highly rated programs, according to the Latin Recording Academy

Las Vegas' role as host of the show is part of an agreement among the academy. Univision, the Mandalay Bay Events Center and the Las Vesas Convention and Visitors Authority. The awards show will be held at the Mandalay Bay through 2012.

Puerto Rican duo Calle 13 has set a record with 10 nominations this year, and Shakira will be honored as Person of the Year.

Lifetime achievement honors will be presented to Mexican-American songstress Linda Ronstadt, Puerto Rican singer/guitariet lose Feliciano, Brazilian cononer Cal Costa, Mexican makpioneer Alex Lora. Argentine ensemble Les Luthiers. Afro-Uruguayan percussionist Ruben Rada and the late Colombian salsa singer/songwriter Ioe Arroyo, who died in July.

The trustees' awards will be bestowed on sonowriter/composer/producer Manuel Alejandro, Mexican arranger/musician

lesus "Chucho" Ferrer and Ray Santos, known as "El Maestro" of the mambo sound.

The Latin Grammys are presented in 46 categories for albums and songs that are recorded at least 51% in Spanish or Portuguese and released between July 1, 2010, and June 30, 2011. The prizes recognize recordings from around the globe that fulfill the language eligibility requirements.

This special feature highlights nominations in key categories including best new artist, producer of the year and song of the year



Shakira: Person Of The Year

Recognized for her

BY JUSTINO ÁGUILA

Known as a prolific singer/song writer and a champion of children's well-being, Shakira has been named the Latin Recording Academy's 2011 Dervon of the Year for her artistic and

philanthropic achievements. The youngest artist to receive the recognition, Shakira, 34, joins a roster of previously honored recording artists that includes Carlos Santana,

Gioria Estefan and Ricky Martin. Shakira's gaia tribute on Nov. 9 is being held one day before the Latin Grammy Awards at the Mandalay Bay Competion Center in Las Veges She's also nominated in three cat-

A native of Colombia, Shakira has combined rock Latin and Mediterranean influences in her music. In 1996. her aibum Pies Descalzos produced the hits "Estoy Amil" and "Se Quiere She continued to gain fans with

ther offerings like Donde Estan los Ladrones in 1998 followed by Shakira: MTV Unplugged, which earned Shakira her first Grammy for best Latin pop album and two trophies at the 2000 Latin Grammys

Shakira released her first Englishiannuane album / aumriru Service in 2001, which introduced her to a bigger audience. In 2005. Filiacion Oral Vol. 1 included the hit "La Tortura," featuring Spanish singer/songwriter Aleiandro Sanz, The album earned

her four Latin Grammys

"La Tortura" set a chart record by spending 25 weeks atop Billboard's Hot Latin Songs chart, one of nine No. 1s on the list for Shakira. The singer has also had five chart-toppers on Top Latin Albums, including her most recent, Sale el Sol, which spent 12 weeks at No. 1. Shakira's album sales stand at 9.9 million units

according to Nielsen SoundScan Shakira, at 18, founded the Pies Descalzos Foundation, a charity cre of underprivileged children. Also, the singer has continued beloing children around the world through benefit concerts and other charl-

"We are honored to pay homage to this dynamic, socially conscious woman whose illustrious career has touched so many people around the world," Latin Recording Academy president/CEO Gabriel Abaroa Jr. says



BY LEILA COBO

Behind The Ballots

LOOKING AT HOW LATIN LABELS VIE FOR GRAMMYS

Then ballots for the mainstream Grammy Awards are announced by the Recording Academy, voters immediately get a flurry of emails and postcards from supportive record companies labeled "For your consideration," urging academy members to vote for a specific artist or recording.

The academy doesn't prohibit such solicitations through postal mail, email or advertisements. But it does state that neither the Grammy logo nor specific information about award categories

should be included in those solicitations. The Latin Recording Academy offers the same guidelines to those seeking support for Latin Grammy nominees. Those guidelines affect how Latin music companies, managers and publicists pursue nominations and votes.

The process begins with the first round of voting for the nominations, when the academy sends ballots and a list of all submit-

ted and screened recordings to voters. "We sent out a list of all our submissions to everyone we knew,"

one label's marketing director says. But direct calls to action aren't the only way to raise awareness. "We always make sure the right people, especially in the artistic community, hear the music," says Tomas Cookman,

president of indie Nacional Records, which It's hard to say who the "right people" are,

received five nominations.

of nominations

as the Latin Recording Academy has many members and because finalists for many of the categories-including the main ones like album, record and song of the year-are decided upon by a small voting committee and not by the voters are large. So many in search of a Latin Grammy cast a wide net.

Cristian Castro, for example, had never garnered a Latin Grammy nomination before. This year, his label and management felt strongly that his album, Viva el Principe (Universal)-an homage to legendary Mexican singer Jose Jose produced by Rafael Perez Botija, Jose Jose's original producer-merited

a nomination. "We designed his tour precisely during the voting period to remind everybody about this great album," Castro's manager Walter Kolm says, Viva el Principe was nomi-

nated in the best male pop album category, which isn't selected by committee but by voters at large. Despite the best intentions and the most massive exposure, however, some recordings don't receive the expected number

A case in point is Don Omar, whose worldwide smash hit, "Danza Kuduro" (featuring Lucenzo), was nominated for best urban song (which receives general voting) but not for song of the year (which is by committee), despite the fact that it's been the longest-running No. 1 on Billboard's Hot Latin Songs chart in the past year and has even topped airplay charts in Spain.

"If [omitting Don Omar] was not deliberate, then I must state that the various 'pop aficionado' members of the committee have taken themselves far too seriously," Don Omar's manager Adam Torres wrote in a letter to Billboard. "In my humble opinion, they disregarded the purpose of the song's creative process and ultimate



the nominations for the 12th annual Latin Grammy Awards, which will air Nov. 10 on Univision

intent, which I believe is to touch and impact as many people as possible with music. So it's jolting to me to have seen some of the names, titles and number of nominations for some of the selections when I have not seen, heard or felt the impact of them in many places throughout the world."

Regardless of how nominations are garnered, once they're announced, publicists get to work.

"All publicists create a very detailed promotional plan," says Nevarez Communications' Mayna Nevarez, whose clients include Castro and Daddy Yankee. "The moment they're nominated we sent out press releases, we talk about the album with the dailies, do TV interviews, mention the nominations repeatedly."

So do labels. Select-O-Hits publishes ads (in Billboard, among others) and runs retail promotions to spur sales. Sales bumps, president Johnny Phillips says, are biggest when artists perform, but are still seen with nominations.

The outreach, Nevarez adds, goes beyond the United States "In Latin America, the press gives the Latin Grammy nominations a lot of relevance. It really opens the door, especially with

new artists ! Is getting a Latin Grammy nomination or award a sure-fire route to increased sales? Everyone agrees that it isn't-but it certainly belos.

"It's part of that brand equity we speak about so much," one major label executive says, "It's a very positive thing. But it doesn't [make or break] a career. I've had many acts get multiple nominations and nothing much happens."

Nacional's Cookman adds, "In the end, being able to say, 'I got two Latin Grammy nominations'-people look at you differently. For a media-savvy artist it's an amazing thing, because people pay attention to it. It's an eye-grabber on your press release."

The Newcomers

BY JUSTINO ÁGUILA

This year's contenders for the best inate from Brazil, Puerto Rico, Spain. Italy and Uruguay. But each qualifies served for acts that have released re cordings based on albums that "first establish their identity to the public as performers," according to the Latin Recording Academy.

The self-titled album on EMI Music ballads. The crooner's lyrics and voice shine most when performing has inspired millions of viewers to formances stand out with the sim-

strumming of his guitar.

Born in a region of Uruguay that's riddled with gangs and drug traffickbegan as a child when he found he him by listening to a local radio show called "Golden Hits." It was how he discovered such artists as Chuck Berry, Little Richard and Jerry Lee Lewis. With a nomination for his Oir Musica album Chicle, the singer/ nsical vibe to his music. He ef rtlessly meshes several genres m lounge to bolero and a '60s sen-ility. Add Capote's visual style of a trademark suit, tie and shades to the mix and his pop-inspired melodies stand out in a fresh, hip and cool way.

Fernandes Ao Vivo (Universal Music Brazil), which is also in the running for best sertaneja album. The singer/ since she was a child. Now with a high to new audiences.

trio Il Volo recently played its first Ignazio Boschetto and Gianluca Giwere first seen on Italian tal Geffen Records, released the act's Italian- and English-language album version of the album, which qualified the group for this nomination.

David Rodriguez, better-known as Sie7e, left a well-paying advertising agency job in Puerto Rico only a few writing and singing music. The gam-



CARLOS BAUTER BOB DYLANREIN JENCARLOS CANELA LADY

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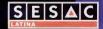
JACOB LUTTRELL ("Euphoria"/Enrique (glesias), JENCARLOS CANELA ("Armando"/Pilbul)

FONSECA/SAYCO ("Lenguaje de Amor"/Alex Campos), AND BILL O'CONNELL ("Pure Imagination"/Dave Valentin)

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NELA







Premier Producers

Versatile veterans are competing for the prize

BY JUSTINO ÁGUILA The ber has been set high for the Letin Gremmy nominees in the category of pro-

ducer of the yeer. The field feetures five veteren end versetile producers who have worked with some of the best-selling artists in Latin music.

RAFAEL ARCAUTE He's no stranger to the Latin Gremmys and

this year Rafael Arceute returns with e nod for his work with multiple nominee Celle 13. The Argentine producer has echieved a distinctive career by working with such rock and elternative music acts as Diago Torres, Fito Peez and Alberto Spinetta. This yeer he's nomineted for his work on Celle 13's Entren los Que Quieran, which peaked et No. 6 on Billhoerd's Top Latin Albums chert end hes sold \$7,000 units, according to Nielsen SoundScan.

ALIDEO BAOLIEIDO

Mexicen-born Aureo Bequeiro has hed a thriving cereer producing the work of many well-known artists including Alejandro Fernendez. The prolific producer is being rec-

him e spot emong his highly regarded colleegues. Those elbums ere Leonel Gercie's 7u, Benny Ibarro's La Marcha de la Vida Alex Jorge v Lena's self-titled elbum. Ha'Ash's A Tiempo, Pety Cantu's Afortunadamente No Eres Tu and Fernendez's Dos Mundos Revolucion En Vivo.

DESMOND CHILD

One of the busiest producers in the business straddling an impressive mix of genres. Desmond Child said recently that he challenges artists by pushing them eway from their comfort zones, which isn't elweys an easy transition. That said, the results contique to speak volumes as the producer and co-writer of Ricky Martin's Musica + Aima + Sexo finds a top spot among his peers. The CD debuted at No. 1 on Top Letin Albums, enending two weeks aton the fally

ICIDDO INCANTE

Puerto Rico-bom plenist/arranger isidro infente has worked with some of the biggest names in the business including Tito Puente, Cella Cruz end Johnny Pecheco. Previously nomineted for dozens of Grammy Awards, the producer this year has received a Latin Common numberation for Calcuit in Homeson



A el Gren Combo, which peaked at No. 3 on Top Letin Albums

GUSTAVO SANTAOLALLA A previous winner of both Gremmy and

Acedemy Awards, Gustavo Sentaolelle returns to the ranks of nominees with several projects including Supervielle's Reverie. Antonio Carmona's Da Nacha and Gustavo Gelindo's Entre le Ciuded y el Mar, which peaked at No. 14 on Letin Pop Albums. Born in El Pelomer, Argentina, the producer begen his cereer in the lete '60s with Arco tris the hand be co-founded. His cleamatic scores have been heard in such films as "Brokeback Mountain" and "Bebel," both of which earned en Oscar for best original muelc ecore



At The Creation

BY JUSTING ÁGUILA

The song of the year category recognizes the earliest stage in the creetive process that is to e successful record. This Latin Grammy is given exclusively to the songwriter, unlike record of the year, which goes to the recording of this year's nominees, all the

A DONDE VAMOS A

Writer: Marco Antonio Solis Hitmaker Merco Antonio Solis has

become one of Latin music's most Los Bukis, he has gone on to write nde Varnos A Parar," which

from his album En Total Plentitud. a 12-track set with carefully crafted ments. The album showcases his ability to orchestrate fresh melo-

Writers: Rafael Arcaute, Calle 13 Calle 13 enters this year's Latin Grammys with 10 nominations. Visitante return to the awards with thanks to their album Entren los Argentine producer Rafael Ar caute, who through the years has made e name for himself by coilaborating with elternative acts.

'LO MEJOR DE MI VIDA

Writers: Eric Razilien, Cloudle Brant, Andreas Carisson, Desmond Child, Ricky Martin Five songwriters collaborated on the nominated track from Ricky Martin's elbum Musica + Alma + Sexo. The single, featuring Netalia Jimenez, stayed at No. 1 for two weeks on the Hot Latin Songs Scan, Co-writer Desmond Child. who produced Martin's album, is up for producer of the year as well.

returns to the Latin Gremmys with Por Sorpresa," which is featured in the film "Lope." The singer/songists as Shakira, Maria Rita and Victor Manuel. Now he returns to the ranks of Latin Gremmy pominees

Also nominated in the best new

artist category, Spain's Pablo Alboran is a contender for song of the year as writer of "Solamente ful beliads with flemenco end lyrics about life and love.

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El Gran Combo

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Edwin Bonilla

- (Homenaie A Los Rumberos) · Best Salsa Album
- Best Engineered Album



Sie7e

- (Mucha Cosa Buena)
- · Best New Artist Best Alternative Song













- · Best Salsa Album



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'BLOOD' SIMPLE?
Peter Gabriel talks
orchestral arrangement



"FLOWER" GIRL "Idol" runner-up Lauren Alaina arrives



MSSRS. RIGHT milton Park brings



GOING DEEP
James Morrison seeks



47

MUSIC

n July, invitations began circulating for a free concert sponsored by Paper magazine, to be held in a warehouse in Brooklyn. That fat-alone wasn't unusual, but the lineup was a little puzzling; local super-produce/art collector Swizz Beatz—and a solo Joe Jonas, formerly of the multiplatinum, teen-girl-fantasy trio the Jonas Brothers.

Bag finanties and Paper's 19 something, cosmopolitan audiers arrived confined—would Jonas perform former Jonas Brothers pop-rock maga hits, like "birnit" by and "toveloug," sas warm up for Bestic "coopbonous rapie Bits aller Jonas both the stage data in a sharp p-doing Bazer, as tough crowd converted. He given a bright list of externer, Risk Britisher thank from this body and chertice, Risk Britisher Lord Brothers and the chertice Risk Britisher and the stage of the chertical form the Disease Channel (A healthy number of his longithm fairs were in attendance, too, if the hommonal screams were any indication.

Transforming a charmed teemhood career into a viable adult on sei possibly one of the entertainment industry's most difficult feats. For extrainment industry's most difficult feats, for a substantial contraction of the con

"Everything that I write about I pull from personal things that I'm going through, whether good or bad," Jonas says from his hone in Los Angeles, on a break from his tour with Cash Money Records" R&B star Jay Sean. "It can be a scary thing sometimes when you say: 'OK, here's my journal. What do you think?"

Specifically, Jonas has perfected the art of specifically, Jonas has perfected the art of sounding anguished in his signature venter. On lead single: Just in Love, Just anoisted twent. On lead single: Just in Love, Just anoisted with a ray feature from LII Wayne and lengthed with a ray feature from LII Wayne and independent 200 fill independen



POP BY JULIANNE ESCOBEDO SHEPHERD

ONOME

Joe Jonas grows up his sound on solo debut. Women swoon.

Fastilife was largely produced by Timberlake collaborators Danja and Rob Knox, its sound was guided by Jonas' love for club music, and his improvement as a DJ, something he picked up during the last Jonas Brothers tour.

"I wanted to be able to come up with something different than stuff everybody hears on the

radio or whatever," Jonas says. "I know a lot of celebrities go and just DJ, so I didn't want to be like, 'Oh, I'm a celebrity and now I DJ,' or anything like that. I've been really practicing and learning with other DJs, which is really great. That was exactly where (the path of the album) was at. Whether it meant completely doing some

thing totally left, or just like the dubstep stuff, trying to create my own."

While Jonas was sending mixtapes to his friends and going out dancing, his label and management were parlaying his new lifestyle into the next phase of his career.

"To have a successful group and individually back area, it is even a guarantee." Says manager Johnny Wright, who has worked with the Jonaser ince 2006 and has been behind the careers of virtually every major boy band since New Kide on the Block. "The discussion we had with Joe was just, let a just happen naturally. If you grow the way that you'ver growing, your nature, the music matures, you being all the fan base and pick up new fan along the way."

Jonas' team has been gearing up for Fastlife for more than a year, with a massive blueprint befitting a longs. Asked about the label's rollout plan. Disney Music executive VP Ken Bunt's instinct is a gasp and a laugh: "Wow." A better question might have been what isn't part of the plan: stoos on "The Ellen DeGeneres Show." "Late Night With limmy Fallon," "Live! With Regis and Kelly," "The Tonight Show With lay Leno," "Today" and "Dancing With the Stars," while "Late Show With David Letterman" and "MTV World Stage" are already done. El Entertainment Television premiered the videos for "See No More" and "Just in Love" on air and online, and when Dran Searmet has a sick day at "American Top 40," he calls Jonas to fill in. That's about half of what's on the schedule,

so certainly jona is doing all right—a feet Burt attributes, in part, to the Josas Brothers' carly savey with social media and their flere connection to their fam. "They were one of our first artists who really understood the power of You-Tube and online." Burt says. "We're seeing this whole new er on a firsts who really grasp in row, but they were among the first and never really got the credit for that." The singer's new mobile app includes a live-chat feature for when Jonas wants to talk with his fam.

But having a tight schedule in orbiting new for floras. What is, bowers: in the ability to such as in floras. What is, bowers: in the ability to shimself in such a direct, personal way. "Writing without my bowhers was interesting in a syst. because a lot of times when you're writing with other people you're feeding length with the colother, coming up with a concept. You may not only considerable to direct deeper into my relationships in all want to write a behalp usong. With Fall was able to direct deeper into my relationships and things that I've gone through personal and things that I've gone through persons, and and disease what it means to have those com-

POAD

er year: Bon (ver adde four North American to the back and of his fall r, wrapping a huge 2011

ladison, Wis.' Orphe

the UIC Pavilion, which is a

larger arena-style venue,"

atre on Dec. 10. "For the

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ent says, "Wa're

that this show is an

oduction to a step we

need to take in 2012 aying larger capacities

Thanks to what he called

k Ocean's first solo

of Blues, Nov. 5). New York

atre Nov 15)-were leaked

online, prompting Ocean

three European stops: Paris

don and Amsterdam

Protest rock: Two days after

a pair of rare performances

at All Tomorrow's Parties in

Asbury Park, N.J., Neutral

Milk Hotel icon Jeff Mangu

at the Occupy Wall Street

solo among a crowd of protestors. Only his seventh live performance in the past 10

ars, it came days after ru-

set were squashed ... Better

late: Fleven years after hack

ing out of the Super Bowl's

reportedly set to perform

at the Ech Sevent in India.

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for her alling voice ... Game

on: Foo Fighters will head-

line the closing ceremonies

Oct 2L22 at the Anabeles

fans can view live coverage

back at BlizzCon 2011 as the

Foo Fighters' long and Illus-

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-Chris Payne

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New Orleans (House

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MUSIC

INDIE ROCK BY REGGIE UGWU

Future Islands venture into

SEACHANGE

the unknown with 'On the Water' amuel T. Herring is start. ing to get nervous. His and, the Baltimore-via-North Carolina trio Future Islands, is on the verse of releasing

its third and most high-profile album vet-On the Water, due Oct. 11 from Thrill lockey Records. It leaked the other day, or vestenday I think and the mixed reviews are already starting to come in." Herring says two weeks be-

fore street date. "Louess I've been waiting on the mixed reviews." It's taken the singer and his band-which includes bassist William Cashion and keyboardist Gerrit Welmers a long time to get to the point where anyone cared enough about their music to mublish a review in the first place. Now that they've crossed that therebold and delinered an

album that probably no one, not even themselves, expected, the anticipation is starting to take its toll. Last summer's In Evening Air was the breakthrough. The band's second full-length LP ning Air struck listeners with its astute deconstruction of new wave sentimentality. And then there was Herring's voice, which by that point had devolved into a ragged, theatric howl-a turbid mixture of Vincent Price, '70s Bowie and Michael Crawford as the Phantom of the Opera Thrill lockey signed the band after hearing In Evening Air in

since forming in 2006. In Eve-

near-finished form "(Future Islands) have the rare ability to capture your 100% absolute attention," label spokesman David Halstead says. "It's more than just a good heat and

a catchy baseline

The hand toured almost constantly in support of In Evening Air, opening for Okkervill River and Tines Andronicus and plaving Los Angeles' rancous Fuck Yeah Festival. Future Islands earned a growing army of ardent supporters in part due to Herring's unsettling stage persona, which chandding discoutty ambing his back while gazing wide-eyed into the audience, thrusting his fists into the air and, occasionally, pantomiming interactions with a phantom presence. He's also

been known to break into tears.

"The sones come from a passignate place, so it's easy for me to be passionate onstage." Herring says. "I've had people who absolutely were in love [with our live showl and I've had people who were just really terrified by me. Honesty is a weird thing to deal with in art, but I want our audience to know this is real. These are real stories. There's a lot of pain and anger and sadness and truth in them."

Halstead says the live show has been instrumental in turning casual Future Islands listeninvolves him singing with throaters into true believers.

The seen skeptics walk into a show and leave absolutely floored." he says. "Twe had complete strangers lean over and tell me. This band is amazing!" in the middle of a get and when you think about it, that never really happens."

songs came out when we were The new album invokes a quiet intimacy for long stretches, which will likely make it more difficult to translate for a ravenous crowdpart of the reason for Herring's current apprehension. On the Water was recorded at the riverfront house/live-in studio of original Lower Dens drummer Abram Sanders in North Carolina, away from the band members' burn lives in their adopted home of Baltimore. Vivid narratives have always been a staple of Future Islands' songs, but On the Water is the closest thing to a full concept

album that the band has ever pro-

duced. It revolves around a narrator who reconciles with love memory and loss while traveling between two bodies of water. "We slowed things down on this record, not purposefully, but just because that's the way the

writing them." Herring says. "You can't take a song back And I don't want to hide a beautiful song just because it's not what we think our fans are expecting." The new album landed a cov. eted spot on NPR's "First Listen" online streaming series, and the band has some "tastefully colected* movie and TV licens. ing deals that Thrill lockey isn't yet revealing. Future Islands will headline a nationwide tour Oct. 25-Dec. 3. including a stop at

Fun Fun Fun Fest in Austin in

early November.

During the past year-and-a-half, Peter Gabriel has taken something of a siedgehammer to a batch of musicboth his own and others' Working with arranger John Metcalfe Gabriel first reinterpreted songs by David Bowie Paul Simon, Arcade Fire and others for his 2010 release Seratch My Rack (Real World/Virgin), which peaked at No. 26 on the Billboard 200. Gabriel then invited those same acts to take their shot at his own eatalog for the companion project I'll Scrateh Yours (which our-



supporting Scratch My Backhas violded New Blood, a set of orchestral versions. of 13 of his songs with some new partners-Ane Brun in place of Kate Bush on "Don't Give Up" and daughter Melania Gabriel on "Downside Lip"-and an ambient pleca called "A Quiet Momant" that serves as a segue between the main album and a bonus track of "Solsbury Hill." Naw Blood, again created

QUESTIONS with PETER GABRIEL

Real World/Virgin, with a companio video, "New Blood Live in London." ming Oct. 25 on DVD, Blu-ray and 3D. 1 After doing Scratch My Beat what lad you to approach orehastral varsions of your own material for

with Matcalfe, arrives Oct. 10 through

This was an accidental project in the sense that it fell out of Scratch My Back. When I took it on the road, there was about an hour's worth of material and I wanted to play at least two hours. So we started looknor at what else I could do, and then it was an obvious thought to try doing some orchestral arrangements from my material. And in applying that to my stuff, it really felt like it was reinventing some of those songs in a way that really got me going. and I thought, "Oh, we better record this."

2 What was the arrangement process like?

Obviously we were applying John Metcalfe's ears and intelligence as well as my ideas. We started off together and I explained what I was looking for, and

first drafts. Occasionally, such as [on Rowie's "Heroes" on the Scratch My Back project, they sounded perfect to me, but more often it would go two, three four times back and forth and I would point things out that I thought could be better or suggest some alternative harmonic ideas. In the end, the moods felt better defined in some ways. and also the vocals and the lyrics-you hear them better in these arrangements than in my original arrangements.

3 Did "Don't Give Up" take on a different character or meaning for you by having a different dust partner? Yes, I think so. That's probably one of the most covered if not the most covered song I've written. There's been quite a few other versions by other artists, and of course Kate is very much in people's minds when they hear that song. So it's tough for any singer to come in and take it on, and Ane did a wonderful job and really made it her own

4 Is any more being done with the I'll Scratch Yours component? then John would come back with some Well, out of the 12 artists (covered on Scratch My Back) we've had six tracks back, and there's really outstanding things there. Some of the artists who originally hoped to be part of this just aren't going to be able to come through, so we're looking at getting three or four other artists who have sort of done my stuff in one form or another in order to get to an album's worth. And I know you don't have to do an album any longer; you can do song by song, but I still like the album format.

5 But aren't you also the parfect eandidate to ambrace more shortform, download-friendly types of projects, too?

I've got no problem with the songs being cut up and distributed separately, but I really would miss the opportunity to put them together and sequence them and have them tell the story as a single, united body of work rather than just a succession of bits and pieces. That's still the way I'd. like to week

6 Do you san yourself continuing to pursue the orchastral, deconstructed opproach of Scratch My Back and Naw Blood? I would like to roll it to a halt. We have

a short tour in November, and that may be the end of it. I'm itching to get back to writing and to generating some new stuff, and I will review some of the many tracks that are in the can in some states of completion. There's a lot of material, but very few finished lyrics or vocals. COUNTRY BY DEBORAH EVANS PRICE

TEEN DREAM

'American Idol' runner-up Lauren Alaina follows winner Scotty McCreery's lead

for I was on 'American Idol,' I thought it would be so easy."

sys Lauren Alsina, the 'American Idol' season 10 runnersup.
'It was so shocking to me how much hard work I had to put
into it. I'm so glad it warn! as easy as I expected because it prepared
me—I feel like no matter what comes at me. I'll be able to hadie it."

Now, the In-year old Georgia native is preparing to release her debut allow. Wildjower, Oct. 11 through 5/1/threstope/Mexcury. Nashville: It was recorded during the summer while Alains was not the American folds Livel four. Two safings at night and waking up and recording raw allows the set of the State S

In selecting songs, the high school junior, who plans to take classes online this year, kept her fan base in mind by picking masteral that was age- and lyrically appropriate. I have adult fans too, but I feel like the adults would respect me more for singing songs that are appropriate for my age than singing grown-ya songs; 'she says.

She says the title track was a perfect fit. That's my personality. I'm a wildflower. And the lead single, "Like My Moher Does," is also autobiographical. "I fell in love with it because me and my mon are best friends," she says of the song, which peaked at No. 2 on Bilboard's Country Digital Sonse shart and is No.



39 this week on Hot Country Songs. "We do pretty much everything together... My mom and I have always been so close, but being on 'American Idol,' If ed like it brought us even closer,' Alaina, who's been writing songs since she was 9, co-wrote "Funny Thing About Love" with Brett James and Luke Liard. "We actually wrote another song first and then we but started randomly

jamming and came up with the music, then I started spitting out words for it," she says. "We put together a chorus and then I called them four or five days later and we filmished! the some."

The album also includes a tune by one of Alaina's heroes, Carrie Underwood, who co-wrote "Eighteen Inches" with Kelley Loyelace and Ashley Gorley.

In June, 19/Interescope/Mercury/Nadaville released the American Idel Season 10 Highlighte: Laurar Alaiona EP exclusively to Wallmart to what frais* appeties (the projecet peaked at No. 60 on Top Country Albums), and Wild-Jower has been posmored through a pessele campaign on Alaina's website (haurenalainnofficial com) and postcards announcing the steret due beth avere handed out during the American Ideols Livel tour. Additional support will come from advertising at zalio. Ty and print outlets.

In a strategic move by the labels involved, the debut album from "American Idol" winner Scotty McCreery, Clear As Day, arrived Oct. 4 (also on 19) Interscope/Mercury Nashville), one week before Wildflower

wing nower.

They do share a fan base together by nature of sharing the American Idol' experience together. Universal Music Group Nashville VP of marketing Tom Lord says of Alaina and McGreery. This allows us to message both releases to the fan base, so people going to retail to buy on will see the other positioned at realial at the same time.

"We went one week apart from each other so that they can each have their own street date." Lord adds. "and so that they wouldn't be competing with each other for similar media bookings in the same week."

"It's really cool that our careers are being laid out around the same time." Alaina says of McCreery. "We went through this whole experience together. That's a bond we don't have with anyone else."



RAB BY GAIL MITCHELL

Love Jones

Industry vet Andre Harrell revives a genre mainstay with first Harrell Records signing, Hamilton Park

Whatever happened to R&B vocal groups³ Sure, there have been a few sightings along the way comeback attempts by established acts like Jagged Edge and Dru Hill. TV-bred newcomers (Dayló. Brutha) and would be stars waiting in the wings prepping for another run (Electrik Red. RichGin). But it's been years since an R&B group, once a mainstay of the genre. has really hit ib big.

That may soon change as two new male acts

look to breathe life back into the group dynamic. Two weeks ago, the debtat album by teen quartet Mindless behavior (Billboard, Dec. 4, 2010), #1 Gid (Streamline) Conjunction/Intercope), shot to No. 7 on the Billboard 200. The group's second single. "Mrs. Right" (Sofaturing Diggs), has entered the top 200 in the Right High Pide Sogns, and #1 Gid is now No. 27 with sales of \$1,000, according to Nielsen SoundScan. Next up: fellow foursome Hamilton Park, the first act signed by industry veteran Andre Harrellt to his new Atlantic distributed label, Harrll Records. The group's first single, "Thing Called Us," is No. 57 on Hot R&B/Hip-Hop Songs and a self-titled EP arrives Qct. I.

If there's one thing Harrell, founder of Uptown Records (Mary J. Bige, Heavy D) is builish on. it's Hamilton Park's ability to go the distance. "Twegst a track record with groups," says Harrell, whose resume inculue game-changers. Goy and Jodec." Ik mow what to look for, what makes sense from a record stanpoint. Hamilton Park had the group thing down when I met them. All they needed was a bready or the."

Harmil flort met Harmilson Dade-Anthony, Marcus Lee, Chris Vetar and Knyer E-mist year when he singed the Supertur Soud Stanch in part when he singed the Supertur Soud Stanch in part he high school grade miseed the registration deadline for the competition, word of their latest method Harmil, prompting him to meet the group, which is mranged by Martine Southeast regional manager larges (behandson and Door Trance' Howard was a finely superior the national authent for the Soul Search finals, and if warnt long before the act was in New Yook straing for a Martine concurred.

"We've modeling our shees off the old pattern of what groups were," Lee says, noting that the group has been together for five years, polishing its vocal prowess in church choirs and canariaderie skills on the baskethall courts of Atlanta's Hamilton Park Recrusion Center. "We've walched other groups break up after rushing to a destination without understanding what it takes, the ups and downs. We're no choirboys: we've made

mistakes. But when you stay prayed up, you can work through things."

Hamilton Park possesses a down-home. Southem soulfulness. In addition to the low-ballad single "Thing Called Us," the group's six-song EP features early viral buzz track "Computer Love" and a contemporary take on the Guy classic "Piece of My Love".

The collection is all in keeping with the group's chivalry-isn't-dead philosophy. "We're connoisseurs of love whose end-all, be all goal isn't just to get in the bed," Anthony says. "It's about heartto-heart communication from a mature young man's perspective about love, relationships, sadness and hapoiness."

"All of my groups have had a strong male attitude." Harrell adds. "I liked the fact that Hamilton Park are church boys and athletes, yet kind of street." A preorder campaign for the EP includes an

eachusive debuse CD bundle containing a T-shirt and rubber wrist band with the group's logo phis instant access to the extended version of the similar gle's video. Debuse CD purchasers will also receive access to a percoder pass allowing them to unlock exchasive content—detailed profiles of each member—during a four-week period leading up to the EP's release.

Hamilton Park will get a chance to showcase its wares as one of the featured acts on the 22-date Scream Tour: The Next Generation, Launching Sept. 30 in Augusta, Ga., and wrapping Nov. 20 in Richmond, Va., the trek's lineup included Mindless Behavior. Diggy Simmons, Jacob Latimore, the OMG Girtz and special guests the New Boyz.

the OMG Girîz and special guests the New Boyz.

"This whole generation is missing love on the radio," Harrell says. "Hamilton Park can bring back that emotional energy."

...

ALBUMS

DEMI LOVATO

Producers: various Hollywood Records Release Date: Sont 20 A product of the same Disney Channel star factory that created Miley Cyrus. Selena Gomez and the Innae Brothere Demi I ne vato veered dramatically off-script last year when she left a tour with the tonases to enter robab for cutting and eating disorders. But If you expected Lovato to brush that unsavoriness under the rug on her third studio album, Unbroken, think again-the set is e surprisingly frank examination

of Lovato's recent troubles By Mouse House standards, it's practically on par with Hole's 1004 album Live Through This. "Would it make you feel better to watch me while I bleed?" she asks in "Skyscraper," a Toby Gad-produced ballad. Later in the sonn "For the Love of a Daughter," which Lovato co-wrote with the Academy Is lead singer William Beckett she begs a parent to "put the hottle down." Unbroken offsets the heaviness with some lighter fare most appealingly in the form of "All



ATKINS Take a Back Road Producars: Test Hewitt, Rodney Atkins

Curb Records Ralease Date: Oct 4 You can say this much for Rodney Atkins-his albums are full of personality. On his fourth release Take a Back Road, the Knoxville.

Tann., native presents himself as an easygoing regular guy, a dedicated family man, a loyal friend and even a bit of a romantic. It's a new wrinkle for him in such tracks as "Cabin in the Woods" and "She's a Girl." Most important. Atkins makes listeners feel these attributes with vocal performances that round to expect and sincers you'd aynest lightning to strike the disc if he wasn't telling the truth. There's also an audibla



aim on this outing to reclaim the commercial momentum of 2006's If You're Going Through Hell after stumbling a bit with It's America in 2009, so there's a little more grit on the title track, "He's Mine," "The Corner," "Growing Up Like That" and "Tips." And there's some genial wit on "Family" and the anthemic "I ifolines " This is one back modified may return Atkins to country's highway of hits.-GG

Night Long," the killer Timbaland/Missy Elliott club iam that onens the album But Lovato pulls remarkably few punches here.-MW

LADY ANTERELLUM Own the Night

Producer: Paul Worley Capitol Nashville Release Date: Sent 13



SETH MacFARLANE Music is Better Than Words Producer: Joel McNeely Universal Republic Peleese Date: Sent 27 Given Seth MacFarlane's position

as one of Hollywood's highest-paid writer/producers, it doesn't exactly come as a shock to learn that the "Family Guy" creator has recorded an album. After all, less powerful showbiz players than he re convinced labels to bankroll similar forms into musi-(This year in particular has produced a bumper crop, with recent records from actors-himsed-singers, leff Bridges Tim Robbins and Hugh Laurie.) But if Music is Better Than Words carries a whiff of inevitability, its content-and its quality-does indeed surprise Fronting an honest-togoodness his hand captured live at Los Angeles' historic Capitol Studios, MacFarlane offers charming renditions of such vocal-lazz standards as "You're the Cream in My Coffee" and "It's Easy to Remember (And So Hard to Formet) " Norsh Jones and Sare Rareilles annear for surething duets in "Two Sleepy People" and "Love Won't Let You Get Away," respectively. But it's MacFarlane who turns in the album's most impressive performance in a haunting take on David Raksin and Johnny Mercer's "Laura."--MW

might expect Lady Antebellum to kick up its heels and even dour effeir domilady Hillary Scott recently angagement) and stringby the Need You Now title a dramatic crescendo. that came from in "Wanted

After the success of its first

two albums, and especially

2010's Need You Now one

a little on its third release. Not quite. The trio is selling subtlety on Own the Night, a decidedly gentle nated by songs about lost love (curious since Ledy A announced her marriage laden ballads clearly aimed track. The tune "Just a Kiss" In particular follows that same mold, with Scott and Charles Kelley trading vocals and a big, lush bridge that sweeps the track into There's a lot more where You More," "As You Turn Away" and "Heart of the World." Elsewhere, "Cold As Stone" has a slight Celtic flavor and "Friday Night" is the set's lone out-and-out rocker. There's a great deal of craft and melodic sonbistication at work here but in

raising one bar Lady A has

lost some of the breezy

fun that marked its eerlier

work -GG

DREAM THEATER A Dramatic Turn of Events Producer: John Petrucci

Roadrunner Records Release Date: Sept. 13 Dream Theater fans have been anxiously awaiting the band's new album. A Dramatic Turn of Events. With co-founder and drummer extraordinaire Mike Portnov

unexpectedly departing the group last yeer, the question of who would follow in his iconic shoes has loomed large. But new drummer Mike Mangini takes his place hehind the kit like business as usual Droam Theater has wisely turned the shakeup into a new (and needed) change of direction. The epic songs and nonstop



CHICKENFOOT Chickenfoot III Broducare: Miles Eraras Chickenfoot

earMUSIC/eOne Music Release Date: Sopt. 27

Supergroups tend to bring out the cynic in most music fans, and with historically good reason. But Chickenfoot sounded surprisingly right right from the get-go in 2009. and Chickenfoot III (the quartet's smirkingly titled second effort) is even better then its self-titled debut. It's a rere case of a group that's equal to-or perhaps even greater than-the sum of its parts, cranking out heefy blues-rock with virtuoistic sheen from quitarist Joe Satriani and powered by Red Hot Chill Peppers drummer Chad Smith's muscular whomp. Chickenfoot covers a good deal of ground on the 10 tracks of III. The songs renge from the riffy, Rolling Stones-styled "Alright Airight" to the rootsy groove of "Something Gone Wrong." Meanwhile, Sammy Hagar and Michael Anthony harmonize in vintage Van Halen fashion on "Different Devil," and "Lighten Up" nods to Deep Purple, a collective influence. The track "Three and a Half Letters" might carry some socio-political weight, but this is an album that really wins hearts with its granite thump'r/roll --GG

time changes remain, but the hand rounds fresher and looser than it has in ages. The group's members are clearly enjoying a rediscovered melodicism and experimentation in their songwriting Dream Theater digs in with Impressive might into twisting hook-heavy journeys like Bridges in the Sky " "Break-Ing All Illusions" and "Outcout" vet also softens into a vulnerability never heard before on songs like "Far From Meaven" and "Bonanth the Surface" (the letter a heartbreak story of lovers too immobilized by pain to reach out to each other). Fans, rejoice: The spirit carries on, very much intact -CT

PEARL JAM **Dearl Iam Twents**

Producer: Pearl Jam Columbia Records Palessa Date: Sent 20 Pearl Jam hasn't been shy about digging into its archives in the years running up to its current 20th-anniversary bonanza. But with Cameron Crowa's career-spanning documentary "Pearl Jam Twenty* in theaters worldwide, the famously rockfriendly director did what any fen with such upprece adented accord to the band's vaults would-he made the soundtrack an enic mixtane complete with his own extensive liner notes. The two-disc. 20-cong offert taker choice live musical moments from the film ("Alive," from the band's third show ever, in 1990 Seattle: a stirring 2010 "Retter Man" singalong from New York's Madison Square Garden) and rolls tham up with previously unreleased demos and instrumentals (1991's sweet "Acquistic #1 " featuring frontman Eddle Vedder's big voice front and center: Mike McCready's quitanonlytakeon1998's "Given to Fly") that capture the veteran act's songwriting process through the years. For hardcore fans, there's much

here to love and dissect. For

the more casual listener, it's

an engaging musical portrait

of the first 20 years of a great

American rock hand - II

REVIEWS

SINGLES

FOSTER THE PEOPLE

Helena Beat (4:35) Producer: Greg Kurstin Writer: M. Foster

Publisher: Smims Coffee and Tea Music Publishing (BMI)

Startime/Columbia

With indie crossover MGMT shving away from the dancefloor on its recent material, up-and-coming Los Angeles rock band Foster the People continues to pick up the slack with "Helena Reat" the second single off debut set Torches. Like the surprise hit "Pumped Up Kicks," "Helena Beat" pairs some moderately disturbing lyrics ("I tie my hands up to the chair so I don't fall that way") with a lighthearted beat, half-daring listeners to rethink what they're dancing to Erontman Mark Easter and the hand could probably stand to back off the studio tricks a bit-the highnitched falsetto worsle of the "Kicks" chonse run the entire song here. And although "Helena Beat" lacks the earworm quality of its predecessor, the song finds its own identity as a more fleshed-out synth-rock track.-CP

gets attacked by the sonic

equivalent of dinosaurs with

laser heams attached to their

heads. That's the essential

effect when Skrillex gets his

hands on a track like "Prom-

ises" by LLK electronic outfit

Nero. Skrillex strips the origi-

nai "Promises" of its turbo-

charged breakbeats, isolates

the vocal and allows it to fly

almost a cannella for a snell

Then be unloads an explosive

DANCE/ELECTRONICA

NERO Promises (5krillex Remix)

MTA Peronds

(4-28) Producers: Inc Pay Dan Stephens, Alana Watson, Sonny Moore Writers: J. Ray, D. Stephens, A. Watson, S. Moore Publishers: EMI/FMI/ Copyright Control

For those unfamiliar with the format, the "Promises" remix is a bit of a head-butt: After one verse and chorus, a sweet, unsuspecting vocal



COLDPI AV Paradise (4:38)

Producers: Markus Draws Daniel Green, Rik Simpson Writer: Coldolay Publishers: various Capitol

Boiling strings, rattling synthesizers, bass-heavy beats-has Coldplay made a Kanye West record? Not exactly, but "Paradise," the new single from the group's

upcoming fifth studio album, Mylo Xyloto, does bring a few new ideas to the table. For the lightweight chorus, Chris Martin dangles the title word ("Para-para-paradise") like a squirming fish on a hook. The rest of the lyrics aren't much more descriptive-Martin sings about a girl wanting to escape into her own dreams amid a bleak landscape-but

hass drop on ton, complete with harmonic synths, machine drones and high-pitched screeches that have become signatures of his aggressive dubstep style. Out of context, the shift sounds abrupt-but on a nightclub dancefloor or under a tent at a festival, it's nure adrenatine --KM

MONICA Anything (To Find You) (Featuring Rick Ross) (3:42)

Producer: Missy Elliott Writers: various

Dublishers: various PCA Porneris "Anything (To Find You)," the first single from Monica's

forthcoming seventh studio album. New Life, is a throwback to '90s hip-hop, right down to the "Who Shot Ya" sample and producer Missy Elliott declaring, "As we proceed to give you what you need!" The 30-year-old singer has been out of the spotlight as of late, but the single reassures fans that she's still got the smooth, soulful vocals that can slide gracefully over a backing beat. After Rick Poss grunts through an open-



FLORENCE & THE MACHINE What the Water Gave Me (5:32)

Producer: Paul Epworth Writers: F. Welch. E MANAGE

> Publisher, not listed Universal Island

"What the Water Gave Mo " the first sounds from

Florence & the Machine's sophomore album, Ceremonials, sounds like nothing else on mainstream



structure in place that makes the choruses hit hard-and pop fans hit the replay button. After building up for more than three minutes, frontwoman Florence Welch begins wailing over the amalgamation of her Machine's harps and percussion. The lyrics ("Be the overflow/Pockets full of stones") eerily allude to Virginia Woolf's drowning, while the song shares its title with an abstract Frida Khalo painting. Clearly, Florence & the Machine are trying to inject some culture into their comeback single-luckily for the listener, the unstoppable hook is all the group really needed to stave off a sophomore siump.-JB

ng verse. Monica arrives with lyrics that combine attitude and vulnerability. "I'm open, won't you come inside?/And I

promise that I will treat you better than right," she sings. With "Anything (To Find You)," Monica has issued another soft iam to secure her status as an R&B gueen in the company of Mary J. Blige.-MD

KELLY CLARKSON Mr. Know It All (3:53) Producers: Brian Kennedy

Ester Dean Writers R Seals E Dean B. James, D. Jones Publishers: various S/19/RC4

After painting with darker tones on 2007's uneven My December, Kelly Clarkson triumphantly returned to bubble-gum pop-rock with 2009's All I Ever Wanted. While "Mr. Know It All," the lead single off Clarkson's upsome nasty gibes at a exboyfriend, the singer is clearly staving put in a sunny, upbeat sound. Unlike "Never Again." the vitriolic breakup single from My December "Mr Know It All" pairs Clarkson's frustration with an unbeat arrangement that's awash in gentle guitar chords and twinkling piano. The song floats between the righteous declarations ("You like to bring me down, don't you?/Well, I ain't going down") of the verses before arriving at the phrase, "You don't know a thing about me," in the hook, Clarkson has handled this subject with more intensity in the part, but "Mr. Know It All" presents her as a more tempered, mature artist before her fifth fulllength is released.-JSL

coming Stronger, features

FRITER BY MITCHELL PETERS LIPSHUTZ (SINGLES)

CONTRIBUTORS: Jeff Ber aggie Doherty, Gary Graff Jessica Letkemann, Jason S Lipshutz, Kern Mason, Chris Payne, Ryan Reed, Christa Titus, Mikael Wood All albums commercially available in the United States are eligible. Mitchell Peters at Billboard, 5700 Wishire Blvd., Suita 500, Los Angeles, CA 90036 and singles w copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate hureaus



Coldplay's main appeal has never been its lyrical content. Musically, "Paradise" suggests a massive budget, with Will Champion's hard-hitting percussion sounding particularly lavish. Rock fans who couldn't get behind Viva la Vida or Death and All His Friends probably won't appreciate "Paradise." but the track is another slice of warm-hug ecstasy for those who've been onboard since "Yellow."-RR

MUSIC HAPPENING NOW



POP BY RICHARD SMIRKE

From Grief To Glory

Brit singer James Morrison turns personal loss into No. 1 album: Starbucks tie-in launches phase two of campaign

past few years have been a tumultuous, life-changing period for British singer/ songwriter James Morrison. It started with the birth of his first child, Elsie, Then, roughly 12 months ago, his father, a struggling alcoholic, died, leaving the artist inconsolable, "It was a very emotionally charged period of time," says the candid 27-year-old, who channeled his experiences, joy and grief into his third studio set.

"Without losing my dad, this album wouldn't have been the record that it is," says Morrison, who's signed to Island Records/Universal and published by Sony/ATV Music Publishing, "To write about something so personal but not have it feel like I'm giving too much away . . . that's a delicate thing to deal with, and I feel like I've done it with a sense of dignity and tact. I've made an album that I feel really proud of, and it has really connected with people."

Landing Morrison the second No. Lalbum. of his career, The Awakening debuted atop the U.K. albums chart, with first-week sales of 62,000 units, according to the Official Charts Co. His first No. 1 was his 2006 debut. Undiscovered, followed by 2008's sophomore set Songs for You, Truths for Me, which peaked at No. 3. The BRIT Award-winning artist, who scored a Europe-wide smash in 2008 with the single "Broken Strings"-an emotive duet with Nelly Furtado-has posted total worldwide record sales of 5 million, according to Island.

"lames has one of the best soul voices in the U.K., if not the world," Island Records U.K. GM Ion Turner says. He credits Morrison's maturity as an artist as the key force behind the singer's third successive hit album

"I haven't broken the mold musically," Morrison adds, "but I feel that I've broken the mold for myself as an artist. I wanted to move away from the poppy side of things a bit. This time I felt that I had the confidence to be the artist

that I wanted to be and not worry about success." To launch The Awakening, key radio executives were invited to Island's London offices in July to

hear an exclusive album playback, introduced by Morrison, That personal touch "really galvanized support and got people onboard." Turner says. Lead single "I Won't Let You Go" received strong backing from regional radio stations across the United Kingdom, many of which began play-

ing the track five weeks early. The soulful rockpop ballad, which debuted at No. 5 on the U.K. singles chart on Sept. 25, has also been placed in regular daily rotation by the two leading national networks; top 40 station BBC Radio 1 and ACformatted BBC Radio 2. "It's only a certain type of artist that can play on both those stations Turner says. Also driving albums, he adds, was a street-week performance on the BBC 2 TV show "Later . . . With Jools Holland."

The second phase of what Island envisions as a yearlong campaign is getting under way. Commencing Oct. 9 with an in-store concert at its flagship London store. Starbucks will launch a nationwide promotional campaign through which customers can download one Asvakening track from iTunes for free. To maintain sales during the holiday season, second single "Up," a duet with British singer Jessie J, will be released in the United Kingdom on Dec. 5.

Morrison will embark on a six-date U.K. headlining tour in November. That will be followed by a wider national trek in January and February. booked by London-based Creative Artists Agency. A U.S. run of live dates will also take place in early 2012, according to Island, although details haven't yet been announced. The Awakening is slated for domestic release in March or April through Universal Republic

"I'm going to go over there and sing my ass off," Morrison says of his U.S. plans, "Hopefully they'll love it-I'll self some records and have a hit in America

RIHANNA'S RECORD PACE

The singer logs the fastest run to 20 Hot 100 top 10s among solo acts

Rihanna roars to a 20th Billboard Hot 100 ton 10 faster than any other solo artist as "We Found Love," featuring Calvin Harris, darts 16-9 this week (see chart, page 54). Having first graced the list in the June 11, 2005, issue, the singer reaches the milestone in a span of six years and four months, besting Madonna for the quickest collection of 20 top 10s among soloists (from an artist's first Hot 100 appearance). The Material Girl tallied her 20th such hit. "Hanky Panky." the week of July 28, 1990, for a stretch of six years and nine months from her chart arrival with "Holiday"

Among the 14 total acts with at least 20 top 10s. Rihanna-the swanky club's fifth female member-reaches the mark the second-fastest. Only the Reatles sprinted to the sum more swiftly take ing just two years, seven months and one week between their chart entrance with "I Want to Hold Your Hand" (Jan. 18, 1964) and "Yellow Submarine," which sailed 52-8 on Aug. 27, 1966. Rihanna pushes the Supremes to third place among all acts. Motown's dream girls collected their 20 career top 10s during a span of six years, five months and one week between 1964 and 1970. -Gary Trust



EAR	PEAK POSITION	TITLE
2005	No. 2	"Pon De Replay"
2006	No.1(3weks)	"505"
2006	No. 6	"Unfaithful"
2007	No. 9	"Break It Off" (Rinanna and Sean Paul)
2007	No.1(7)	"Umbrelia" (featuring Jay-Z)
2007	No. 7	"Hate That (Love You" (featuring Ne-Yo)
2008	No. 3	"Don't Stop the Music"
2008	No.1(I)	"Take a Bow"
2008	No.1(2)	"Disturbia"
2008	No. 1(6)	"Live Your Life" (T.I. featuring Rihanna)
2009	No. 2	"Run This Town" (Jay-Z, Rihanna and Kanye West)
2009	No. 9	"Russian Roulette"
2010	No. 8	"Hard" (featuring Jeezy)
2010	No.16)	"Rude Boy"
2010	No. 1(7)	"Love the Way You Lie" (Eminem featuring Rihanna)
2010	No.1(8)	"Only Girl (In the World)"
2010	No.1(f)	"What's My Name?" (featuring Drake)
2011	No.180	"S&M" (featuring Britney Spears)
2011	No. 7	"Cheers (Drink to That)"
2011	No. 9*	"We Found Love" (featuring Calvin Harris)



Making It In America

High-profile synchs, key TV appearances and tour slots including Florence & the Machine—get the ball rolling for Grouplove

Popusationally 19 months before the Sept. 13 herbased for fitting length devils, New Treates of fitting length devils, New Treates Tripiny Seng (Carwas)ack Music/Adanticl, Los Angoles-based not quinter Groupplev involcally survived by Ikeming in song 'Getawo (Car' to HBO') survived by Ikeming in song 'Getawo (Car' to HBO') active the New Order of New Ord

while we get the band up and running."
Those I'V yers, kang with early support from such mass, who will be also provided by the behalion and NMA. The helped Congoline arm an opening side of Fiber care & the Machine, as co-beadlining but with Fiber the Popel, key feetural bookings, lacening but with Fiber the Popel, key feetural bookings, lacening to the William of the Popel, key feetural bookings, lacening to the William of the William o

Alternative WSUN-FM Tampa, Fla., is one of Grouplove's chief radio supporters. The station has played "Colours" 561 times through Oct. 2, accord-

played "Colours" 541 times through Oct. 2, according to Nielsen BDS.

"I wanted WSUN to be the first modern rock station to play it," WSUN PD Michael Sharkey says,

"and the response has been very positive. People

want to hear something that sounds unique without being weird."

Ben Berger, companyers Grouplove with his



bouther Nicky Berger as Berger Management. The initial promotional path began with the Jan. 25 release of a self-titled EP, which has sold 11,000 copies, according to SoundScan. The hand's profile quickly grew following the placement of "Coourt" on key must belogs, which sparked additional busing opportunities. Each day during the month leading up to the release of New Thui a subranger Song, the hand posted fresh content on its website, ranging from videoclips from the road to drawings by Grouplove vocalist/keyboardist Harmah Honore.

"This was effective," Berger says, "because what we wanted to get across is that they're five friends having the best time doing what they've always wanted to do."

Grouplove—whose other members include Andrew Wessen (vocals/guitar), Scan Gadd vocals) bass) and Ryan Rabin (drummer/producer)—formed in 2009 after the bandmates randomly met a year earlier at an artist colony in Greece. The quintent made its national TV debut in later March on NBC's "Last Call With Carnon Daly." "Last Call "music producer/

booker Davis Powers says he booked the band immediately after it opened for Florence & the Machine at Los Angeles Wiltern a few months prior. "I didn't really know about them until I saw that shows" Powers sine.

"Last Call" taped Grouplove during its headlining concert at Los Angeles' 500-capacity Troubadour earlier this year. "It made the perfect scenario to give them their TV debut." Powers adds.

them then'TV debut. Power sald.
Since then, Crousplew has embasted on its
own headlining North American club tour and
payed such ferbrids a citicago's Lidingalous
played such ferbrids a citicago's Lidingalous
also been licensed to HBO's "Emburage". A Citcar and TFFA 12." The sat performed on "Consul"
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Europe and Australia, perform as a number of
U.S. holiday radio also societa and play a mix
American capting rest your.

TURNING THE TABLES

Erik Arbores, 14-yearold Dutch science whiz, also on way to becoming a charttopping DJ

Very young faces ere nothing new in pop music. But a 14-year-old chert-topping DJ? That might be a first.

Meet Erik Arbores. The science whiz, Kety Perry fen, budding planist and DJ/producer is signed to one of the world's biggest dance labels, superstar DJ Armin van Buuren's Armada.

Arboras' first release, tha threatrack IP Take it, was released worldwide on Sept. 25 and quielely strote to the top of the Dutch iTunes chart. One of its trance-y tracks, "Bilss." entered the overall Dutch charts at No. 20 and recently debuted on American radio on DJ Austin Karmer's "Fresh Friday" show on Sirias XM's dance-dedicated BMC channels.

Arbores is a prodigy in more than just maske. He sloped frour prades in his native Holland and is attending the Delft University of Technology, of Technology, he Delft University of Technology, he had been a hard studying physics. "Understanding the structure of science helps with understanding malody and rhythm," he says. "And the creativity repetion in music helps with thinking outside in music helps with thinking outside he box in science, which is often over new insights are discovered."

For Armade on-owner(director)

Maykal Piron, Arboras symbolizas a naw aga. "Whan I was 14, I snuck into clubs," he says. "But thesa days, videoclips and music are all over the Internat. So kids cen gat a taste of what's going on. And music production tools are more accessible."

Armada is planning a full-tilt U.S. dence radio promotion campaign behind Take It. In the meantime, the label is building Arbores' online footprint with an introductory YouTube video and new Facebook page.

Arbores hopes to pursua a career as an international DJ, like mentor van Buuren. "I remember creating my own mixtapes and trying to produce my first few tracks at 14," van Buuren recalls. "Nona of that sounded as high-profile as Eric's stuff. The future holds a great career in music for him." "Aerir Mason.



BALANCING ACT

RCA newcomer Cady Groves spices her pop with a little spunk

In the music vidao for Cady Groves' debut single, "This Little Girl," the pint-sized pop singer enlists binoculars and various hiding spots to watch her boyfriend canoocile with another girl behind her back. Eventually, she duct-theps the guy to a well in her apartment. "This little girl is capable of muder, because vou hart her." Grove sinos.

The scetting settlement doesn't exactly match the samp pop-rock arrangement of "This Little Gilf." But the single is catching on—the video counts 40,000 views no views on its Sept. 26 debut—white unveiling the spunky 22-yeer-old Oklahoran active set all-like hearbreak story. After signing to InCA. Records in Hey 2010 and moving the Common of the Comm

Devastated, Groves scrapped all the material she had previously written and decided to start anew. "It was hard to even write at that point," she says. "I just wented everyone to leave me alone, to hide away. What was great was the label saying, "Wa understand what's going on, but we see something that you can't see. There's a silver itning in you writing right now."

So Groves pressed on and delivered an album set for early 2012 that balances her anger and natural poise." This Little Giff and "Your Window" are full of vitrol, while "We're the Shit" is a lowing shout-out to her fans. RCA senior VP of marketing Aaron Borns says tha upcoming promotion campalgon will involve amplifying Groves' natural pop a papal without keeping har pissed natural pop a papal without keeping har pissed.

"it's coming from a genuine place," Borns says.
"Even if some of the subject matter isn't as light as
the sound of the songs may allude to initially, that

off lyrics at the forefront.

only makes it more interesting for people."
"This Little Girl" will continue being pushed to

top 40 formats, with Groves spending the rest of the year doing promotional radio tours and attending press events. Borns says the main marketing focus is the song's video, which features a cameo by country star/"The Voice" coach Blake Shelton. Groves says she got in touch with him through Twitter, where the two initially bonded over "being carry furney and heappropristes."

Shalton (@blakeshelton) has since helped promote forwer on the social platform and posted links to the "Gir" video for his 709,000 followers. Grouss, who has 32,000 followers (@cadygroves), tweats dozens of times per day and often laces her musings with profanity. Though she mey look like an innocent teenybopper, the singer/songwriter wants to be taken seriously as

"I get enough crep for looking younger than i em," she says. "That's not what I'm going for."

— Jason Linchutz

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Billboard

CHARTS



J. Cole's 'Story' Starts At No. 1 On Billboard 200

Over The

Counter

Bennett grabbed his first No. 1 album on the Billhoard 200 with Ducts II another artist note his first No. 1-hut Inn Schoot

he's a little younger Rapper J. Cole, 26, bows in the No. 1 slot with Cole World: The Sideline Story. selling 218,000 copies, according to

Nielsen SoundScan. It's the Roc Nation/Columbia artist's Great athum and marke the Great time o solo artist's debut effort has entered at No. 1 since May 14, 2010. That week, B.o.B started at No. 1 with The Adventures of Bobby Ray with \$4,000. (For

more on B.o.B this week, see page 54.) glossiest redux treatment. as it was available in ex-

Cole's launch is the highest sales week for any act's debut chart effort since Nicki Minei's Pink Friday started with 375,000 at No. 2 on Dec.

11.2010 With Cole's fellow Columbia acts Adele and Bennett at Nos. 3 and 4, re-

> * ** -2.000 Distal Tech

5 312 000

print has locked down three of the ton four since Columbia itself did so on the

REISSUE MANIA: Just outside the top 10 on the Billboard 200 this week. Pink larbeing More. The week previous, they Floyd's reissue of The

Dark Side of the Moon re-enters at No. 12 with 26 000 cold top 2 60790 The act rereleased 14 of its albums last week and a boxed set collecting all of the newly refurbished titles Dark Side not the

panded versions dubbed "Experience and "Immersion." Each came equipped with bonus live tracks and assorted outtakes, with the lavish "Immersion" edition carrying a list price of \$130.

Dork Side continues to hold the record for the most weeks charted on the Billhoard 200 with 781 nonconsecutive frames on the tally. It first debuted on the chart upon its release in 1973 and eventually peaked at No. 1. It was a fixture on the chart from its initial release until 1988. The album returned to the list in late 2009 after we revised chart eligibility rules regarding older releases. It was last on the chart, previous to this week, on July 9, when it ranked at No. 74

Five more Pink Floyd titles dot the Billboard 200: The Wall (No. 40:

Store Single:

ely it marks the first time an im- 10,000). Wish You Were Here (No. 71: with his proper U.S. debut album. Do 7 000) Animals (No. 83: 6 000) Med. dle (No. 174; 3,000) and the Discovery Studio Box Set (No. 175: 3.000). Combined, the 14 reissued studio albums sold 67,000 copies, with the least popu-

> moved just 3,000. More was originally released in 1969, but was reissued in 1972 on Dook Sidewood beginning its mammoth chart run

Another classic No. 1 album, but of a more recent vintage, also makes a big gain this week: Nirvene's Nevermind

hounds 146,13 with 25 000 (un 647%). The jump is owed to the 1991 set's 20th-anniversary reissue packages that dropped last week

The original album's sales have been merged with all the newly reissued versions of the set, save for a "super deluxe" package, which charts separately at No. 131 (4,000). Among the "super" set's 70 tracks are many live or alternative versions of Nevermind's original track list, including a whopping 22 songs that weren't on the album. Because it had such an expansive amount of additional songs it's treated as a unique entity on our charts.

FRANKMUSIK POPS: British singer/ producer Frankmusik howe at No. 11 on the Dance/Electronic Albums chart

220 405 000

1586 000

It in the AM shifting 1 000 copies in its first work

The Cherrytree/Interscope act (aka Vincent Frenkt is on the road with Eresure, opening for the veteran electronic/pop act (Billboard, Aug. 6). It's a perfect combo, as Frankmusik also produced Erasure's new album, Tomorrow's World, out Oct. 11 in the United States Frankmusik's Intest simple "No I D * features his labelmate Colette Carr, and its "Grease"-inspired video has notched 1.2 million views since its YouTube debut on Sept. 10. Its preceding single, the title track (featuring Far*East Movements, has collected 1.9 million views on YouTube.

'IDOL' COMERACK? This year's "American Idol" winner, Scotty Mc-Creery, is poised to become the first "Idol" champ since Puben Studderd in 2003 (and on by third own all) to debut at No. 1 on the Billboard 200 with his

Industry prognosticators suggest McCreery's Clear As Day will bow atop the tally next week with perhaps 170,000 copies sold. That would easily mark the biggest debut sales week for any "Idol" winner since 2008. when David Cook's self-titled set started at No. 3 with 280,000. In 2009, Kris Allen's self-titled album bowed at No. 11 with 80,000, and then last year. Lee DeWyze's Live It Up started at No. 19 with 39 non.

Market Watch & Weekly National Music Seles Repor

Weekly Unit Sales Year-To-Date OVERALL UNIT SALES Dis West 5.570,000 1919 000 20 366 000 5 282 000 1852,000 20,775,000 221.073.000 616,000 19,443,000





THE Billogred 200

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Nothing Like This including the title 179 139 180 12	AVENGED SEVENFOLD Nighter
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the pop veteran	855 1d* (12.6).
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Save Ms. San Francisco • 17 (65,000) and	LOS TIGRES DEL NORTE MTV Unplu
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Dispared Hot 100,	ETTA JAMES The Best Of Etta James: 20th Century Masters The Millennium Colle
AFRONT (13.00) Sweetheart Of The Sun 166 page 54).	MCA 11195 UNIC (8.90)
compate a PPC grain	CAPITOL INSKRIPLE 00006 (12 99)
One Song At A Time Product State Product S	FRANK SINATRA Nothing But The I

SOCIAL/STREAMING Billboard



Fans credd dewnload debstep artist Excision's annual Sharebhalo mix album—released Sept. 28—by "liking" his Facebook page, so H's no surprise that he gained 13,000 Facebook fans last week. In turn, he rises 32-17 on Uncharlad.





Bising 48-30 on the Social 50 chart, Drake jumps thanks to the recent cloud of the music video for his single "Headlines." Since bowing Oct. 2, if has accumulated nearly I million Voluthe views, raising his overall profile views three 30,000 to 52,000 during the tracking week. In addition, he gained 71,000





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0	9	ŝ	OL RADIO AOL 🐎
NAME OF TAXABLE PARTY.	115	WITTE ON COT	TITLE The week a most streamed songs on ACL. JULICIT (ASPERT, LASEL)
71	11	9	PUMPED UP KICKS
2	8	10	NOTHING THE SCHOOL PROCESSES ERES
3	1 7	6	SOMEONE LIKE YOU
4	1	6	JUST A KISS LAST MITHERLISM (CAPITOL MASHWALE)
5	1 2	24	GOOD LIFE BALANTHIBLE WAS LEVENTERS COPE
5	3	11	LAST FRIDAY NIGHT (T.G.L.F.)
7	4	12	MOVES LIKE JAGGER MARGIN 5 FERTIFIER COPETIES ABBUSERS ASSECTIONS WITERCOPE
	5	9	NOT OVER YOU SAYS DIGHAM (LIPCA)
0		1	YOU AND I LAST SAGE (STREAM, SECTION, INC. SITER SCOPE)
10	10	1	I WANNA GO BRIDGY SPEARS (AVE RCA)
11	15	4	YOU MAKE ME FEEL COBÍA STANDAP FEATURING SABI (DECAYDANCE/FUELED BY RAMEN ATLANTIC/TORP)
12	1.6	14	KEEP YOUR HEAD UP
13	2	25	GIVE ME EVERYTHING PTIMAL FEATURING ME-YE, AFROLINCK & HAYER LWR. 305-POLD GRIDUNDS-LYICA)
14		1	JET LAG SMPLE PLAN FRATURING MATASHA DEDNOSPIELD (ATLANTIC)
100		193	PARADISE



FRANKMUSIK	
CHRISTOPHE MAE	
SLAU	
PARK JUNG MIN	
JORGE SANTA CRUZ	
TWIN SISTER	
CJ HILTON	
KAVINSKY	
	CHRISTOPHE MAE 3LAU PARK JUNG MIN JORGE SANTA CRUZ TWIN SISTER CJ HILTON

PORCELAIN BLACK
MODESELEKTOR

NIGHTRAGE MEGAFAUN THE DUKE SPIRIT

DAN MANGAN

HEATSEEKERS ALBUMS DUM DUM GIRLS US NO ESC 113 IN "Sall," maches the 20 849 VOLUMES Via Only in Dreame top 10 of Rock GROUPLOVE Music is Better Than Worde 97 16 3 Never Trust & Hanny Sono 20 16 ANDY GRAMMER O 1 25 AWOLNATION time (II-M) is its Measithic Symphony 28th chart week. THE HEAD AND THE HEART TWO DOOR CINEMA CLUB O 3 29 29 25 44 The Head And The Head CHRIS AUGUST down on the chart 30 12 3 LADYTRON desnite a 50% sales SPANK ROCK Everything is Boring And Everyone is A F--ing Liar 2 24 5 COMMITTED DAS RACIST Committed GAROLINA LIA DEIDNITE TERMAN An Argument With Myself (EP) Wird Blassed Freedom TWO STEPS FROM HELL 36 25 2 Mar The Year Of Hibernation 23 BET WOMEN OF PAITH WORSHIP TEAM 20 BET ACOUSTIC ALCHEMY ELIZAVETA Elizavete (EP) number of MBC's WARBRINGER Des. Worlds Tom Asunder The Sine-Off Roseland WILL HOGE HUNDREDTH selfs a HATE, eater MATES OF STATE HEW All We Are Saying ... Calco arriving at No. 38 35 3 195 on the Billboard TIM HALPERN VOLBEAT 39 35 31 3003. Honor rales KATIF HERZIG SONIA LEIGH and the show's 15 MW 1976 December season-three THE RAPTURE FITZ & THE TANTRUMS Pickin' Up The Pieces 41 20 4 10 10 40 neumines drive The THE JOY FORMIDABLE TO 31 E ZEE AVE 19 10 EU J BOOG Backyard Booole 43 39 11 VAN HUNT MAN MADE MACHINE Billheard's charts CA HIV MW What Were You Hoping For? since 2006's the Eller SLEEPER AGENT TOM MORELLO THE NIGHTWATCHMAN M-000 Celabrasion Jungle Floor, the World Wide Behal Soons 21 23 65 SIDEWALK PROPHETS Sonar rebures (0) H.V These Simple Truths (1,000) as an india FRANKMUSIK rtist, distributed Do II in The AM by Dhirty Doors TWIN SISTER 23 27 45 YELAWOLF 40 80 in Harven The new set also 23 APPARAT hours at No. 50 ea THE DRUMS 49 20 4 Portsmento Top RSE/Wa-Nop LISA HANNIGA THE KNUX France





REGIONAL HEATSEEKERS "1 ALBUMS



NEW ON THE CHARTS

Rachel Platten, "1,000 Ships" The New York singer/songwriter plants and beathover has been percolation on the Adult Top 40 fally with her chart debut "1 000 Ships" (No. 37 this week). It's from her Be Here album, which has moved 2,000 units, according to Nielsen SoundScan.



п	Degit Again	
*	Tim Helpern Also & Fall	
ı	AWOLNATION Megalitric Symphony	
4	The Head And The Heart The Head And The Heart	
F	Seth MacFerlane Music to Better Then Words	
8	Mason Jennings Minnects	
١	Caroline Lier Wild Biessed Freedom	
ø	Fitz & The Tantrums Picker Up The Pieces	

WEST NORTH CENTR

NORTH EAST	
Men Overboard Man Overboard	
Dum Dum Girls Only in Dreams	
Seth MacFarlane Music is Better Than Words	

Music Is Better Than Words
Bill Frisell At We Are Seying
The Head And The Heart The Head And The Heart
AWOLNATION Megalitic Symptony
Youth Lagoon

Caroline Liar Wild Blessed Free

2	TITLE	Artini	
S H	MARVINS ROOM	MPHAT / PROMOTION LABEL	8
4	N SHERB VESTERB & GRAHM J GORDALES	@ YOUNG MONEY CASH MONEY DWINERS AL REPUBLIC	
5	WE OWNED THE NIGHT PROBLEM ANTENDAMED HAMEDOOD EXELUTION	FIRST BY ARTEDERUM FIRST BY CANTEL ASSMELL	
8	PARADISE MORASO SISTA IS SERRIMANA, I SUDILAND WIDOMP	Coldplay ON C MATTER 0 ENCY	
3	NOT OVER YOU	Gavin DaGraw	
7	SPARKS FLY	Taylor Swrt	
8	BAGGAGE CLAIM	Miconda Lambart	
-	5 O'CLOCK	T Pain Featuring Wig Khalifa & Lily Alien	
3	KEEP YOUR HEAD UP	Andy Gremmer	
9 13	COUNTRY MUST BE COUNTRY WIDE	Brandey Gébert	
2	JUST FISHIN	© VILLETT Trace Adkins	
	TATTOOS ON THIS TOWN W KNOT IN THATAGORE MINISTER COLORED	g stew regularista Jason Aldean	
		4 PASSES FOR	
	THE ADVENTURES OF BAIN DANCE	TE J LEGENO E NOUTE	
4	BRIGHTER THAN THE SUN		
1	THAT WAY	Co/bie Califet Gutevi ASSIC AT PORCO	
5	LEK EISER ID AKIATING UN WIRDBERTS BUJ PEUTOR LAIL		
7	QUICKIÉ HITTURE: 42 PRERTEL M MOSRIECE & MARFELDS	Miguel Black ICS, 975TOPM, 274T FCA	
3	PRETTY GIRLS JR. ROTON -R. JORGAN D. S. ROTON W. JORGAN C. RIGINID S. EC.	Iyaz Feeturing Travia McCoy	
2	MRS. RIGHT	Mindless Behavior Featuring Diggy	
0	RAIN OVER ME	Patbull Featuring Marc Anthony NAMAL JONESE AND GOVERNMENT OF THE PROPERTY OF	
П	SOMEWHERE A AUGUST IN DECIMAL MARRIEW & BERNSTEIN S SONOW	Glee Cast	
40	ALL YOUR LIFE	The Bend Perry @ REPORT RASWELL	
0	WET THE BED BUS DIC MARKING BENEFIT & MICCALL A STREETER AT	Chris Brown Feat Ludacria	
. 6	DRINK IN MY HAND	Enc Church	
D	NO SLEEP	Wiz Khalifa	
7.1	ONE MORE DRINKIN SONO	Jarrod Niemenn	
-	DEDICATION TO MY EX (MISS THAT)	⊕ SEA GOVE AREITA SICHARLIS Lloyd Feeburing Andre 3000 & Lil Wayne	
	SAIL	AWOLNATION	
	FIGHT FOR YOU	# PEZGILL	
J	GOT 2 LUV U	PROLIFFORCARD: @ RELIGANDED FOR MARKET BACK	
	FASTER	Mait Nathannag	
16	MATERIAL AS IN ANTHANSON IN INTERNASION IN VENERAL IN	David Nati	
5	ELIGORIE C'ANLAY ID BAR J SINGLETON	♠ SCA NASINELE	
1	VE IS FROMPTON & THOMPSON J SELLERS PLEAKING	Thompson Squara © STREY CREE	
•	AFTER MIDNIGHT	Blank-182 © 000 WILESCOPE	
8	LOVE DON'T RUN LIMITER OF LEATHERS IN CONTRA THERSONALS	Steva Holy @ Cuta	
•	I DON'T WANT THIS NIGHT TO END	Euke Bryan © CAPICO, MANIZALE	
2	SET FIRE TO THE RAIN	@ n.couwha	
2	EVERY TEARDROP IS A WATERFALL	Coldplay	
4	I GOT NOTHIN' (KINGKS IS RUCKES C MULT)	Darius Rucker e tanto, saswort	
6	SODY 2 SODY JENNIE I HANGE IA MCCOUNTER C M BROWN K CRO	Ace Hood Featuring Chris Brown	
3	FISH * 111-CALL (C CAMPBELL & SWITH & UNDERWOOD)	Craig Campbell Block Potent	
4 0	OUCCI GUCCI	Kraavshawn	
3	WALK EVE 700 RESTERS)	Fog Fighters	
6	FAR AWAY	Type Festuring Chris Richardson	
	J INCASON MISTEVENSON J JACKSON C M RICHARDSON	@ YOUNG MOREY CASH MOREY CASHERS AL PERSELS	

B.o.B. BRUNO MARS BOW ON HOT 100 Having banked three Billboard Hot 100 top 10s last year from his Billboard 200-



George Strait

topping debut, The Adventures of Bobby Ray, rapper B.o. B previews his forthcoming second set, as title cut "Strange Clouds" starts at No. 7. The track begins at No. 3 on Hot Digital Songs with 197,000 downloads sold, according to Nielsen Sound-Scan. Adventures yielded the Hot 100 No. I "Nothin' on You," featuring Bruno Mars; "Airplanes," with Hayley Williams (No. 2); and "Magic," with Rivers Cuomo (No. 10). Meanwhile, Mars bows at No. 28 with "It Will Rain" (80,000), from the "Twilight Saga: Breaking Dawn-Part I" soundtrack, due Nov. 8. - Gary Trust

DIRT ROAD ANTHEM

YOU AND TEOUILA

HERE FOR A GOOD TIME

SKYSCRAPER

80 10 15

54 55

Ö

HOT 100 AIRPLAY

O MEET	- UAST	THE PRINT	TITLE MOVES LIKE JAGGER MOVES LIKE JAGGER				
0	2	9	SOMEONE LIKE YOU				
0	0	12	PUMPED UP KICKS				
4	5	23	PARTY ROCK ANTHEM				

3 S) LIGHTERS B 4 24 GIVE ME EVERYTHING

10 STEREO HEARTS 31 SUPER BASS 13 11 YOU MAKE ME FEEL LAST FRIDAY NIGHT (T.G.I.F.)

HOW TO LOVE 15 IN THE DARK 13 11 22 GOOD LIFE 12 15 I WANNA GO

TE 7 YOU AND I WITHOUT YOU 20 8 HEADLINES 10 20 FM ON ONE MUNICADOPOSI-MUNICIPALICA

19 17 28 ROLLING IN THE DEEP 14 10 CHEERS (DRINK TO THAT 3 24 8 MR. SAXOBEAT

27 7. SHE WILL 0 18 20 TONIGHT TONIGHT 23 M MADE IN AMERICA O 25 12 LONG HOT SUMMER

HOT DIGITAL SONGS

THE SE STITLE 26 22 14 TAKE A BACK ROAD 65 3 SEXY AND I KNOW IT 0

36 4 MR. KNOW IT ALL HELT CLAREN (5 MA)
29 10 MARVIN & CHARDONNA
20 10 SIAN HE SIM WET I WEST SIM IE I DIE YOUNG

34 9 GOD GAVE ME YOU 23 M HERE FOR A GOOD TIME JUST A KISS

s NI**AS IN PARIS THE EDGE OF GLORY 30 18 JUST FISHIN

40 13 CRAZY GIRL 42 7 NOTHING WE FOUND LOVE

BAREFOOT BLUE JEAN NIGHT MOTIVATION 47 5 IT GIRL

BEST THING I NEVER HAD 38 11 OTIS JE ZMER WED POCKETS 46 7 BAGGAGE CLAIM

48 8 SPARKS FLY COUNTRY MUST BE COUNTRY WIDE

11 OUICKIE 50 12 TAKE OVER CONTROL

BO 32 19 YOU AND TEOUILA

BAREFOOT BLUE JEAN NIGHT

TAKE OVER CONTROL

NAME OF STREET

FIGHT FOR YOU

1 16 LIGHTERS SOUNDERFORMERS SOUNDERFORMERS
2 26 SUPER BASS
3 16 HOW TO LOVE SA WING VANCOUNTY S E HEADLINES

18 BETTER WITH THE SEN BOT OF COME STORY OF COME STORY OF A STORY

12 14 7 FLY 80 Rs. 15 PM 13 12 30 IM ON ONE

13 25 MOTIVATION

(F) ROCK SE SE SE MITTE 1 0 SOMEONE LIKE YOU

PUMPED UP KICKS 3 4 24 ROLLING IN THE DEEP - 1 WHEN WE STAND TOGETHER 5 10 NOTHING

B 3 3 PARADISE AFTER MIDNIGH O 0 26 SAIL 11 THE ADVENTURES OF RE 10 - 1 BOTTOMS UP 11 7 11 EVERY TEARDROP IS A WATERFALL

19 14 22 RUMOUR HAS IT

33 16 CREEP

R&B/HIP-HOP

STRANGE CLOUDS

11 8 NITTAS IN PARIS
27 SETTER WITH THE LIGHTS OFF

STATLE STRANGE CLOUDS
STRANG 0 3 1 3E PARTY ROCK ANTHEM

3 1E LIGHTERS SUPER BASS HOLMAN MANUELL HEADLINES SHE WILL

to seek as the Annual Control Control

18 9 FLY 12 20 I'M ON ONE

10 10 OTIS

(F) COUNTRY

GOO GAVE ME YOU

SHE DIE YOUNG BAD BAD

B IF I DIE YOUNG BADAN A TAKE A BACK ROAD 7 % CRAZY GIRL 8 5 29 DIRT ROAD ANTHEM 8 8 17 REMIND ME 7 8 25 BAREFOOT BLUE JEAN NIGHT

BASY

STOLEN AND TEOUILA

B 20 YOU AND TEOUILA

SEAT OCEMEN MACH POTES IS 10 11 E. WE OWNED THE NIGHT 13 24 COUNTRY GIPL (SHAKE IT FOR ME) 12 12 24 KNEE DEEP
13 14 17 MADE IN AMERICA

25 3 I DON'T WANT THIS NIGHT

LATIN 1 59 DANZA KUDU

3 2 78 WAKA WAKA (THIS TIME FOR AFRE I KNOW YOU WANT ME (CALLE OCHO)

3 5 PROMISE AMERICAN PART OF THE OF T 9 30 TABOO A SI HEROE

10 7 80 DIMELO AND ST. 11 25 CONGA AND ST. 12 25 THE ANTHEM FRONT CO. 12 25 13 13 4 BON, BON

14 10 24 VEN CONMIGO 18 15 70 CORAZON SIN CARA

HARD ROCK

THE TITLE BOTTOMS UP 2 2 3 UNDER AND OVER IT 3 18 WALK VENGEANCE B 1 14 BRING ME TO LIFE

4 27 GET UPI 6 HOW YOU REMIND ME 9 5 38 BOHEMIAN RHAPSOD 8 39 SWEET CHILD O MINE 10 18 35 ROCKSTAR 12 34 ENTER SANDMAN 13 8 30 COUNTRY SONG

20 20 ELIVIN ON A PRAYER 10 28 WE WILL ROCK YOU Go to www.billboard.biz for complete Chart data

THE SE WE WATER THE SE SE TITLE 2 11 SOMEONE LIKE YOU MOVES LIKE JAGGER 26 22 27 GIVE ME EVERYTHING 45 4 MR. KNOW IT ALL BUT CAMBON S 11 WELL 24 51 IF I DIE YOUNG STRANGE CLOUDS 20 PUMPED UP KICKS
100TES THE PROPER STREETS
E SEXY AND I KNOW IT NOTHING THE SCHOOL SKYSCRAPER SKYSCRAPER WE FOUND LOVE NITTAS IN PARIS STEREO HEARTS TAKE A BACK ROAD 5 WITHOUT YOU GOOD LIFE PARTY ROCK ANTHEM LAST FRIDAY NIGHT (T.G.I.F.) BETTER WITH THE LIGHTS OFF CHEERS (DRINK TO THAT) 15 LOVE YOU LIKE A LOVE SONG SCIM SHE'S HE SCIM HOLLYBOOD 3 PARADISE A YOU AND I 11 12 YOU MAKE ME FEEL CHAZY GIRL 0 1 IT WILL BAIN MARVIN & CHARDONNAY 18 & IT GIRL 0 17 7 IN THE DARK I WANNA GO 16 LIGHTERS DIRT ROAD ANTHEN SCHEWMERE 17 19 GOD GAVE ME YOU THE EDGE OF GLORY HOW TO LOVE REMINO ME

TONIGHT TONIGHT

21 38 ROLLING IN THE DEED

22 23 8 HEADLINES

0

25 7 SHE WILL

10	NAME OF TAXABLE PARTY.	MEETS BACOU	TITLE
0	1	12	MOVES LIKE JAGGER
0	4	12	STEREO HEARTS
0	6	8	SOMEONE LIKE YO
0	3	13	PUMPED UP KICKS
8	2	14	LIGHTERS AND HEETS ENG PLAT SPANNE MARS (\$1400)

O 10 14 YOU MAKE ME FEEL 7 3 18 I WANNA OO PARTY ROCK ANTHEM LAST FRIDAY NIGHT (T.G.LE)

7 25 SUPER BASS 12 11 10 CHEERS (DRINK TO THAT) 14 8 IN THE DARK

13 25 GIVE ME EVERYTHING 15 S WITHOUT YOU SEED BY TO HELD BY THE SEED BY THE SE TO 20 8 MR. SANGEAT LEASE SHAPE STATES OF THE STATES OF TH 22 SEXY AND I KNOW IT

HOW TO LOVE 18 15 24 12 KEEP YOUR HEAD UP

the TES WITH THE LEGITS OFF

TARK OWER COME COME TO CO BETTER WITH THE LIGHTS OFF

22 8 FASTER

DEDICATION TO MY EX (MISS THAT) 36 3 NOT OVER YOU LAND BEEN LITTLE

FLY 33 8 SKYSCRAPER SO 8 DOMINO 37 3 NO SLEEP MZ AMB. NA 153

30 35 FIM ON ONE GOOD FEELING

Landy Gaop page late 1000 Authorism layed thin pill, as "Two and if" sizes 12-10, Durling in the first sevent in the lang passed (Dec. 28, 2004), with "Yest Dame," foundway Cally (Franch), the houses the life's highest layed 10 House, "Inchesting Cally (Franch), the houses the life's highest layed 10 House, and come of more responsibilities via passed on the langer, "foundway Called House," and life, 28 in a bestieve Springer for the second-matter appearance (28) in the chart's "Franch House's, passed and later for the langer "In", "Bill the lawes, fallows (28) in the chart's "Franch House's, passed and later for the second-matter appearance (28) in the chart's "Franch House's, passed and later for the late That I Love You" (Sept. 22, 2007) for B

Top 40 debut rank. Dihawa helds the the roost No. Is

history-making move into the too 10 (16-9) on the



- 4	3	50	JNIEMPURART
12	LAA!	WEEK.	TITLE
1	1	30	ROLLING IN THE DEEP
0	4	10	IF I DIE YOUNG THE BRIEF FRANCISCO BASHRUSS STREET
3	3	36	F**KIN' PERFECT PME 1 MACENCAS
4	3	17	DON'T YOU WANNA STAY
5	2	52	JUST THE WAY YOU ARE
0	7	28	FOR THE FIRST TIME HE SORPLANDALING SPC.

7 6 40 FIREWORK 11 7 JUST A KISS 8 13 GOOD LIFE 10 16 THE EDGE OF GLOR

STATISTI SOMEONE LIKE YOU AMILE (TLYCO) LAMINE 12 19 KEEP YOUR HEAD UP 14 17 THE LAZY SONG 17 & MOVES LIKE JAGGER

MR KNOW IT ALL 20 % LAST FRIDAY NIGHT (T.Q.LF.) 16 12 LONG WAY TO GO INE LAST GOODBYE
OND CORE 1987/3

19 20 NEVER GONNA LEAVE THIS BED
21 CONSIGNT TONIGHT
ON CORE THAN THE SUN
CORE CORE CORE CORE CORE
22 ENCORE THAN THE SUN
CORE CORE CORE CORE CORE
24 LET THE RAIN
BASE MY ADDRESS.

24 22 6 ANYTHINO IS POSSIBLE 25 25 11 EVERY TEARDROP IS A WATERFALL

ADULT TOP 40

MOVES LIKE JACOER SOMEONE LIKE YOU

3 11 SOMEONE LIKE YOU MALE TO CONTROL OF TONIGHT HIT CHILL MA (PARC).
4 4 20 GOOD LIFE 8 15 PUMPED UP KICKS 5 18 LAST FRIDAY NIGHT (T.O.L.E.) 8 11 NOTHINO 8 5 MR. KNOW IT ALL MUTCLANDER 5 19 TCA 7 17 IF I DIE YOUNG THE MAD PROTECTION 11 14 BRIGHTER THAN THE SUN

13 YOU AND I 14 20 FASTER 13 14 NOT OVER YOU GAYN OCCUPY TO THE EDGE OF GLORY IN IS A JUST A KISS

PARTY ROCK ANTHEM 17 10 17 EVERY TEARDROP IS A WATERFALL GREATEST CRU

23 8 THE ADVENTURES OF RAIN DANCE MAGGIE

21 18 GIVE ME EVERYTHING 22 11 I WANNA OO 40 2 WHEN WE STAND TOOETHER

24 11 HEAVEN

POCK SONGS

SE SE SE STITLE MALK THE ADVENTURES OF RAIN DANCE MAGG 3 38 PUMPED UP KICKS
JOHN IN HANGE STATING COLOR
THE SOUND OF WINTER
BOOK STATING COLOR
THE SOUND OF WINTER 5 12 NOT AGAIN

8 12 TONIGHT 7 12 UP ALL NIGHT BANK IT STOP (SEPTEMBER'S CHRORENS
BE MAKE IT STOP (SEPTEMBER'S CHRORENS 13 3 PARADISE

10 11 28 SAIL PRO MARIE PER BUILD 11 8 32 ROPE 12 12 16 ROLL AWAY YOUR STONE 13 10 30 COUNTRY SONG 46 2

16 13 46 SHAKE ME DOWN
CAN THE DEPTH OF THE 23 HELENA BEAT 20 19 9 IRRESISTIBLE FORCE
AND SACROTOR SAMPLE
COUGH SYRUP
TOOLS THE COUGH SYRUP
TOOLS THE CARE SAMPLE
TO 22 21 10 UNDER AND OVER IT

23 24 10 PROMISES, PROMISES 25 14 LOST IN MY MINE 24 25 16 LOST IN MY MIND THE MAD NO THE HART ISSUE TO 25 28 16 THE LAST TIME ALTHUM NAMES THE STORTED 27 7 SOMEONE LIKE YOU

27 25 18 WHIRRING
29 10 MONSTER YOU MADE
10 37 B DARK HORSES
10 10 THE TOTAL TOTAL TOTAL
10 10 THE TOTAL
10 10 THE TOTAL
10 10 THE TOTAL
10 10 THE TOTAL
10 THE T 12 8 IT'S NOT ME IT'S YOU

31 33 8 NO MATTER WHAT 35 11 EVERY TIME YOU GO 38 4 THIS IS GONNA HURT FACE TO THE FLOOR

BURIED ALIVE PELESS/SING WARREN BROS) 36 30 16 RUMOUR HAS IT 31 16 EVERY TEARDROP IS A WATERFALL 50 2 TAKE IT OR LEAVE IT SOURCE WITH MOME OF ALCO DAY

40 4 STAY YOUNG, GO DANCING
40 4 STAY YOUNG, GO DANCING
40 2 BITCH CAME BACK
40 2 A WARRION'S CALL
41 2 A WARRION'S CALL 43 5 COLOURS

43 6 HEY MAMA 45 34 WHAT THE WATER GAVE ME
45 34 WHAT THE WATER GAVE ME
47 3 IF I HAD A GOM.
48 GAMES A MILKOWS CONSIDERATION OF THE METAL AND THE METAL METAL

46 42 6 JUNK OF THE HEART (HAPPY)
Me 100x ANTA-GENS CAPICS

40 41 16 LONG TIME
CARCIPPIAINS BUSY BEIN BORN

Chevelle previews us some solour annum, due in early December, as "Face to the Roor" debuts on Bock Songs at No. 34 (1.8 million first-week audience impressi and Active Rock (see billioans.biz/d



01 3 15 TONIGH THE ADVENTURES OF RAIN DANCE MAGGING BEE HIT DELINETPERS ON THE AMADY.

B IS BLOW ME AWAY.

B IS BLOW ME AWAY. 8 10 UNDER AND OVER IT

8 10 THE SOUND OF WINTER e 7 24 THE LAST TIME 8 17 MONSTER YOU MADE 14 7 THIS IS GONNA HURT

13 12 NO MATTER WHAT 18 15 30 COUNTRY SONG 18 7 A WARRIOR'S CALL 25 3 BURIED ALIVE 20 8 MAKE IT STOP (SEPTEMBER 3 CHILDRI 17 21 EVERY TIME YOU GO

17 28, EVERY TIME YOU C
10 16 GET THRU THIS
22 3 BITCH CHARLE BACK
10 18 THAT FIRE
24 HAT REPERTED TO A PROPERTY OF A PROPERTY O 23 5 THE COLLAPSE 21 B IRRESISTIBLE FORCE
MAY I ADDITION CONTINUE

29 5 CURL OF THE BURL

HERITAGE ROCK

THE ADVENTURES OF HAIN GANCE NA 2 2 17 WALK
TORROWING PROVIDENCES

3 3 16 NOT AGAIN
THING FOR PLANTS
4 4 32 LIES OF THE BEAUTIFUL PEOPLE

S TONIGHT 5 21 LOWLIFE DESPRESS 8 9 THE SOUND OF WINTER

e 7 30 COUNTRY SONO MITTER (MINO (P) 10 10 26 SO FAR AWAY 5 24 CHOST OF DAYS CONE BY

GERATIST BOTTOMS UP 13 17 NEVER LOOKIN' BACK 13 19 EVERY TIME YOU GO

14 18 BLOW ME AWAY 16 7 WHAT YOU WANT TYMESCHOL MAG UP.
16 8 BLAME IT ON THE BOOM BOOM 21 6 UNDER AND OVER IT 17 15 MONSTER YOU MADE

19 18 NO MATTER WHAT 20 3 BITCH CAME BACK 27 6 IT'S NOT ME IT'S YOU 24 23 17 KILLING ME INSIDE 29 11 GET UP!

Date for week of OCTOBER 15, 2011



100	TAME IN	NAME AND ADDRESS OF	1000	ARTIST THE INTERIOR PRODUCTION LABOR (PRICE)	260	10	MA	SE SE	1 WEEKS
1	1	1	3	LADYANTEBELLUM OwnTheNight		1	20	26	2
2	3	4	0	JASON ALDEAN My Kenda Party Brookly 80W Self (#86)	12	1	27	24	2
3	4	2		BRANTLEY GILBERT Halfway To Hasvan		2	28	29	3
4	2	3		GEORGE STRAIT Here For A Good Time		1	29	31	3
0	5	5		LUKE BRYAN Taigates & Tanknes		1	30	33	3
0	4	6		ERIC CHURCH Chief		1	21	20	2
õ	923		,	LEANN RIMES Lady & Gentlemen		,	32	36	2
Ö	7	9		BLAKE SHELTON Red River Blue		1	33	30	1
ŏ	1	15		TAYLOR SWIFT Speak Now	Ð	×.	0	3	2
Ð	10	11		THE BAND PERRY The Band Perry		2	35	25	1
ŏ	12	12	34	PERMISSI ZAC BROWN BAND YOU Get What You Give A		1	0	37	4
12		7		JAKE OWEN Berefoot Blue Jean Night		1	37	35	
Ð	13			PISTOL ANNIES Holl On Hools		1	0	44	
14	11	10		LADY ANTEBELLUM Need You Now	Đ	1	39	32	2
1	15	16		JUSTIN MOORE Outlaws Like Mo		1	40	42	
16	14	13		BRAD PAISLEY This is Country Music		1	41	40	
17	16			THE OAK RIDGE BOYS It's Only Natural		16	0	40	i
18	17	19		VARIOUS ATTISTS NOWTHAN What I Call Country Volume 4		3	49	۳,	ear.
19	15	10		ELI YOUNG BAND Life AI Best		3	0	49	e
20	19	21		KENNY CHESNEY Homingway's Whiskey	ı	1	0	42	í
-	202	-		CHRIS YOUNG Noon		-2			

zĕ	THE PERSON	SEC.	ARTIST WITHOUT & MANUEL / DECIMINATION	Tels	ľ
20	26 29		BILLY CURRINGTON	Enjoy Yourself	
27	24 27	0	SOUNDTRACK	Coursey Strong	
28	29 31		BLAKE SHELTON Loaded	The Best Of Blake Shelton	
29	31 35		SARA EVANS	Stronger	
30	33 34		RONNIE DUNN	Ronnie Dunn	
31	20 20		GLEN CAMPBELL	Ghost On The Carwas	
32	34 36		TIM MCGRAW	Number One Hits	
33	30 32		SUNNY SWEENEY	Concrete	
3	35 30		BILLY CURRINGTON	Icon: Billy Currington	
15	25 14		KRISTIN CHENOWETH	Some Lessone Learned	
3	37 41		JOSHTURNER MCA NESMOLIT DISHREGEE IT SIL	icon: Josh Turner	
37	35 40		DARIUS RUCKER	Charleston, SC 1966	
3	44 .45		KEITH URBAN CAPITOL MADERAL! CHRISTITI NO.	Get Closer	
39	32 25		SCOTTY INCORERY American Institute Control of Maria Landon Control of Maria	or Season & Highlights Sorty WeChary 1954 in titl	
40	42 4)		ZAC BROWN BAND SOUTHERS SROWN AS AS THE SESS	Pass The Jac Live	
41	41 62		SUGARLAND	The incredible Mediene	
3	40 66		ALAN JACKSON Artita Aktional Processing III I	34 Number Ones	
43	nce		SONIA LEIGH SOUTHERN GROUND NOT THE NO.	1978 December	
3	48 49		JERROD NIEMANN Judg SEA GANDAMINA KASHVILL BYD	VSMV /9 98	
9	49 47		ALISON KRAUSS & UNION		
46	39 33		HANK 1 301* 115-901	st To A Ghost/Gutter Town	
47	36 37		TEMPROUNTERSCOPE BISHIN CT		
40	51 51		THOMPSON SQUARE	Thompson Square	

BLUEGRASS ALBUMS



BETWEEN THE BULLETS KEITH'S A 'MADE' MAN



Toby Keith logs his 20th leader on Hot Country Songs, as "Made in America" becomes the Oklahoman's first in exactly two years, following two weeks atop the chart with "American

Ride" in October 2009. Keith competed with five official singles between his prior and current No. 1 songs, achieving his best rank during that frame with "Cryin' for Me." which stopped at No. 6 in February 2010. His stack of 20 No. Is includes six straight between March 2001 and December 2002. The new song introduces Keith's 15th studio set. Clancy's Tayers, due Oct. 24. --- Wade Jessen

RASCAL FLATTS

GEORGE STRAIT

TRACE ADKINS

28 21 20

SOUNDTRACK

ADULT RAB

1 1 2 2 50 2 2 ILIFE OF THE PARTY DWALE WESTER P MYSTOSTS

YES

7 25 PIECES OF ME 6 36 FOOL FOR YOU STUDIES OF SAGE

20 SURE THING

IS IS SHE AIN'T YOU

25/8 21 9 WALK ON HIST CONSTITUTE

23 23 4 AM MEANE HORAL RECORDS REPORTED TO THE PROTECT FOR SECURIOR PROPERTY OF THE CONTROL OF THE LINE MAYAND SAME COLLEGE.

RAP SONGS

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THER VOLTON RECORDS APPEAL
13 14 3 SO GONE (WHAT MY MIND SAYS

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LATE NIGHTS & EARLY MORNINGS



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27 17 RECH NAME ALIES A TELIMAN 34 45 KANYE WEST 36 57 THE TEMPTATIONS 100M IN THE THE MITTON 25 52 LIL WAYNE

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IN MATERIAL TRANSPORTER TO THE STREET TRANSPORTER TRANSPORTER TO THE STREET TRANSPORTER TRANSPORT 37 30 LUPE FIASCO

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SYLEENA JOHNSON T-Pain's "S O'Clock " featuring Mir Ehalife





A		13	B/HIP-HOP
18	38	NO.	TITLE ACRET PURPLY PROMOTION LABOUR
0	1	12	MARVIN & CHARDONNA OR DISTRICT SAME RED STREET SAME.
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3	2	2	SHE WILL
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8 20 PM ON ONE LIBRARY NO TO LOVE 12 9 MRS RIGHT

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20 28 12 THING CALLED US 35 3 TROUBLE BI MALIO FILE L COLL 31 3 LAY IT ON ME 31 3 EST REMARK THE BE SHA AND A TO TO YOU
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35 & SHAKE LIFE

30 BUT 25/8
30 BUT 25/8
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40 to 2 FOOL FOR YOU BETWEEN THE BULLETS

COLE. PHONTE ARRIVE



Brother and dup the Foreign Exchange, debuts his first solo album, Charity Starts at Home, at No. 9. The project sold just south of 8,000 units, according to Nielsen SoundScan. Previous to this set, Phonte had five other charted works as a member of Little Brother. with bandmates Rapper Big Pooh and 9th Wonder. In addition, he had two Billhoard-charted projects as half of the Foreign Exchange with Dutch producer Nicolay. Neither group reached the top 10 with any of its albums. Meanwhile, 9th Wonder debuts at

Cole isn't the only rapper from North Carolina

No. 12 with The Wonder Years -Karinah Santiago

A		R	HYTHMIC
1	LAGE MARKET	100	TITLE AFTER PROMITOURS
1	-1	15	LIGHTERS THE MAN METS THE FIRST SHEET WAS SHAPPER COURSE
2	2	18	HOW TO LOVE IL WANT YOURS MENTYCASH MONEYUNING HEALTH REPORTED
3	3	25	PARTY ROCK ANTHEM
•		6	BETTER WITH THE LIGHTS OFF
8	5	25	GIVE ME EVERYTHING
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7			HEADLINES

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SUPER OAS
SUPER OAS
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13 18 MARYING CHARDONNAY
MARYING CHARDONNAY
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TA A

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MARVIN & CHARDONNA

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Data for week of OCTOBER 15, 201

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o	4		-	
ă	2		ille	HEADLINES Drain
2				MARVIN & CHAPDONNAY But Sean Francisco Kerne West & Rosco Park
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	10	1	3 1	THAT WAY LOT 13 CLR 15 ANNITHMEN WINDOWN'S ILL FERFOR, LA LEWIS: Wase Feeturing Jeneralin & Rick Ross @ MARSACA WARRING BIDS
5	5			OTIS Jay Z Kanya West Feeturing Ofis Redding
0	14	ī		AND THE PROPERTY OF THE PROPER
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7	3		10	PISTORIES OF PRINCETEL M. ROBINSON & WARFELDS
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	10		P	I'M ON ONE DJ Kholed Featuring Droke, Rick Ross & Li Wayne
2			16	"MICH SER KYNLET JOHN MED TO STEEL STORE STEEL SERVICE
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3	15	1	ΝĒ	MRS RIGHT Mindless Behavior Festuring Diggs
2				PARTY Beyond Feeting Andre 3000
J	20	3		THOUGH NEED AND A THIRD BARBORANOWING BALANCIA WILLDOWS FOR RES. O MANAGEMENTA
7	10	2	1	MY LAST NOT IS ANDERSON TO WILSON I SHARKS HITS LOWEL M BROWN O THE O SET JAMPONE
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9	18	t		NATION () (COTTA HAMILTONIA WODTDYLL HOTSON JR.)
10	17	1		SHE AIN'T YOU Chris Brown THE SCHOOL OF MICHORAL SAFTSTER BUCKBALL SCHOOL BOYS JESTIES PRICARES A MICHAEL & JACKSON OF ANY THE SCHOOL OF MICHAEL SAFTSTER BUCKBALL SCHOOL BOYS JESTIES PRICARES A MICHAEL & JACKSON OF ANY THE SCHOOL OF MICHAEL SAFTSTER BUCKBALL SCHOOL BOYS JESTIES PRICARES A MICHAEL & JACKSON OF ANY THE SCHOOL OF MICHAEL SAFTSTER BUCKBALL SCHOOL BOYS JESTIES PRICARES A MICHAEL & JACKSON OF ANY THE SCHOOL OF MICHAEL SAFTSTER BUCKBALL SCHOOL BOYS JESTIES PRICARES A MICHAEL & JACKSON OF ANY THE SCHOOL OF MICHAEL SAFTSTER BUCKBALL SCHOOL BOYS JESTIES PRICARES A MICHAEL & JACKSON OF ANY THE SCHOOL OF MICHAEL SAFTSTER BUCKBALL SCHOOL BOYS JESTIES PRICARES A MICHAEL & JACKSON OF ANY THE SCHOOL OF THE SAFTSTER BUCKBALL SAFTSTE
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0				WORK OUT J Cole
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23	79	2	ď	FLY Nack Minty Featuring Rinsons (RESEARCH JOHNNES RESEARCH GOVERNMENT OF THE MANUFACTURE PROCESS AND THE PROC
	24	2	P	LIFE OF THE PARTY Charles Wilson
6				YES MANY STATES A MANY STATES AND
8	28	2		PLEMENT ON CHOICE (PETRALE KOLD)
27	34	2	æ	F IT'S LOVE Kern Featuring Chrisotte Michele com Recoor is owness, a luthorated in the Featuring Chrisotte Michele in Michele in the Featuring Chrisotte Michele in Michel in Michele in Michel in Michele in Mic
а	74	1		COPY PASTE Diggy
•				POLICE STOCK ENTERCLEMENT/COORDINATED TRACETOR WANGELD SEMINORS, MACUSEN ATTACTOR 1 SMILE Key Francision
9	22	2	T.	KFMAN, PLHMARTIN II. PRANCIJIN FINOKETI, I SHARKIS III, I SUENIGI. 40 FO 10 SOULGOSPS CENTRICNENT/RCA.
90	22	2		SUPER BASS Nick Mines SAM JUNE OF WARAJ SA JOHNSON DAM ANT TOR GO YOUNG MOREVERN MOREVERN MERCHANISTER.
0	33	2	ě	LATÉ NIGHTS & EARLY MORNINGS Murcha Ambrosius
-				OUT OF MY HEAD Lups Fisco Fisturing Trey Sons
32	27	3	ŧΕ	MENDER LOUPERSH WINCOM SHOOM ACKNOWLEDWISSIS A ACTING
13	50	3	æ	RADIO MESSAGE R Killy
	25	2		DECES OF ME
21				CHIER HAMMEN'S EXIST SEXULES HAMMEN, VOING: O MENT FOR CASTNESS To see
3	43	5	Ę,	RECOSE (TEURICAL) EMPTE A SLEDGE CIACLE HODGE! @ VOLTEON INCORDECAPTOR
5	40		ď	TONY MONTANA Future on 1 A Fred No. 10 A Fre
	22	25	ø	NO ONE GONNA LOVE YOU Jennifer Husband G Artstudia
				TOO EASY Types Features Ludaria
J	42	4	10	⊕ A MORGAN LA BLIDGE C LAZYM HAMRIS TOLOGOD & HODGE C BRIGGES: ⊕ 19:780N RECORD CAPITO.
0	53	7	Œ	25/8 Mery J. Blige 5 40/25/01 M.J. BLIGE M.J. BLIGE C. (DWGON) MOSING WARRANGE STREET MATERIAL PROPERTY AND A MATERIAL P
6	41	0		SO GONE (WHAT MY MIND SAVS) Jet Soon Features Paul Visit
1				THATSON I SCOTTLINUTSON IN JIMOTECHSTROTHER PROVIDED GO BLUES BAREVARANCE BROS
	30	Z	150	PRINT A ARREST WISCORD RANGE DEPRENDENTIAL THREE PERMANDIST SERVICE AND SERVICE AT ARTS
2	37	z		MAN DOWN SHAW OF THE ASSENCED SEASOFFICE HOMAS STUDIES BY SPECEL JAMES AND
31	44	×	e i	LAY IT ON ME
2				DEDICATION TO MY EX (MISS THAT) Lloyd Featuring Andre 3000 & Li Wayne
2	44	4		
15	29	3	œ	IN THE MOOD Johnny Gill
	31	,	ø	
				NO HANDS West Floors Floors Floors Floors Responded to State
7	47	42		CRUMMA 82Y LL JONES J. L. JONESON D. ALIVETIMENTO CHIEF DATA @ HET ERICK SCHAD ASSE, UMANAMINER BROS.
0	52	50	e i d	ONLY WANNA GIVE IT TO YOU File Variet Feeturing J. Cole Per Washer It SUMMER A PROPERTY AND AND A PROPERTY OF A PROPERY OF A PROPERTY OF A PROPERTY OF A PROPERTY OF A PROPERTY OF A PR
5	64		F	5 O'CLOCK TPain Featuring Will Khalife & Lily Allen
톘				TROUBLE By Marior Featuring J. Cole
J	50	53		BEI MAZUR IL EREDVU COLD
	58	2		STAY TOGETHER Leds: Featuring Jaherm MISSIST HENNA IS FEASIBLEOID O YORK FOREASTHERS
5	41	*		800 THANG Verse Symmonds Featuring Kelly Rowland
S.				A SAM OF THE ASSESSMENTS OF SHEMOHOUS AROSSI 4 SAM
	54	8		ACCULTAGE ADDRESS ARCOLLOS É ACORAS ADADOS ES
5	55	7.	100	Y.U. MAD Brothers Featuring Note Mines & LifWayne Network Mines & LifWayne Network Mines And Network Network Mines & LifWayne Network Mines & Print Network Ne
al I		ı,		DRANK IN MY CUP Kinku Bengg Sping N OR 14 AMBULE FILLMAN RESIDENALD B LINGUNALTHORIZOVANMER MOS

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ı	6	-0	10	B.	35	TITLE	Artest
E	Handsome 14-6	IB	31	25		MODUCAN (SENEWARTH) DANCE (ASS)	Big Sevin
	jump for the second	0	65	68		DATAMENT IS AND FROM MERIADOS E CLARK & BURNELLE JA	HESA MILLERY @ 0.003, OF JANUS AND
g	charling single off Watch the Throne	67	57	55		THING CALLED US RA WILLIAMS FROM VANCET DE A WILLIAMS J'MESLEY HOWEL	Hamilton Park @ HWMIL(12-MIANTE
ä	gives Jay-Z his 26th	0	63	56		FLY TOGETHER Red C	afe Festuring Ryun Leske & Rick Ross @ SHAREDWINEAD BOT INTERCOPE
ä	leg 10 mod, as be	5	56	67		SPEND IT	Tity Box
ĕ	continues to close	100	-	•		SUBVIVE	@ STREET EXECUTIVES DUPPLE BAS BOYZ
ij	the gap for most too 10s by a rapper.	60	18	51		GHAZOZVIN CAMPERIL ID HAZOON A RIJIOTTO BAKA SIZOGE O	Mary Mary Lidendon & Mr scick Countries
,	Only Ludacris (29)	61	61	61		MORE THAN YOU'LL EVER KNOW	Boyz II Men Featuring Charle Wilson in Sovi
ij	and Lil Mayne (27).	0	75	74		ROLLING IN THE DEEP	
ţ		6	86	76		MAKE YOU SAY OOH	Kerth Sweet
ä		2	-	70		A DURANTE DWING IN TORSAND C NEW, AND IS DARRED. THE WALLS	# DWIAT SHOPE CHE
g	90	34	80	-		R COUNTY PERSON HIS OUT ON PARTICULAR	Mario Featuring Fabolous @ 17CA
ĕ	SEEM'	65	12	56		ON MY LEVEL AM JONESH IC J THOMAS JU SCHEMER TA DIAMES MOMES!	Wiz Khalifa Featuring Too Short • Bothingstianno
ä	68	00	65	34		ANYTHING (TO FIND YOU)	Monica Featuring Rick Rose
ĕ	The rapper, recently	-				HOUSE PARTY	
g	released from prison for a second	07	86	-	2	TONE BEATS OF WILLIAMS, A PUDKER ERREST	Meek Mill Featuring Young Chris MarkConstead Briss
ũ	time, unleastes	0			1	PM FLEXIN: BE KELLICZIWARS JEJJICZED	TI. Feeturing Big K R.I.T. © SAME HISTORIAN
ā	this single onto the	69	53	72		UP NET LIGITED INST LIGITED	YG Featuring LoveRance Period recolf Lead Comp
E	general population.	70	77	77		LLOWEYOU	Allera East-spool Visto Joe & Joh Cure
Ñ.	Track hit digital retailers on Oct. 4	9				COUNTDOWN	Description (Contraction Contraction)
ĕ	and will impact our	71	73	90		EM-POSTS SHOW THAT IS SWEET WHICH HOUSE STORAGE LANGE PROTOR	BANKSAMOTHERIMOTHER @ PARKHODOCOLABIA
ĕ	sales charts next	0	73	86		WALK ON MET TONOTHON IT ALLEYS WILLIAMS LINESCELL	Mint Condition © CASED SIND SHANADHE
5	issue.	73	45			DEAR JDE	line.
Ē		2000				SHAKE LIFE	Young Jessy
ă		74	95	54		UE (DDY I) W JENKING A KEARAEKD I PAICH	
ĕ	100	76	78			UKE 'EM ALL Jecob Latim Pair y Steller I Mace o Revell British Macade Judio	ore Feeturing lass or Diggy Symmons HOSE 0 (SANO2) B JVE-SCA
ĕ	A	20	г			ROUND OF APPLAUSE	Waka Rocks Flame
Ř	76	22	24	и		PICTURE PERFECT	Enr Boharson Features Phonts
i	This is the first	"	-	-		A HATCH SCHOOL IS COSSISSA POSITIONAL HARSING MCS.	ANTO @ PURPOSE SONS FUGURS
8	single to debut off	70	100			KE ON THE PRICK PLANSBURNER M ENGAGON	A ZDANETSHI @
ē	of the artist's sephomore album,	78	70	70		SWIM GOOD CHETY SWETTE WENNING PROCEASING MUDDINGS RISTOR	Frank Ocean con runurenezoneno.me
Б	Triple F Life:	0	- 01	22		GOOD GOOD NIGHT	Roscoe Dash
Ř	Friends, Fans and	-	35	20		IN THE MIDDLE	MUSIC LINESSITTEN STERSCOPE ISSAC Carree
Ē	Family, stated for reinase next month.	188	30	20		GRADON IS MADORY FRADBONE	B SCHERGAR MENCY Monica
g	receipt ment sevent.	0	E			UNTIL IT'S GONE MELISTI LAVE MELISTIZZAME, SALIMA ARABODEPICTE	SCILLEPSTON'S STERUNG LPARKEN. @ LPCA
ā	_	83	67	26		GUCCI GUCCI DJ. 1992 STROKS DI ZOLDTA NEGATYI NI DISPUEL PHOLIZIMANI	Kroayshawn @ coronex
ă		0	91	-		OIVE ME EVERYTHING PVD	uli Festunno Ne-Yo, Afrosack & Nayer
ı	MACO	06				AFFORCE IN CPEPEZA SANCE WALLS COMETO LOVE ON TOP	MR 365F0LD GROUNDS J RCA Beyonce
8	A Control of	06	77			REVENUE STREET THE PROPERTY OF	● PARCHOOD COLUMBIA.
ĕ	M20ADCA	0	50			SHOT CALLER Pr MARY PRACE IS A PRODUCE C COLON RW DUBLEY	ench Montana Featuring Charles Rock @ clock sorsinaziv
ē	Kewlywed	87	71	75		MOVIN' DOWN THE LINE	Raphael Saadiq B Christian
B	songstress—she's now Hrs. Honica	0	m	-		FAME.	Young Jessy Frequing TJ.
Ŗ.	Grown-debuts her	2	ь.	4		CHEERS (DRINK TO THAT)	Refusioness/fluented (I(o) amit.NS Bhanna
ŝ	second single off	100	93			THE REMOTE MAKENING ARMITE ADDITION OF THE PROPERTY OF THE PRO	REPERSONNELLE PROPERTIES CO. 4 NACOR NWEWE
g	ber forthcoming set New Life, scheduled	0	90	90		WOP MINISS STILLDASH	J. Desh e stotostano
ı	for release Nov. 25.	(3)				STRANGE CLOUDS	B.o B Featuring Lil Wayne
ŝ		0	90	10		TAKE ME AWAY	Viston
ħ.	91	v				HIMAHOLIC	e Antists ist Kelly Price
g	The sono is the	93	62	85		MARILYN MONROE	@ ATY BLOCKSANS CIRC MINUACT
Ē	Billboard Hot 100's	0		W		7607 LISTED (9.07 USTRO)	Brianna Pot son
ī	top debut (see page	25				SWAGGIN KoolJohn Fe	aturing Slopper, terriSu & Love Rance aidMF (16
ă	54) as strong first- week download	95	77	D		SO EDESH	C I Mitton Severaneo Nas
ĕ	sales propel It outs	-		~		HMELIATE A SENIELE SELENCEROTE LINETERENT BLE STOPPLE MY SH*T BANG	F-40
8	that chart and to	97	87	100		101Y BONE IS FOREVERS ESTORED	@ HEAVY ON THE GRAND-CAPITOL
ē	a No. 1 opening on RED/Hip-Hop	98	94	73		IF YOU WANT TO I REPRESEND A MATRICAN IT, HATHAMAN A REPRESEND A PAINTERS.	Lolah Hethaway (K.T.J.I.D) @ STALCHI

WAYNE NETS SEVENTH NO. 1 SINGLE



No. 1 as Lil Wayne wiggles up three slots to the top spot with "She Will," the third official single from Tha Carter IV. The title is his seventh No. 1, tying him with labelmate Drake for second-most chart-toppers by a rapper in the chart's 69-year history. Only rap standard-bearer Jay-Z, with eight, has placed more No. 1s. Of Weezy's seven leaders, "She Will" is his third as a lead artist and the first to reach No. I with him taking top billing since did so three years ago this month (Oct. 23, 2008).

THE CHRISTIAN SONGS

MOVE MOVE MERCIN THE WAY 3 4 20 STRONG ENOUGH
HATTHEW MEET SPARROW EW CMG

SATHER WEST SANGEN EN.

COURA GEOUS
CASTING CHOMES SEAL.

B 54 HOLD ME
JAME CHACK FAIX TOSYMAC OF
B 24 THE AFTERS PROBERT TRACE CE FEAT TONYHAG GOTED MY HOPE IS IN YOU ARROW BRUST CENTRACITY

DO EVERYTHING STEVER CURTS CHAPMAN SHARE

LIFT MY HANDS 15 22 THE LIGHT IN ME TRUST IN JESUS

BLESSINGS 13 32 YOU LOVE ME ANYWAY 17 17 FALL APART

18 12 STRONG ENOUGH TO SAVE 20 16 RISE 22 10 EVERYTHING GOOD

MOTION OF MERCY 21 23 8 WAITING FOR TOMORROW

22 18 20 SAVENDER FOR TOMORROW 25 13 DATTLE CHIS AUGUST 15FYCHT WORD CONS

24 18 AMAZED 33 12 AT YOUR NAME (YAHWEH, YAHWEH)

26 15 SLUMBER HERETONALITY ATLANTIC WORD OUT 31 3 BUSTED HEART (HOLO ON TO ME)

31 3 FOR GINE IS COUNTRY HE THEN INCOME LINE
25 10 PM WITH YOU (RUTH & NAOMI)
25 10 PM WITH YOU RUTH & NAOMI) REMIND ME WHO I AM ason course

OD IS STILL GOD

34 16 NOT ALONE 37 39 2 ALL OF ME 37 8 CAN'T GET OVER YOU

38 6 ALLELUJAH WE ARE WHERE I BELONG

41 16 HELLO 43 42 17 BEAUTIFUL THINGS 47 2 LOVE COME TO LIFE HIS GROUND WENT HERE

48 44 14 YOUR LOVE IS A MYSTERY SHAKE HEAVEN

40 48 III HEMEDY
MACHIEL LIMPA BLACK FLEL/220

FRAY FOR YOU
RESID GROOD OF BOLLE SALVATION FOAD Pop singer Hatthew West claims his fifth No. 1 on Christian AC Songs, as "Strong Enough" rises 3-1 in its 24th chart week. Concurrently, the track reclaims its pre-

reak at No. 3 on the pay-per



HE HE SE ARTIST 1 23 2 SWITCHFOOT

12 72 TENTH AVENUE NORTH

BILL & GLORIA GAITHER
THE DLD ROGED DIRES GAITHER GAIS
BILL & GLORIA GAITHER
TRAT REWAYL HOMEOMAIN DATHER 1122

9 2 2 THRICE 30 53 LECRAE VARIOUS ARTISTS

13 18 53 CHRIS AUGUST 14 8 2 JAMIE GRACE
15 9 110 SKILLET
16 BY PRESS PLAY
16 BY WORLD ANTHEN CREAT

OH, SLEEPER DILDING OF THE SEE

19 10 9 MAT KEARNEY

21 ELW AMALEN AND THE SAME BRACH CONSWORDS CARRY
WASHINGTON THE SONS DISASTER
#2 15 50
THIRD DAY
#3 7 2
MATTER AND THE SONS DISASTER
#3 7 2
MATTER AND THE SONS
MATTER 24 8 74 MERCYME 25 14 46 CHRIS TOMLIN

26 11 2 LEELAND 27 18 52 VARIOUS ARTISTS 20 BEV VARIOUS ARTISTS
WARROUS ARTISTS
SHUDDENN SHOCKNOWN ARTISTS
WARROUS STORM SHOWN ARTISTS
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34 24 31 FRANCESCA BATTISTELLI

35 56 JEREMY CAMP

0 64 NEWSBOYS

WOMEN OF FAITH WORSHIP TEAM

44 26 50 MATTHEW WEST THE STORY OF HOLD STORY OF THE STORY OF HOLD STORY OF THE STORY OF HOLD STORY OF THE STORY OF T

43 33 HILLSONG UNITED D 42 30 PASSION BAND MASSON HERE FOR THE SECTIF STREET AT TEMPLE SQUIME

Le'Andria Johnson. It's the first time a pair of



3 24 STRONG ENOUGH

I LIFT MY HANDS

COURA GOUSE SPAROWS
COURA GOUSE
CATTRE CROWS NAME STREET HE
YOU LOVE ME ANYWAY TURN AROUNO 9 22 BLESSINGS THE LIGHT IN ME

14 15 39 GLORIOUS DAY (LIVING HE LOVED ME)
CATHOLOGO DAY (LIVING HE LOVED ME)
CATHOLOGO DAY (LIVING HE LOVED ME)
CATHOLOGO DAY (LIVING HE LOVED ME)
SOMEONE WORTH DYING FOR TRUST IN JESUS 17 10 MOTION OF MERCY

20 12 FALL APART

22 24 15 SLUMBER 23 19 HOLD ME TOGETHER WAITING FOR TOMORROW 20 27 2 WHERE I BELONG

CHRISTIAN CHR

NOT ALONE 1 1 15 2 22 LIFT ME UP 4 10 OOWN

STRONG ENOUGH TO SAVE 7 9 10 THE LIGHT IN ME

SOMEONE WORTH DYING FOR 13 11 EVERY TIME YOU RUN

15 16 AMAZED LET'S GO 12 14 13 HELLO

21 10 GG RESTLESS SEIDERLINE CO. STRONG ENOUGH

REMEDY MCHAEL LIMPA BLACK FURL/221 BATTLE

YOU LOVE ME ANYWAY 23 22 7 TURN AROUND

24 25 E UNDONE

GOSPEL ALBUMS HE SE SE THE WEST A MINERAL COLUMN JESSICA REEDY
AND THE HEAVY LABAT 1:

LE ANDRIA JOHNSON
THE AMERICAN ST. MCC. (CTA.) COPY. 3 11 1-1-SIX 4 11 53 CARTEST REMARKS OF STREET REMARKS OF STR

7 4 35 O HEW DONALO LAWRENCE & CO DEITRICK HADDON 13 0 5 DORINDA CLARK-COLE 13 9 5 DORINDA CLARK-CI
14 12 14 EARNEST PUGH
15 13 37 VARIOUS ARTUST
16 DA' T.R.U.T.H.
17 DA' T.R.U.T.H.

15 60 VASHAWN MITCHELL YOLANDA ADAMS VARIOUS ARTISTS DEITRICK HADDON RICHARD SMALLWOOD WITH VISIO 26 21 15 RETU AND A DARK I ME HOUSING UP COCK MICE OUR

GOSPEL SONGS

1 21 NEED YOUR GLORY 2 35 I SMILE 8 23 GAMER 4 23 BE STILL YOU AND A DOME 5 34 OVER & OVER 3 83 NOBODY GREATER 8 21 SPIRITUAL 7 46 HE HAS HIS HANDS ON YOU 13 30 TRUST ME

13 12 17 BACK TO YOU 10 14 26 EXCELLENT 10 17 8 ONE MORE TIME 10 15 7 STILL ABLE AND LOSHIFUE TO AND THE T 10 18 8 I WONT GO BACK 10 20 5 JESUS LEMONA DORSON MICE WORLD GOOD LEMON ON THE TOTAL THE SOUND (OF VICTORY)

20 22 9 STILL HERE

24 1 GET DOWN
CANNEL S ONWING LIGHT-CONE
FLY AGAIN
DIS SUMMER OF RACCIONES FAE AMEDIA BODITTE MILLION

Billboard DANCE

DANCE CLUB SONGS

WEPA IN THE DARK

MEDIATE

LITTLE BAD GII

OONT HOLD YOUR BREATH MOVES LIKE JAGGER CALIFORNIA KING BED FLOOR ON FIRE

NEVER WILL BE MINE GIVE YOURSELF UP

BRING IT BACK POWER IT GIRL

LADY GAGA

DAVID GUETTA

SKRILLEX

VARIOUS ARTISTS

FRANKMUSIK

LADYTRON

LADY GAGA BASSNECTAR

CUT /// COPY

JAMES BLAKE

DAFT PUNK THON LIGACT RECORDIGUE LITTLE DRAGON

24 12 BREATHE CAROLINA

ARMIN VAN BUURI WHITEM REJIGN CATER TO KESHA

SPANK ROCK

CTRONIC ALBUM

FEEL SO ALIVE

INVISIBLE

STEAM ONLY NORMANDAMER INTERSCOPE

NO ONE GONNA LOVE YOU HIGH OFF THE FAME

LIGHTS WE'RE ALL NO ONE BEHIND THE WHEEL 2011

MUSIC IS A SAVIOR FEEL SO CLOSE

WANNA GO LOVE YOU LIKE A LOVE SONG DR. JECKYLL & MR. FAME

PUMPED UP KICKS 47 45 10 OPM LEVELS

47 T. NEVER KNEW
UM REGAM FEAT ALTERS CALGADO CA
35 12 SET FIRE TO THE RAIN
ANCLE SIL COLUMNIA

SAVE THE WORLD

CINEMA PRESSURE

WITHOUT YOU MOVES LIKE JAGGER TH DEATH PUMPED UP KICKS SUN IS UP

PROMISES DEREZZED GLAD YOU CAME

WE'RE ALL NO ONE MPRO MAI MROJACK & STON AGE ASTRO WORLD KEEPO TURNING STAVA TOSUR SEA TO SER

CHEERS (DRINK TO THAT) READY 2 GO FEEL SO CLOSE

YOU MAKE ME FEEL RAISE YOUR WEAPON

LEVELS WANNA GO 26 10 16

TONY BENNETT SETH MACFARLANE MUSC IS SETTER THAN MORES UNIVERSE MILES DAVIS QUINTET

PAT METHENY 0 6 SOPHIE MILMAN

JOHN SCOFIELD 0 9 3 BARBARA COOK

CHRISTIAN MCBRIDE BIG BAND PATRIZIO 14 4 2 VARIOUS ARTISTS

TROMBONE SHORT BILL FRISELL
ALL WE AND EXTRE. SAVOY JAZZ
ACOUSTIC ALCHEMY

BONEY JAMES 0 ESPERANZA SPALDING 12 4 JESSY J

SPYRO GYRA TROMBONE SHORTY RAMSEY LEWIS AND HIS ELECTRIC BANE

MICHAEL FRANKS 20 EUGE GROOVE PAUL HARDCASTLE 15 15 20 BELA FLECK & THE FLECKTONES

SE SE TITLE SPIN FRIDAY NIGHT EASY COME EASY GO

FEELS SO GOOD

LOVELY DAY PUSH TO START 15 3 EYES FOR YOU SHAKE IT

8 LATIN HAZE 11 8 CASH MARC MATCHES TRAPPED TO TO SOLISAL FRANK MARC MATCHES TO THE ARMY SMITCH FAIR CHIEF LOSS INTO THE ARMY SMITCH FAIR CHIEF TO THE ARMY SOUTH TRAPPED TO SERVICEM D 20 3 BOOM TOWN

MORMON TABERNACLE CHOR ANNA NETREBKO

VITTORIO GRIGOLO CHICAGO SYMPHONY OCHESTRA BRASS KRONOS QUARTET MILOS KARADAGLIC MORMON TABERNACLE CHOIR VARIOUS ARTISTS CHICAGO SYMPHONY ORCHESTRA (MUTI)

K. GALNIN M.N. LEMELX I. COMPLESSO BAROCCO A. CURTO ANDRE RIEU & HIS JOHANN STRAUSS ORCHEST VARIOUS ARTISTS 18 ALAN CURTIS

JACKIE EVANCHO TOPI AMOS IL VOLO 2CELLOS MORMON TABERNACLE CHOIF JENNY OAKS BAKER DAVID GARRETT KAITLYN LUSK

13 31 ALFIE BOE 15 41 DUE VOC

WORLD ALBUMS

HE HE HE DIE CELTIC THUNDER 3 32 CELTIC THUNDER
REMARCALIST HUNDER
REMARCALIST HUNDER
REMARCALIST HUNDER
REMARCALIST HUNDER
REMARCALIST HUNDER
REMARCALIST HONESTER
REMARCALIST HUNDER
TINARIWEN

4 16 VARIOUS ARTISTS O 8 BAHA MEN 12 2 VARIOUS ARTISTS

7 43 LOREENA MCKENNITT 11 14 VARIOUS ARTISTS

CELTIC WOMAN 13 33 JAKE SHIMABUKURO 14 49 COUNTDOWN ORCHESTRA 15 11 RODRIGO Y GABRIELA

ARTIST

5 17 IL VOLO

8 82 37 LOS BUKIS

16 45

17 10 10

14 25 MANA

10 6 BRONCO

11 50 SHAKIRA

12 A LOS YONIC'S DON OMAR

13 44 CRISTIAN CASTRO

AVENTURA

34 21 MARC ANTHONY

18 70 GERARDO ORTIZ

AKWID

24 28 INTOCABLE

28 28 CALIBRE 50

30 24

42 50

41 60

37 13

47 5

26 CALIBRE 50
ENCLOSING TIME IN MINIOD COLUMN

46 4 FACE PEPE AGUILLAR

JUAN GABRIEL

UNION COLUMN STREET COLUMN

27 GERANDO ORTIZ

MINIOT COURT OF WING CH. ETTSSO

20 21 TIERRA CALI

30 21 TIERRA CALI

WISIN & YANDEL

31 45 LARRY HERNANDEZ

LOS AMOS

LUIS FONSI 36 14

PITBULL 39 41

JOAN SEBASTIAN

VICENTE FERNANDEZ

ALEJANDRA GUZMAN

GLORIA TREVI

ESPINOZA PAZ

CHINO & NACHO 49 78

MARCO ANTONIO SOLIS

VARIOUS ARTISTS

JIMMY GONZALEZ Y EL GRUPO MAZZ

JORGE SANTACRUZ Y SU GRUPO QUIN

LOS INQUIETOS DEL NORTE
VAMOS A GRALE CON TODO (145.5 M.) 4.

AMANDA MIGUEL & DIEGO VERDAGUER EL MEJOR SHEW PONANTICO DE AMERICA TRAVESCAL

CHARLIE ZAA

FRANCO DE VITA

VARIOUS ARTISTS

OP LATIN ALBUM

CONTRODUCT EL BARLOCO, 61331 SON MUSIC LATRI CONTRODUCTO DEL NORTE

ESPINOZA PAZ

GERARDO ORTIZ

VARIOUS ARTISTS

ENRIQUE IGLESIAS

CAMILA MARTE DE AMAS CONV. MINISTE

PRINCE ROYCE

S SE SE ARTIST

2 82 CAMILA

12 12 14

13 13 13 DEIK

25 MANA

0

IL VOLO

ENRIQUE IGLESIAS

CRISTIAN CASTRO

LOS YONIC'S MARC ANTHONY

FRANCO DE VITA

JUAN GABRIEL

LUIS FONSI

HOT LATIN SONGS

5 12 RAIN OVER ME GIVE ME EVERYTHING

NOMICHETE UMIERSAL NUSC LATRIC OLVIDAME 4 10 Y DO MODITION BARDS (F) DI QUE REGRESARAS

SHEATEN FRIO 10 10 TE AMO Y TE AM BROMICE PEAR USHER (SOMY MUSIC LATE EL AMOR YOU

TU OLOR PARTY ROCK ANTHEM DIA DE SUERTE

DONDE ESTAS PRESUMIDA IGAY BU BANDA TERRA SHAKOBRISE (DISA) RABIOSA FL MENTIROSO

EL MIL AMORES **CUANTO ME CUESTA** VEN A BAILAR AMOR CLANDESTING

PARA NO PERDERTE MAQUINA DEL TIEMPO

BASTA VA THE MARKED ANTENNO SENIE OF CHICAGO LIGHTERS PER PERE BRUSH HARE ISSUED THE RE ENERGIA

TU MIRADA MAS QUE NUNCA EL PUNTO FINAL Z CZESTO MONETY OF BURNAGO CITY

NADA IGUALES MOVES LIKE JAGGER SHIDED BACK

ELLA ES MI MUJER MET SHOULD ON DELEGOW MUSIC LATER RESPIRA 43 QUE A TODA MADRE (QUE A TODO DAR)

AQUILES AFIRMO LAST FRIDAY NIGHT (T.G.LE.)

NO LA VOY A ENGANAR

EL VERDADERO AMOR PERDONA TU DECIDES EMPRILIADO

ALNOUE SEA EN SILENCIO (CUATRO PAREDES) TE ESTOY ENGANANDO CON OTRA COMO TU NO HAY 2

MATRICLERSO FEM. TOTAL CONT. MAT.
INTENTALO (ME PRENDE)
SUCICIO PRESENTE, SMIL REY LA PER
QUITATE LA VENDA
R. GUERO Y SU BARRA CENTERNINO IA P. MI CORAZON INSISTE

7-1-11 trajectory on Hot Latin Songs for "Tu Olor," the largest fall from No. 1 since Fanny Lu's "Y Si Te Digo" in 2007 (1-15). Aiding the arc for "Tu" were rotation variations at 21-67-30 in plays during the same period.



Espinoza Paz debuts at No. 1 on Top Latin es and Degional Mexican Albums with sones Due Duelon, shifting just north of 4,000, according to Hielson SoundScan.



AL RUMS ARTIST ESPINOZA PAZ GERARDO ORTIZ . LOS TIGRES DEL NORTE VARIOUS ARTISTS & 37 LOS BUKIS DUELO BRONCO GERAPRO OPTIZ VARIOUS ARTISTS INTOCABLE CALIBRE 50 PEPE AGUILAR GERARDO ORTIZ TIERRA CALI 42 LARRY HERNANDEZ VARIOUS ARTISTS 15 A LOS AMOS VARIOUS ARTISTS

JIMMY GONZALEZ Y EL GRUPO MAZZ 12 22 JULION ALVAREZ Y SU NORTENO BANDA

10 28 GLORIA TREVI AMANDA MIGUEL & DIEGO VERDAGUER VARIOUS ARTISTS 19 14 JENCARLOS CANELA NATALIA JIMENEZ TIN RHYTHM HE SE ER INTERPRET DISTRIBUTION CARRE

DON OMA

WISIN & YANDEL

5 78 CHINO & NACHO

7 34 TITO EL BAMBINO

10 11 VARIOUS ARTISTS

6 28 ALEXIS & FIDO

13 33 RKM & KEN-Y

14 14 12 NOVA Y JORY

15 18 75 DADDY YANKEE

16 SE WISIN & YANDEL

20 27 ANA TIJOUX

18 18 47 ZION & LENNOX

17. 36

VARIOUS ARTISTS

12 45 CALLE 13

11 0 2 J ALVAREZ

12 11 63 PLAN B

14 51 MARCO ANTONIO SOLIS

ARTIST PRINCE ROYCE 2 19 AVENTURA CHARLIE ZAA 4 4 OMEGA EL GUENO DEL PLOW 2 PLANET 226 8 15 LUIS ENRIQUE SPANISH HARLEM ORCHESTR 9 69 JUAN LUIS GUERRA Y 440 FANIA ALL-STARS VARIOUS ARTIST

HECTOR ACOSTA: EL TORITO MILLY OUEZADA EL GRAN COMBO TITO ROJAS 11 60 GILBERTO SANTA ROSA

66 GILBERTO SANTA ROSA 16 23 OLGA TANON 35 EDDIE SANTIAGO

12 40 FRANKIE RUIZ 16 17 FRANKIE RUIZ

BETWEEN THE BULLETS

PITBULL'S HISTORIC 'RAIN'



Pitbull makes Hot Latin Songs history as "Rain Over Me" shoots to No. 1 and "Give Me Everything" holds at No. 2, giving the chart its first occurrence where both titles are in English. He's the fourth artist to accomplish the feat of holding the two top spots following Juanes, Aleiandro Fernandez and Selena. This is Pitbull's second No. 1 on the survey. "Rain" also tops Tropical Songs, giving Mr. 305 his first No. 1 and featured artist Marc Anthony his 20th. -Karinah Santiago

Billboard HITS OF THE WORL

GERMANY

#UNITED KINGDOM

THE ORIGINAL DOOMS CAN DETONER 15, 2010	EN SE (MARRIEN DOUGDOCAM DE JAPAN PLANTECK) OCTOBER 18, 2011	THE SE IMEGIA CONTROLL OCTOBER TO, 2011	THE OFFICIAL DE CORDER ID, 2011	ES 35 INVELORN SOUNDSCAN
			1 NEW LOCA PEOPLE (WHAT THE P**KI)	
1 MOVES LIKE JAGGER MARGON 5 PT OPISTMA AGULERA AUGOCTORE	1 58 BO PEEP BO PEEP	1 HEW AGE MANUAL MONTHS AND	MCM EAR MORE SPINGEN BEAMED THE SHIP	1 NEW WE FOUND LOVE
2 LOCA PEOPLE (WHAT THE F**KI) SM NOLL SPORN: ELANCO Y RIGHD	2 2 RIBING SUN EXILE FOR HALLOSE	2 Z MOVES LIKE JAGGER MAGON SPI, DWISTNA MOULENA NAMOCIDIE	2 2 MOVES LIKE JAGGER MANOCTONE	2 ELLE ME DIT MILL CASARLANCA
3 NEW IRES COO SEE BOLLS WANNER BROS	3 NEW STONA	3 3 TURN THIS CLUB AROUND	3 NEW IRIS COO COO DOLLS WATHER 18035	3 6 SOMEONE LIKE YOU
4 WON'T LET YOU GO JAMES MORRISON CLAND	4 19 TAISETSU HA HIKARI FUMILA ARROY A	4 4 DAHZA KUDURO	4 9 NO REGRETS EAFT ALL ANDUNG THE WORLD	4 2 MOVES LIKE JAGGER MARGON S FE CHIESTAN MULERA MARGOTON
6 A HO REGRETS DAPPT ALL AND INC MONLD	6 6 OH MY MIND COST SIMPSON WARREN	5 8 TITAHIUM DAWS BUETTA PT SIA NHAT A MUSIC	5 3 WHAT MAKES YOU BEAUTIFUL DIE OMECTION SYCO	5 S RAIN OVER ME PROULET MAC ANTIGNY MY 305/FOLD DROUGES
6 B IT GORL	6 41 BOKU NO TAKARAMONO EYGLAMIN TOYS FACTORY	G OT 2 LUV U	6 5 I WON'T LET YOU GO	8 T GOOD FEELING RD ROA POL BOY
7 4 WHAT MAKES YOU BEAUTIFUL	7 4 FLYING GET	7 5 LOCA PEOPLE (WHAT THE F**KT)	7 4 IT GIRL AASON DEBLO DELUCA SE KINTS	7 3 GOT 2 LUV U SIAM MILE ET ALEXE JOHNNE YP
6 18 LIGHTERS SALEST SPEED MARS SHADY	6 32 ENDLESS EXEMPTION VICTOR	8 10 WELCOME TO ST. TROPEZ	6 8 HEART SKIPS A BEAT OUR MUSE FT SEZER EXES SYCO	6 NEW DAND SUSTAIN USER WHAT A MUSIC
9 12 SOMEONE LIKE YOU	9 6 MORE KISS FAMES SONIC GROOVE	9 9 WIR SINO AM LEBEH	9 6 ALL ABOUT TONIGHT	9 4 MAN DOWN RHAMMA STP
10 II WITHOUT YOU DAYS SETTA PT USHER MINET A MUSIC	10 NEW SORPELLERS N/004	10 8 NUR NOCH KURZ DIE WELT RETTEN TIM BENEZIO SONY MUSIC	10 NEW LIGHTERS BAD MITTERSCOPE	10 8 BET FIRE TO THE RAIN
		alla		
CANADA	KOREA	AUSTRALIA	- NETHERLANDS	ITALY
BILLBOARD CANADIAN HOT 100	BILLBOARD KORRA K-POP HOT 100	DIGITAL SONGS	DIGITAL SONGS	DIGITAL SONGS
## 15 AMELSON SOUNDOOM SING OCTORER IS, 2011	## 3# (DILLBOARD ROBER) 00:100ER 10, 2011	THE SE INCLUSIN SOURCECAN OCTOBER 18, 2011	THE SE INCLISEN BOUNDSCAN OCTOBER 10, 2011	FE SE ONTEREN BOUNDOCAN BETOREN 15, 2011
1 MOVES LIKE JAGGER MANOR STI DIRETTA ADMINISTRA	1 1 HELLO	1 NEW WIE FOUND LOVE SHAUGH FE CALVE MARKET SAP	1 SOMEBODY THAT I USED TO KNOW	1 1 SOMEONE LIKE YOU
SOMEONE LIKE YOU				
ADELE XI.		2 1 SOMEBODY THAT I USED TO KNOW CONTEST KINDER JAMPLES W SECONDSTLEVEN	2 ONE THOUSAND VOICES THE VOICE OF HOLLING MALL	2 4 WITHOUT YOU DAWN SARTIN FT. UDHER WHAT A MUSIC
3 4 SEXY AND I KNOW IT UMO NOT FOUND INTO A SEXY AND I KNOW IT	3 2 DON'T SAY GOODBYE	3 2 MOVES LIKE JADGER MANORI FE OPISTIM ADJULEM AUMOCTORE	3 MOVES LIKE JAGGER MAKEON'S PT CHRISTINA ACURLERIA ALMOCTONE	3 3 MOVES LIKE JAGGER MARON SPT DIRETTIN MURERI AMPOCTORE
4 IN WE FOUND LOVE PREMISE FE CALVIN NAMES SUPPOSE JAIN	4 BTEP MAA JSP M(DA	4 NEW MR. KNOW IT ALL HELLY CLAMESON 5.15	4 NEW WE FOUND LOVE RHAMM FE CACHE HANDS SAP	4 7 I WON'T LET YOU GO JAMES MODERAND
5 12 WITHOUT YOU DAND GUETTA PT USBERS WHAT A MUSIC/VINCON	5 NEW THE WAY I AM THE	5 3 STEREO NEARTS DIN CLASS HEADES IT ADMILLENNE DECRESANCE	5 6 TITANIUM MIND GUETTA FE SIA WILLI A MUSIC	8 2 PARADISE COLOPICAL PROLOPICAL
G Q VOU MAKE ME FEEL	6 2E PARADISE MORELE WINGLISM	6 NEW SEXY AND I KNOW IT LIMITED THE LANGUE SHIPTINGS	6 5 MAN DOWH	6 NEW LA NOTTE DEI DESIDERI
PUMPED UP KICKS PROTES THE PEOPLE STANTING COLUMBIA	7 S EVEN NOW SURE SEATING SELEVISION	7 S TITANIUM DANG EJETTA FT. BIA WHAT A MUSIC	7 4 PARADISE COLUMN FAMILIATIONS	7 S I SOLITI VASCO NOSSI (MI
8 STEREO HEARTS DISCONDERENT PRINT	8 ST TODAY THAT HARTS MORE THAN YESTERDAY EM GUN HO MICHA LINE	8 4 VOU MAKE ME FEEL	G P DANZA KUDURO LINCERZO FT DON DINAS TRUIS	8 NEW MAN DOWN
B LIGHTERS MACHETTS I'VE FE BYLAND HAVE SWAPPERSCOPE	9 7 SO COOL STREET STREET	9 8 CHEERS (DRINK TO THAT)	9 8 WELCOME TO ST. TROPEZ	9 6 BENVENUTO
10 6 CHEERS (DRINK TO THAT)	10 6 HOT SNOT	10 5 TONIGHT TONIGHT	10 9 BOT 2 LUY U BEAM PAUL FT ALEXIS JOYDAN 17	IG NEW BRUCERO PER TE
O DD A TH	-			
		SWITZERLAND	RELGILIM	SWEDEN
BRAZIL	SPAIN DIGITAL SONGS	SWITZERLAND DIGITAL SONGS	BELGIUM DIGITAL SONGS	SWEDEN DIGITAL SONGS
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ASCAP HONORS

ASCAP's rhythm and soul team hosted its star-studied ATL Legends awant at the Wikintel Midtown in Atlanta on Sent. 28 to toast the city's music icons who have given back to the community and helped transform the local scene into an internationally renowned music center.

ABOVE: AT L. Legends honores Ne-Yo (far left) poses here with (from left) ASCAP rhythm and soul director of membership Jennifer Diske VP of membership Nicole George and fellow honores Devyne Stephens. CEO of Upforted Heradationment.

UPPER LEFT: Recording artist/songwriter Johana Austin (right), who's signed to Jermaine Dupri's 50 50 Del Recordings, looked on proudly as his co-handree wish presented with a preciamation from Attenta's city council LOWER LEFT: ATL Legends honorer Ludacifs with manager and Disturbing The Peace co-founder Chake Zulu

and Disturbing The Resce co-dounder Chairs Zulus BEELOWA Abstract Silvy council issued there proclamations that evening, including one for Liptonet Mopatisiment CEO Deviges Selphens (MPD to recognize his contributions to the Atlanta community Stephens poses here with fellow honories Sharris Das Founder/CEO of Press Reset Exercitationses.















MYSPACE, BILLBOARD **GET AMP'D UP FOR** B.o.B. Natasha Bedingfield and Far*East Movement were the head-

liners at Myspace's Amp'd Up! concert on Oct. 3 in New York—but the name on everyone's lips was Justin Timberiake. Myspace's new creative director (Billboard.biz, June 29) held a private reception for marketers and ad agencies at Radio City Music Hall's Roxy Suite prior to the Advertising Week concert—co-presented by Billboard. com and Advertising Week-but the closest he got to the Best Buy Theater stage was a bnef hang with B.o.B in the stage-right VIP section during Far East Movement's energetic opening set. He checked out shortly after. PHOTOS FERNANGO LEON/PICTUREGROUP

UPPER LEFT: Myspace senior director of music marketing Roslynn
Cobarniblas (far left) is the hostess with the mostess, posing with (from left)
ShrissXMs DJ Wonder Myspace production manager Randy Nangpl and the
Cardinal Agency's DJ DB.

Cardinal Apency ID D08

UPPRERRIGHTS Paid State Movement and its team pail around backstage after the group wineting set that purpose up the cross for the real of the regist From process whether a post that purpose up the cross for the real of the regist From the cross for the real of the regist From the cross for the cross for the register of the cross for the cr

CRITER LEFT: "No other company has the rights Myspace has," said Tien Vanderhook (left), who along with brother Chris conter) is co-CEO of Myspace. "Nosolook has the relationships we have with the four major labels, the catalog of 25,000 independent artists and 42 million songs." Here, the pair further their relationship with Grammy Award-normanted artist, 8.0.8 in vice.

CENTER RIGHT: The Infects of party planners (from left) Billboard editorial director Bill Weede. Myspace senior director of music marketing Roshym Cobarubias and Advertising Week executive director Matt Sheckner put together the lectoff bashs to end all kickoff bashses.

LOWER LEFT: Natisha Bedingfield and her team hung out behind the scenes before she hit the stage. From left: DAS Communications president and Bedingfield manager. William Dervilla OAS CEO David Sonenberg. Bedingfield and DAS manager. Jason Richardson.







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45 BLUEGRASS

TOP R&B HIP-HOP 50 CHRISTIAN GOSPEL

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THE LONDON CLASSICAL ORCHESTRA

JACKIE EVANCHO

CELTIC THUNDER

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watch our two great live Q&As from this week with Evanescence frontwoman Amy Lee and the one and only "Weird Al" Yankovic.

CONTENTS









Events FUTURESOUND

Billboard's Future5ound event, in association with Loeb & Loeb, is set for Nov. 17-18 in 5an Francisco. Keynotes include Turntable.fm's 5eth Goldstein and 5V Angel's Ron Conway. More: future soundconference.com,

FILM & TV MUSIC The Billboard/Hollywood

Reporter Film & TV Music Conference will take place Oct. 24-25 at Los Angeles' Renaissance Hollywood. Speakers have been announced. For more, go to filmandtvmusic

TOURING

The Billboard Touring Conference & Awards presented by 5howClix, are Nov. 9-10 at the Roosevelt in New York Panels and speakers have been announced. Details at billboardtouring conference.com.



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MERGING STREAMS Cross-platform pley list sharing in the works 10



TRAVELIN' BANDS Rock acts demonstrate touring strength







Eves On The Prize

Digital rebound, discounted catalog CDs push U.S. music sales toward annual gain

fter years of wrenching declines, the reording industry appears to be on the brink of achieving the first annual increase in U.S. album sales cinca 2004

Getting to this point hasn't come without a price-or rather, low prices, as aggressive discounting of catalog titles at Walmart, Best Buy and other retailers have helped goose CD sales.

But the rehound in sales through the first nine months of 2011 has also been fueled by an encouraging recovery in digiriod in 2010, digital track sales had slowed so sharply that they posted an alarming 0.7% de-

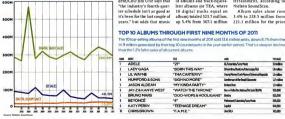
2011. U.S. music sales will have to overcome a challenging year-on-year comparison with fourth-quarter 2010, when the current recovery in digital sales oot under way and sales were buoyed by a strong release schedule that included Lil Wayne's I Am Not a Human

cline from the prior-year period. But this year, track sales are up again, while digital album sales growth is accelerating. To wind up in the black for

Being, Kanye West's My Beauti-

tal sales. During the same pe- ful Dark Twisted Fantasy, Tay-SALES OF MAJOR FORMATS OVER TIME

The third quarter is traditionally the slowest quarter for digital sales, so it wasn't a surprise that digital track sales dropped by about 30 million units, or 9.6%, from the second quarter. But track sales were still up B.B% from third-quarter 2010.



lor Swift's Speak Now, Susan Boyle's The Gift and lackie Evancho's O Holy Night. Another concern is how the

economy will hold up, with some retail observers expressing concern that concurrent will be conservative in their spending during the year-end holiday season.

New superstar titles expected out by the end of this vear include Rihanna's Talk That Talk, Justin Bieber's Under the Mistletoe, the Lou Reed/Metallics project Lulu and Miranda Lambert's Four the Record.

Even if those titles sell well. the new release schedule is lighter in a number of wave certainly on the seasonal front," says leff Wyrick, senior category manager for music at Hastings Entertainment

Similarly, Universal Music Group Distribution president/CEO lim Urie says that "the industry's fourth-quarter schedule isn't as good as it's been for the last couple of years," but adds that music

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LIL WAYNE

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BEYONCÉ

KATY PERRY

CHRISTIROWN

MY-ZAKANYE WEST

sales "will probably finish positive for the year." Through the first nine

months of 2011, U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album) totaled 323.7 million. up 5.4% from 307.1 million

BORN THIS WAY

THA CARTERIV"

MY KINDA PARTY

TEENAGE DREAM

FAME"

WATCH THE THRONE

DOO-WOPS&HOOLIGAL

SIGH NO MODE

year nunctuated by an eye. popping 13% sales increase recorded by Sony Music Entertainment, according to

Nielsen SoundScan. Album sales alone rose

3 496 to 228 5 million from 221.1 million for the prior

riod, fueled by a 19.8% jump in digital album sales to 74.1 million from 61.9 million units a year earlier, according to SoundScan. CD cales declined 3 6%

to 151.6 million from 157.2 million during the same period last year, when CD sales had plunged 20.6% from the prior year. The improvement in CD sales stemmed in part from Walmart's pricing of select catalog titles at \$5 each, with Best Buy soon following suit and other retailers offering their own pricing promotions.

Vinyl sales also continue to enjoy a resurgence, jumping 36.1% to 2.7 million units from 2 million a year earlier, although the format accounted for only 1.2% of total album sales during the first



>>>UNIVERSAL

CHIEF

MUSIC PUBLISHING NAMESTAMBEDG NORTH AMERICA

Evan Lamberg has been

appointed president of

restructuring following the departure of former chairman/CEO David Renzer in Aprii, Lamberg.

who had been executive VP of creative for UMPG's

part of a loadership

Introvent Music Dublish

ing Group North America

HOW THE NUMBERS STACK UP

U.S. music sales trends through the first nine months of 2011, according to data from Nielsen SoundScan,

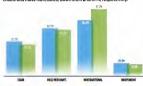
MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA (TRACK-EQUIVALENT ALBUM) SALES Universal Music Group is still on top thanks to its dominance of digital track

sales, which lifted its share of track-equivalent album sales. But on album sales alone, Sony Music topped UMG 29.8% to 29.3%.



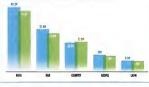
ALBUM SALES BY STORE TYPE

More striking than the continued gains for nontraditional retailers (which include digital download stores) have been the slowing sales decline at chains and mass merchants, down 8.8% and 3.1%, respectively.



CD ALBUM SALES BY GENRE

R&B, which includes rap, suffered the worst percentage decline during the period, falling 10.2%, outpacing the drops in rock (6.3%), gospel (7.6%) and Latin (S.9%). Country was the only genre to grow, up 3.2%.



released within the last 18 months, or older titles that remain in the top half of the Billboard 200 or are active at radio-slipped 1.2% during the first nine months of

Country enjoyed the strongest sales gain among genres, rising 9% to 28.8 million units from 26.4 million a year ear-Current albums-titles

a 1.4% increase to 76.4 million units, up from 75.4 million a year earlier.

After nearly losing its market-share lead over Sony Music in the first half of the year, Universal Music Group put a bit more distance between it and resurgent Sony, thanks to strong digital track sales. Through

the first nine months of the year, UMG's market share

stood at 30.3%, followed by Sony at 28.9%. Warner Music Group at 18.7% and EMI at 9%. Independent distributors held a collective 12.6% market share. If calculated by label ownership, indie market share would have been 31.9%.

>>>SONY MUSIC APPOINTS

LEWINTER EXECUTIVE VP OF LABEL STRATEGY Mel Lewinter was named executive VP of label strategy for Sony Music Entertainment reuniting with his former boss. Sony Music chairman/ CEO Doug Morris. Lewinter was most recently chairman/CEO of Uni versal Motown Republic Group and has previously

Eart Coart operations will report to Universal Music Group chairman/ CEO Lucian Grainge and UMG president/COO Zach Morowitz

served in senior executive posts at MCA and Warner

SSSBOTIEV REPORTS SURGE IN 10 SUBSCRIPTION REVENUE In a U.K. regulatory filing.

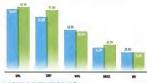
Music Group

Spotify disclosed that it nosted a net loss of £26 5 million /\$41 5 milion) in 2010, widening from a net loss of £16.6 million (\$26 million) in 2009. The streaming service said revenue surged to £63.2 million (\$99.1 million) in 2010 from £11.3 million (\$17.7 million) in the prior year. Subscription revenue accounted for most of the gain, leaping to £45.1 million (\$70.7 million) from £6.8 million (\$10.6 million), while advertising revenue grew to £18.1 million (\$28.3 million) from £4.5 million (\$7 miliion). At the end of 2010, Spotlfy subscribers num bered between 750,000 and 1 million. Aided by its U.S. launch in July. the service reported in September that it had 2

million subscribers. Reporting by Ed Christman and Glenn Peoples.

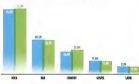
ALBUMS PLUS TEA SOLD BY DISTRIBUTOR Both UMG and Sony posted net sales gains, with the latter notching a

particularly impressive increase of 10.8 million units from a year earlier, up 13%. Indie distributors collectively posted a 12.4% gain.



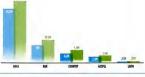
ALBUM SALES BY GENRE

After plummeting 20.3% in 2010 and 34.3% in 2009, Latin album sales finally appear to have stabilized during the first nine months of this year, down only 3.2%, albeit at a time when total album sales are up 3.4%.



DIGITAL ALBUM SALES BY GENRE While rock has the smallest growth in digital album sales versus last year, up

14.5% versus gains of more than 20% for the other large genres, rock makes up 38% of all digital album sales.



nine months of the year, according to SoundScan

Five albums topped sales of 1 million units each through the end of the third quarter. down from eight albums a year earlier. Adele's 21, the year's top-selling album so far, has sold 3.8 million units, outpacing last year's top-selling album Eminem's Recovery, which had sold 2.7 million units through the end of third-quarter 2010.

10.6% through the first nine months to 951.7 million from 860.4 million units a year earlier, according to SoundScan, Through the first nine months of 2011, 80 songs have reached the million-unit mark, versus 63 a year earlier. The topselling digital track: Adele's "Rolling in the Deep," with 5.2 million downloads.

Digital track sales jumped

the year, while catalog album sales, helped by discounting at big-box retailers, rose 9.2%.

lier. Rock album sales posted

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DIGITAL BY ANDREW HAMPP

Reclamation Project

In competition to woo brand marketers, Myspace faces steep challenges

mally relaunches in early 2012 with a renewed focus on music, attracting the interest of brand market.

ers will be crucial to its success. But where Myspace will fit into the plans of advertising executives remains unclear

Part of the challenge is the rapidly evolving market for new streaming music services that build social experiences around music. So far this year. the launch of Turntable.fm. Spotify's U.S. debut and Clear Channel's rollout of personal. inal features for its illeart Padio ann have generated excitement around the intersection of music and social networking that Mysnace tried to target

under former owner News Corp. New parent company Specific Media, which acquired Myspace in June, plans to launch a new ad-supported music player with personalized listening capabilities to better compete with Pandora and other online radio services with an on-demand streaming function that president/CEO Tim Vanderhook claims will rival Spotify. Plus the company can count on the smarts and star power of Myspace investor and creative director Justin Timberlake.

But Muenace's decline into a social media also-ran long be-

hen Myspace for- fore the June acquisition will hinder Specific Media's attempts to spark the interest of brand marketeer We're all skeptical with the

relaunch, given all the turmoil of the [News Corp.] ownership back in the day, going from the super high to the bottom of the hottom * savs Yolanda I am se. nior VP/digital group client director for MediaVest USA, an agency that have online ads for clients like Heineken Walmart and Coca-Cola, "Myspace has a

niche and they can continue to

huild on the name, but it cer-

tainly carries a lot of baccace " Matt Freeman, global chief innovation officer for Universal McCann, which counts MasterCard and Kohl's among its key clients, is encouraged by Myspace's relative simplicity and plans for an ad model that would give advertisers a crack at cate-

"The combination of music, social and video could fill a niche. and I think that there is some sort of nexture between the social aspect and the more rich mediabased focus that Mysmoce has that could be ownable," he says. Michael Hayes, president of

gory-exclusive sponsorships on

different channels.

digital communications for Initiative Worldwide, which works with clients like Dr Pepper Snapple Group and MillerCoors, thinks that Myspace could fill the void in emerging artists as YouTube, Vevo and others pursue exclusives from and sell sponsorships against his concerts from Justin Bieber, Lady

Gaga and Rihanna. When the big music players! come and nitch us it's these hig snonsors new release sides kind of thing," Haves says, "They're not filling those with niche bands. If I was Myspace I'd probably go after that niche, which would give them an advantage."

MediaVest's Lam notes that Mysnace still has residual relevance among multicultural and Hispanic consumers who still use the site to discover music

"Those are the guys who didn't go away, while [Myspace's] general market audience is still threatened," Lam says. "Just to find the Hispanic audience online is not an easy thing to begin with, and there really isn't another service that can provide a lot of scale with a focus in music right now.

In the meantime Mysnace must move quickly to shore up its rapidly shrinking user base. U.S. unique visitors to the site plunged 47% in September to 30.6 million from 57.5 million a year earlier, according to comScore. That still exceeded II S. unique visitore to Dandors in September, which totaled



AL 80 00 Big plens: Specific Medie CEO TIM VANDERHOOK and the Myspace Music

19 million, but the latter tally grew 28% from a year earlier and excludes Pandora's significant mobile user base. And

Myspace's traffic is dwarfed by the 163 million U.S. unique visitors that Facebook attracted in September, up 10% from 148.4 million a year earlier, according to comScore.

Vanderhook says one of the site's key draws is Myspace Music's access to more than 42 million sones from independent artists and the four major-label groups. Under its acquisition of Myspace, Specific Media inherited the music licensing pacts that had been negotiated by former owner News Corp., which formed Myspace Music there," McCann's Freeman as a joint unnturn with the four majors. The majors remain JV partners in Myspace Music. Vanderhook says Myspace

expects to roll out enhancements to its music service by early 2012

"Right now, if you create a great experience, it's still wrapped in a bad product and consumers reject it." Vanderhook says. "We want to get that right and pump out product on a monthly basis from these Having Timberlake on-

board should help attract potential marketing partners. "In terms of promotion and attention there's an obvious benefit

care "But I also think as then move into producing more original content, he produces credibility and the know-how that will get things made."

Much has been made of Timberlake becoming the unofficial "face" of Myspace. The pop star co-hosted an Oct. 3 Myspace recention in New York for brand marketers and ad agencies. But Vanderhook insists that Timberlake's duties will be more behind the scenes for now

"He's very integrated in the development of the product," he says. "Whether he wants to market it or not, that's up to him *

Taylor Swift Named Billboard's Woman Of The Year

IOME FRONT

Taylor Swift will receive Billboard's Woman of the Year award at the 2011 Billhoard Women in Music event on Dec. 2 at Capitale in New York. The annual award bosons the achievements

of e trailblazing famala recording ertist during the past 12 months end acknowledges her overall success and leadership in the music business. Swift, 21, is the youngest-ever recipiant of the numer

Swift has spent most of the year touring the world in support of her 2010 album Speak Now. The elbum generated U.S. debut-week sales of 1 million units and has sold 3.7 million to date. according to Nielsen SoundScan, making her the biggest-selling elbums ertist in eny genre of music for the past 12 months. A gifted songwriter as well. Swift composed every song on Speak Now, including the top 10 Billboard Hot 100 singles "Mine " "Rack to December" and the title track

She also made history on the Hot 100, chart ing 11 songs from Speak Now in a single week. chart from one elburn. In addition. Swift holds the Hot 100 record for most too 10 debuts by an artist in the CT-year history of that chart with seven. Further, her self-titled 2006 debut elbum holds the record for the longest-running elbum on the Billboard 200 since 2000, end her smash single "You Belong With Me" holds the record for largest overall eirplay audience for e song by a country-based act.

A four-time Grammy Awerd winner, Swift has been nominated for five 2011 Country Music Assn. Awerds including entertainer of the year, female vocalist of the year and elbum of the year. In May, Swift won Billboard Music Awards for top country album, top Billboard 200 artist and too country artist.

Swift has generated worldwide album sales of more than 20 million and digital track sales of more than 40 million, eccording to her label. Big Machine Records. In addition to enjoying e successful music career. Swift has raised money

and awereness for ceuses including clear water, literacy and disaster relief. She personally donated more than \$1 million to charity in the nartunar

"Teylor hes shown the power of good sonowiting with music that has transcarded genres, and we're thrilled to recognize all of her successes over the past year by honoring her with the Billboard Woman of the Year award " Billboard editorial director Bill Werde says, "At the young age of 21, Taylor has already made a major impact on music and has been an incredible role model for aspiring singers/songwriters and young women everywhere. Hook forward to watching her career continue to flourish in the years to come."

The Billboard Women in Music event celebrates the most powerful and talented women in music. The exect is also held in conjunction with the publication of Billboard's Women in Music Power Players list, which recognizes the music industry's top femala executives ****



CONGRATULATIONS ALL 10 CANADIAN PROVINCES 27 CITIES SOLD OUT

















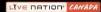
















Contemporary Chronicles

Once fixated on boomer icons, VH1's 'Rock Docs' shifts focus to 'TRL.'



ere's something sure to make Gen-Xers feel old: "Total Request Live," MTV's afternoon music show during the Britney/Limp Bizkit/boy band years, is evidently old enough to merit a documentary.

The last of the interviews are being conducted as "The TRL Decade" is being edited for a premiere on Dec. 15 on VH1, the Viacom-owned sister station of MTV.

The episode represents a significant thematic leap for VH1's "Rock Docs" series, which launched five years ago with examinations of such topics as the Who, Woodstock, James Brown

and John Lennon. VH1 president Tom Celderone acknowledges that the documentary series is gravitating toward cultural mileposts of the mid- to late '90s and early 2000s.

"The sweet spot for VH1 is 25- to 30-year-olds," Calderone says. "and when TRL was on the air every afternoon, those were magical times for people in that age group now. That show informed their musical tastes. It wasn't just Britney and 'N Sync. Kid Rock and Limp Bizkit and Nelly and Jey-Z came out of the show, the

acts that defined music collections. Until recently, "Rock Docs" financed and acquired documen-

taries that emphasized the historical, most notably the 2008 film "The Night James Brown Saved Boston," which focused on the aftermath of the 1968 assassination of Sound Mertin Luther King Jr.; 2009's "Anvil: The Story +Vision of Anvil," the saga of Canadian metal band Anvil that couldn't catch a break in the '70s but would inspire another generation of metal acts; and last

year's "Soul Train: The Hippest Trip in America." During the last year, the names and topics have become more contemporary, including 50 Cent, Foo Fighters and hip-hop's relationship with crack cocaine. At a time when the highest-profile music

documentaries have become the focal points of film festivals does on Peeri Jem. U2 and George Harrison have led the way in the last month-VH1 has found a niche producing films that go beyond documenting a career. "We want to find documentaries that have a social element, that

connect the dots to music," says VH1 VP of production and programming and "Rock Does" executive producer Brad Abramson, who in his 14 years at the network has overseen his fair share of "Behind the Music" episodes. "This began as a signature music series to remind viewers about our roots in music. The projects lately are much different from the past." The most recent example was the Ice-T-produced "Planet Rock: The Story of Hip-Hop and the Crack Generation" that premiered Sept. 18. The two-hour doc was watched by 437,000 viewers, according to Nielsen. "Rock Docs" has three active productions beyond the "TRL"

project overseen by producer/director Lauren Lazin ("Tupac Res-

urrected*). In the spring, around the 20th anniversary of the riots that followed the acquittal of police officers charged in the beating of Rodney King. VH1 plans to air "F the Police: Hip Hop and the L.A. Riots." ice Cube is executive producer of the film, which will be told from the perspective of rappers, musicians, police officers and victims.

Producer/director Alex Winter—the actor from *Bill & Ted's Excellent Adventure"—is producing "Downloaded," about the rise

of Napster, which is slated for a mid- to late-2012 airing. Abramson says VH1 is aiming to produce six to eight projects per year, including acquiring TV rights to the Michael Jackson

film "This is it" and Devis Guggenheim's profile of Jimmy Page, the Edge and Jeck White ("It Might Get Loud"). VH1 is mulling the possibility of ramping up the development slate for 2013 and is already penciling in some projects for 2014.

One project that has gone by the wayside is a documentary on former Sony Music head Tommy Mottola that the co-author of his memoirs. Richard Stratton, is directing. "Because Tommy has a lot of ideas, we decided that he has to make the film he wants to make," Abramson says, "We're not making it." Calderone says the current 24-7 music media landscape means

there isn't much mystique left surrounding the people and subjects that "Rock Docs" wants to probe.

"We have to get the person—if they're still alive in a confessional that you can't get in print, can't get in a blog and you won't see in a two-minute viral clip," he says. "Behind the Music' followed the rise, fall and rise of a career. Now we find the B-story from 'Behind the Music' and make it an A story. Dave Grohl and the pressures of being a frontman. Run-D.M.C. and their adoption story. That's the secret sauce."

ALSO: Hugh Laurie, the piano-playing star of Fox's "House," had a TV triple header on Sept. 30 to support debut album Let Them Talk (Rhino). His concert special premiered on PBS' "Great Performances," he guested on "The Tonight Show With Jay Leno," and his record release party was held at Los Angeles club Mint. Tom Jones made a surprise appearance . . "Entertainment Tonight" debuted the video of Blake Shelton's remake of Kenny Loggins' Footloose on Oct. 6. It was the first time the syndicated show had aired a music video in its entirety since Michael Jackson's "Thriller" in 1983 . . . Derek Luke will star opposite Jordin Sparks in the Sony TriStar remake of the 1976 movie "Sparkle." The film also stars Whitney Houston, Mike Epps and Cee Lo Green.

The Billboard/Hollywood Reporter Film & TV Music Conference will be held Oct. 24-25 at the Renaissance Hollywood Hotel in Los Angeles. For more information and to register, go to filmandtomusicconference.com.



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SPEAKERS:

Paul Williams, Songwriter, "Rainbow Connection

Bill Barretta, Muppet Performer/Associate Producer & Puppet Captain Christophe Beck, Composer

James Bobin, Director Chris Caswell, Arranger

Kaylin Frank, VP Creative, Music & Soundtracks, Walt Disney Studios

Jeannie Lurie, Co-Songwriter "Pictures In My Head"

Ed Mitchell, Music Producer

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Does Not Play Well With Others—Until Now?

Tomahawk player aims to make music subscription services work together

The ability to share playlists and liston to the same tracks simul taneously across different subscription services—something music-tech peeks call "content resolution"-remains a nine drawn at the moment. But that could soon change.

With content resolution, a Phanendy subscriber could post a playlist that a Spotify subscriber could click and play or multiple Facebook friends using different services could stream the same track together and comment on it. But without it users are still forced into their individual service silos.

Today, that's probably not a big deal. After all, at this point, streaming music services still have woefully few subscribers. Spotify claims 2 million paying users worldwide. Rhapsody last tallied around 800,000 pay-Ing customers, while Napster, which Rhapsody plans to acquire, has about 700,000 subscribers. And MOG and Rdio probably haven't even cracked 100 000 each vet.

ARI Research estimates that fewer than 6 million neonle worldwide subscribe to music subscription

services today Dividing that figure by Face-

book's 800 million members means only about 0.8% of Facebook's users subscribe to one streaming music service or another. Given that context, it's no wonder Facebook hasn't spent

Bridging the gap: the Tomahawk open-source music player; inset: JASON HERSKOWITZ, a Tomahawk developer. Tomahawk is an open-source

music player that aims to do ex-

actly that I know enter the name

of the song or artist they want

to hear, and the player then

finds the best source of that

track based on the services

much time worrying about the lack of interoperability within a

But that's expected to change soon, ABI Research also pre dicts that the number of music subscribers will grow to more than 161 million people by 2016. At that point, finding a way to let users of different services interact

Domain

will be far more crucial. "It helps solve one of the biggest problems of

does all the work. connect to friends' computthe subscription market today. listener history and listen to which is the songs. There are limitations, massive fragmentation,* save

though Tomshawk finds the best matching source within the user's available services for

Jason Herskowitz, one of the developers behind the Tomahawk open-source project. "You have everybody posting links to services I don't use. How do you help bridge that gap?"

a song the friend is listening to at a given time. But it can't play just any music in the friend's library on demand. Also, as cool as Tomahawk sounds, its use at this point is

limited to a mere handful of digital music über-geeks. To become something more than the side project it is today, its features would need to be more broadly implemented by Facebook or another social service of its magnitude. "The concept of content reso

lution is one that needs to hanpen on a wide scale." Herskow. itz says. *1 hope Facebook does that and helps educate the market. Let's all talk about music in the way we all talk about it in the real world-and that's by title and artist, not by a specific link to a specific instance of that track."

The music industry should

already seen how the dominance of Apple's iTunes stunted competition in the digital retailer space. Ceding the stream ing market to Spotify could vield a similar result.

each user has access to Per-Here's an analogy that sug haps the song is stored locally gests the potential impact. At on the user's digital library, or the beginning of 2001, mobile is available through the user's phone customers could only subscription service or on a send text messages to other particular blog. The software subscribers of the same operator. By the end of that year, mo-Tomahawk also lets users hile operators had implemented text-messaging interoperability ers to view their playlists and so users could send messages outside of their carrier's network. As a result, messaging traffic jumped from 6 million in fourth-quarter 2001 to 50 million in first-quarter 2002 in the United States alone according to data collected by CTLA.The Wireless Acen Today, more than 2.5 billion text messages are sent in the United States every day.

That's the power of interoperability. But don't look to the subscription music services to do this on their own. They still want to lack customers into their respective silos. It's going to have to be Facebook or nerhans a play. list-sharing service like Digster that takes the first step.

When they do, the benefit will be felt by all.

Billboard's inaugural FutureSound conference will be held Nov. 17-18 at Terra in San Francisco. For more information and to register, go to futuresoundconference.com

BITS AND BRIEFS

IDHONE 46 FIRST. DAY PREOPREPS TOP 1 MILLION

Appla says praordars of the iPhona 4S axceaded 1 million units in the first 24 hours topping the 500 000 first-day prepri ders taken for the IPhone 4 last year. The increase In first-day preorders was halned by the fact that the iPhone is now available in more countries and, for the first time is being carriad by U.S. wireless carrier Sprint. The IPhone 45 features a fastar dual-cora chin an improved camera and a voice-controlled personal assistant program.

HELLO MUSIC ASSEMBLES NEW

FYFCUTIVE TEAM Artist services platform Hello Music has rebounded from the sudden dapartura of its founding president John Boyle with a new executive team. The new president is Bick Camino formariy of FMI Music Marketing, where he

was senior VD/GM of mer keting and product. Also added to the team are Will Urban as VP of programming and business development and Bob Gleser as VD of husiness energious

STUDY: ADS IN VIDEOGAMES TO GROW TO \$7.2B BY 2016

The market for new forms of edvertising is growing on all platforms not just music services. According to e report from market research firm DFC intelligence the global market for advertising In videogemes will grow from \$3.1 billion last year to \$7.2 billion in 2016. The United States should san an increase from \$1 billion in 2010 to \$2 billion by 2014. Thase figures represent ads placed in the virtual-world anviconments where gamers spend thair time-such as along the sides of a racetrack or hillhoards on a virtual street.



HIGH-PHONE FIDELITY Want to improve the sound quality of an

iPhone but don't want to shell out big bucks for a pair of headphones or speakers? The IWOW 3D adapter converts lackly ster headphones into surround sound-quality tunes. One end plugs into the 30-bit dock connecto on the iPhone (or IPad), and the other is a 3.5mm lack for headphonas. Once connected, just download the IWOW app from the App Store, and enjoy the crystal-clear sounds that result. Presets Include Speakers, Headphones and Car, and the app allows for a variety of additional tinkering with the audio settings

The IWOW is available at a suggested retail price

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BOXSCORE Concert Grosses				
	GROSS/	ARTIST(S) Venue, Dete	Attendence	Promoter
1	\$6,027,190 (83,067,385 percs)	JUSTIN BIEBER, COBRA	94,449 [36,028	IG TIME RUSH
2	\$2,865,275	ELTON JOHN	1 mil phones	OCESA-CIE
-	\$ 75-\$55	The Colosseum at Caesars Palaca, Las Vegas, Oct. 6-9	16,723 torresoloute	Caesars Entertainment
3	\$2,138,740 1 5 1 25 195/	MARC ANTHONY, JOEY American Assines Arena, Hiams, Sept. 16-17	VEGA 24,444	Cardenas Harketing Network, Live Nation
4	\$1,212,215 \$11,0,\$125/\$90/ \$55	MARC ANTHONY, JOEY VEGA		
		izod Canter, East Rutherford, N.J., Sept. 9	D,901 U500	Cardenes Markating Network, Live Netion
5	\$1,152,240 (\$1,000.5 Author) \$37780/\$95.54	MEAT LOAF, THIRSTY MI	ERC 10,107	
		Brisbane, Australie, Oct. 6	sellout	Frontier Touring
6	\$1,029,695 E.27, \$122,5607 \$40	MARC ANTHONY, JOEY Gibson Amenitheatre, Universal City, Calt, Sept. 24-25	VEGA 11,884 11 990	Cardenas Merketing Natwork, Live Nation
7	\$961,795 \$14, 50/\$86.50/ \$52.50/\$2750		NIGHT RANG	ER
		Comcast Center, Hensfield, Mess., Aug. 12	15,470	Live Nation
8	\$930,214 \$14U\$105/\$657 \$75	JOURNEY, FOREIGNER,	NIGHT RANG	
		Tampa, Fia , Sept. 17	18,501	Live Nation
9	\$905,873 \$ 40\$90\$60 \$25	JOURNEY, FOREIGNER, First Midwest Bank Amphitheatre,	NIGHT RANG	
		Tintey Perk, III , July 30	21/020	Live Netion
10	\$904,449 \$156.57 545 \$1		NIGHT RANG	
		Gexe Energy Pavision, Oallas, Sept. 24	selibut	Live Nation
11	\$869,879	Nikon at Jones Boach Theater.	NIGHT RANG	ER Live Nation
	\$856,447 \$ 46\$305.50/ \$65.50/\$20	Wantagh, N.Y., Aug. 17 JOURNEY, FOREIGNER	NIGHT RANG	
12		Verizon Wireless Amphitheater, Irvine, Celif., July 23	14,440 tellost	Liva Nation
13	\$767,900 \$114 \$##507 \$514 07\$29.50		NIGHT RANG	ER
		Cynthie Woods Mitchell Pevilion, The Woodlands, Texas, Sept. 25	15,572 satiout	Live Nation
14	\$760,186 (11947-10 parson) \$9577/\$23.79	JUDAS PRIEST, WHITESI	22,430	
		Aires, Sept. 18	24.9%	T4F-Time For Fun
15	\$750,220 \$43/\$28	TIESTO, PORTER ROBIN	SON 19.915	
		Home Depot Center, Carson, Celf., Oct. 8	25580	Goldenvoice/AEG Live
	\$746,740	JOURNEY, FOREIGNER	NIGHT RANG	FD

\$746,079

\$741,683

\$740,422

\$728,006

\$714,529

\$688,312

\$674.574

\$671,530

\$648,716

\$645,877

\$641,586

\$639,803

\$633,272

\$632,197

\$622,420

SEIS 740

\$594,791

Aaron's Amphitheatre at Lakewood, Atlenta, Sept. 16 JOURNEY, FOREIGNER, NIGHT R Blossom Music Center, Cuyahoga Folis, Ohio, Aug. 2

Live Nation NIGHT RANG Xcel Energy C Minn July 28 Live Netros

KEITH URBAN, JAKE OWEN JOURNEY, FOREIGNER, NIGHT RA Hotson Canadian Amphiti Toronto, Aug. 9

JOURNEY, FOREIGNER, NIGHT R Live Nation Luna Park, Buerros Aires, Aug. 15-16 9.531 T4F-Tima For Fun

JOURNEY, FOREIGNER, NIGHT Live Nation JOURNEY, FOREIGNER, NIGHT R

Form Bureau Live, Virginia Beach Ve., Aug. 19 JOURNEY, FOREIGNER, NIGHT I on Wireless Music Cente sville, Ind., Aug. 6 NIGHT

Susquehanna Bank Center Camden, N.J., Aug. 13 Live Netion JOURNEY, FOREIGNER

Live Netion JOURNEY, FOREI Cruzan Amphitheetre, West Palm Beach, File, Sept 18 Live Netion JOURNEY FOREIGNER NIGHT I

New York State Fair, Syracuse, N.Y., Aug 30 JOURNEY FOREIGNER NIGHT RANGER Verizon Wireless Amphitheeter, Meryland Heights, Mo., July 27 Live Netk

Great Allentown Fair JOURNEY, FOREIGNER, NIGHT RA

\$577,183 st Niegare Pavition, rgettstown, Pe , Aug. 27 \$572,589 LIL WAYNE, RICK F LSON, FAR'EAST MOVEMENT, LLOYD

Live Nation, Palace Sports & Entertain



Nearing The Finish Line

Reasons to be cheerful in the final months of the 2011 touring year

As we head into the home stretch of the touring year, it has become clear that the live music business experienced an encouraging rebound in 2011. The way stakeholders in the touring busi-

ness addressed last year's ills with creative pricing, routing, packaging and booking has been inspiring. But it's also just as clear that if the business forgets what works-as it seems to do about every decade or so-a relapse is not only possible, but probable.

While rock is exhibiting clear signs of weakness at radio (Billboard, June 11), it's most definitely not dead in the touring space. Almost half of the top 50 tours could be considered rock acts. Thanks to the genre's resilience on the road,

declining radio support for rock artists shouldn't deter labels from signing more acts in the genre, especially now that they get a piece of touring and merchandising in just about every new deal. People still snapped up tick-

ets this year to see rock bands, whether it's Linkin Park Metallica, Roger Waters or Bob Seger & the Silver Bullet Band

About half of all acts in the top 50 started in the '70s. How did they develop their careers? By touring like bandits. Their relentless focus on playing live built a foundation that allows these acts to tour, usually on a global basis, long after airplay and retail sales have dissipated. It's worth notine that, in relative terms, tickets were much less expensive when these acts were touring in the '70s, allowing fans to experiment, see lots of shows, discover who the dynamic entertainers are and, hence, remain loval. Even though many of these acts have \$100 tickets today, people still want to be entertained in tough economic times. They just don't want to take a chance on ponying up and not be entertained. Acts don't have decades-long careers by not being good entertainers.

Case in point: **U2**. The four dudes from Dublin rewrote the record books and proved some serious points in the process: People want a show, and the band's worldwide 360° tour was the biggest show ever on multiple levels. It recorded a total gross of more than \$736 million and total attendance of 7.3 million. Those are the highest

tour tallies ever reported to Billboard Boxscore. They shatter the Rolling Stones' previous gross record of \$558 million for its 2005-07 Bigger Bang trek.

Another lesson from the rock artists who still played to packed houses in 2011: While many of the acts from the '70s and '80s received a fair amount of mainstream exposure. TV and radio airplay as they came up, a lack of such exposure didn't prevent some from building strong and loyal fan bases. Cases in point: Iron Malden, Phish and Leonard Cohen all put up solid numbers on the road in 2011. When was the last time you heard any of them on the radio? It's safe to say that concert-goers know what they're going to get when they buy a ticket

to any of these acts.

OnThe Country is still the best genre at Road artist development, if you consider that term to mean not only build ing careers, but sustaining them too. As many as a dozen country tours could wind up among the top 50 tours of the year, according to Billboard Boxscore, including Kenny Chesney, Brad Paisley

and Jason Aldean. None of them are overnight successes: which means that overnight failure is much less likely.

Meanwhile, pop remained a major force in touring this year, accounting for about 17 of the top 50 acts, even if some of them overlap into other genres like country, rock or R&B. A longheld belief that fickle pop fans move on to other music as they grow older has been shattered. Two examples: the huge success of the New Kids on the Block/Backstreet Boys tour, which moved more than a half-million tickets (and will be examined in denth at the Billboard Touring Conference on Nov. 9), and the blockbuster tour by U.K. boy band Take That, which split up in 1996, cons ago in pop terms. With the return of breakout vocalist Robbie Williams to the group. Take That exploded in the United Kingdom and Europe this summer, shattering box-office records and emerging as one of the elite tours of 2011.

The Billboard Touring Conference of Awards will be held Nov. 9-10 at the Roosevelt Hotel in New York. For more information and to register, go to billboardtouringconference.com.

Bigger 'Idol'

Expanded Puerto Rican edition wins ratings battle

Latin

Notas

LEILA

Through the years, TV singing competitions centered on Latin music have come and gone in the United States and Puerto Rico without making much of a splash with viewers

Not so for "Idol Puerto Rico " the Puerto Rican franchise of "American Idol." Five weeks after its Aug. 7 debut on independent Puerto Rican channel Wapa TV, ratings

for the show. which is only seen in Puerto Rico-have risen steadily to the extent that it now heats its combined competition on the Telemundo and Univision networks.

On Oct. 3, for example, the show kicked off with a 32% share at 9 p.m. and by the time it ended at 11:15 p.m. it had a 43.7% share, according to Nielcen

publicist Mayna Nevarez, who represents "Idol" judge and Puerto Rican pop/salsa singer Jerry Rivera. "Everyone is watching." "Idol Puerto Rico" winners

get a Universal recording con tract, management, \$10,000. one-year phone service, a

\$5,000 scholarship for voice lessons and a Ford car. While some attribute the

success of "Idol Puerto Rico which is slated to run through November, to the hugely successful and powerful "American Idol" brand the reasons may be more complex

Wapa TV programming VP Jimmy Artaega says that format owner Fremantle Mediawhich co-produces the show with Wapa-allowed the sta-

tion to make adaptations. This is the only place in

"It's a phenomenon," says the world where the show



Arteaga says, "This allows for longer performances and for longer observations from the jurors. And at the end of the two hours, we announce who leaves, so viewers have heightened suspense until the end."

lurors are another key factor Past music reality shows designed for both Puerto Rico and the U.S. Hispanic market relied on celebrity judges and jurors who were already employed by the show's production company rather than on music experts. The panel of judges on Univision's "Viva el Sueño," for example, were all Univision radio DJs.

Instead, the judges of "Idol Puerto Rico" are Rivera, Ventaner, singer/songwriter Erika Ender-who brings a composer's point of view-and artist manager and former radio programmer Topy Mamery, who in the past has managed Montaner and Yolandita Monge.

The judges don't play nice, and they can get extremely technical: in a recent episode, Rivera critiqued specific aspects of vocal glissandos and intonation.

"No one coaches us on what to say, or whether to be the good guy or the bad buy," Rivera says. In my case, it's difficult to voice opinions in a language everybody will understand." Rivera observes that early

rounds featured many artists who sounded like Natalla JI-

La Quinta Estacion, underscoring the impact of certain singers' styles. However, contestants with that particular sound have already all been eliminated. "My main point is to tell them, 'Don't sound like anyone else." Rivera says.

In Puerto Rico, finding originality and talent isn't a problem. and that may be the biggest factor, "It's Puerto Rico," show host Jaime Mayol says, "There isn't that goof-off factor you see in the 'American Idol' auditions, for example. When a Puerto Rican comes to an audition and says,



Estefan Re-Boots 'Conga' New remix highlights 'Miss Little Havana'

Twenty-five years ago the U.S. debut of the single "Conga" by Miami Sound Machine fired up nightclubs and radio and built up so much momentum that it thrust Cuban singer Gloria Estefan Into a global spotlight. Now the infectious dance

hit, originally on Primitive Love (Epic), has returned to the charts thanks to Estefan's Sent 27 release of her new studio album, Miss Littie Havana which includes a new downloadable remix of "Conga." The song is available on

the deluxe version of the CD solely at Target stores nationwide. When consumers insert the disc in their computers, it gives them access to such bonus content as a photo gallery. Estefan's version of "Let's Get Loud" (which she wrote for Jennifer Lopez) and "Conga25," a new remix produced by Emilio Estefan and Tony Mardini.

had a substantial sales iump at iTunes on Sent 12 when it appeared on the "69 Cent '80s Songs" playlist, which had high visibility on Tunes' home page. In early October

The original "Conga"

the naw "Conga" had amassed 2,000 downloads and reached No. 8 after three weeks in the top 10 on Latin Pop Dig-Ital Songs. The original varsion was the band's first hit on the Billboard Hot 100 peaking at No. 10 on Feb. 7, 1986.

"The song absolutaly put Miami Sound Machine on the map and launched the carears of Gloria and Emilio Estafan," says Eddle Fernandez, senior VP at Universal Music Publishing Group Latin America.

"Conga" has been a signature tune for Estefan, "heavlly licensed" to projects in TV,



movies and ad campaigns In Europe, according to Estefan Enterprises president Frank Amadeo, who also manages the singer/songwriter's career

Written by Miami Sound Machina drummar Enrique "Kiki" Garcia "Conga" came to be after a saries of European shows by the band as It

"Dr. Beat." Garcia came up with a composition inspired by Cuban cumbias, says bassist Marcos Avila, now a co-executive producer on his wife's new talk show. "Pa'lante Con Cristina," on Telemundo

promoted its overseas hit

"I recall we were in London and Kiki shared with me a new song." Avila says, "He played me a rough version of 'Conga' and it always had magic." Primitive Love was the

band's second Englishlanguage album and "Conga" helped pave the way for crossover success

TV veteran Errol Faicon directed the original "Conga" music video, which was shot on 35mm film-a pricey project in the days when labels would often pay for videos in hopes of luring the MTV set.

you've come to expect from Bil Go to billboardenespanol.com

going to be as big as it was. but 'Conga' had a great beat and sound," says Falcon, whose production company is celebrating 3S years. "Tha timing was right and it was a crossover hit." "Conga" is owned by the

"We didn't know it was

Estefan FIPP catalog, which is administered by Universal Music Publishing Group. Sony owns the master of the original song says Fernandez, who nagotiated the catalog for representation in Canada and tha United States

"Before Mlami Sound Machina there really wasn't this big of a crossover act," says Fernandez, who also refers to Jose Feliciano and Ritchie Valens as traliblazers. "Glorla and Emilio took it to a whole new level."

EN ESPAÑOL: All the great Latin music coverage

EN RREVE

SALSA ADTIST DEV DUIZ **DEBUTS RADIO SHOW**

Salsa singer Rey Ruiz now has his own radio show, "El Rev de la Mañana" is heading the weekly morning drive on tropical WXDJ (FI Zol) Mlami. The show, heard live from 6 a.m. to 10 a.m., kicked off Oct. 6. This marks the first time Ruiz, a frequent radio show guest, hosts his own endeavor. The former Sony artist, who was one of the top-selling salsa acts of the 1990s, will release a new album in 2012 on his own Luna Negra Productions label — Leila Cobo LOPEZ TEAMS WITH AOL

Jennifer Lopez's TV/film com-

pany Nuvorican Productions and New York-based Reliave Entertainment Group are teaming to launch the digital video series "Tiger Beat Entertainment " Billed as an entertainment news and lifestyle show the program is geared to teens and young adults through a partnership with AOL. Popular tean fan magazine Tiger Beat will serve as a programming source for the new project. The series is being produced by Lopez. Nuvorican's Simon Fields and a team from Believe Entertainment. Shows will include themes on celebrity, music, TV, film, books and gaming. AOL's Cambio young adult platform will provide programming with social media support. A panel of young adult anchors will host the show. - Justino Áquile OBAMA APPOINTS

SHAKIRA TO COMMISSION Singer/songwriter Shakira has

been appointed to President Obama's Advisory Commisrion on Educational Excell for Hispanics. She was chosen for her worldwide charitable efforts, having founded the Barefoot Foundation in 1995, which oversees schools and educational projects in her native Colombia, as well as South Africa and Halti, In 2010, Shakira helped the World Bank and her foundation establish an initiative to distribute educational and devalopmental programs for children in Latin America. The group works with the Department of Education to provide quality education to

12 | BILLBOARD | OCTOBER 22, 2011

Scooter

The entrepreneurial manager talks about Justin Bieber. Asher Roth and his mixed take on major labels.

Long before he discovered a global teen-pop phenomenon in southern Ontario. Scooter Braun was already on a fast-track career trajectory

While he was still a 19-year-old student at Atlanta's Emory University, Braun's party promotion company had already become a high-profile local enterprise. A year later, he was executive director of marketing for Jermaine Dupri's So So Def Recordings, negotiating deals with Live Nation to present an urban and pop stage at Atlanta's annual Music Midtown Festival and ering corporate branding deals for So So Def and Dupri with such companies as 3 Vodka. Ever the entrepreneur, Braun established his own promotions and consulting company in 2003, SB Projects, quickly brokering a branding affiance between Ludacris and Pontiac worth more than \$10 million

But it has been during the last few years that Braun really hit his stride, becoming one of the first executives to successfully mine the social media zeitgeist when he discovered teen pop

singer Justin Bieber on YouTube and rapper Asher Roth on Myspace Since then, Braun-who has more than 1 million followers on Twitter (@scooterbraun)-has signed 14-year-old Australian pop star Cody Simpson and has steered SB Projects into a fullservice entertainment company. SB now includes Raymond Braun Media Group, Schoolboy

Music, Sheha Publishing and a TV/film division that was behind Rieber's how-office hit "Never Say Newer" As he prepares for the pending release of Bieber's first Christmas album, Braun spoke with Billhoard about what he's learned during his meteoric rise

his life as you want to be with yours.

The other lesson I've learned that's

been reaffirmed these last five years:

Trusting your gut is No. 1. When you

trust your gut, you don't look back

and wonder what if. Also being coop-

erative instead of competitive is the

smartest way. It's so much more now-

erful when you work with talented

people rather than wasting your en-

Has the Universal restructuring

had an effect on your business?

We're a very self-contained unit, so

it's business as usual. We still have

to deliver errest monete. Lean't eneak

normal Brit (laughs), He's like a New

Yorker who just stopped by Great Brit-

ain for a while. He's a shrewd, intel-

ergy trying to work against them.



vour secret?

The typical idea of management is that you're working for someone and doing what he says. That's not my character. I can't manage someone who wants a yes man. I have a real relationship with my clients; they're going to get the truth from me. It's also important for them to shape their own opinions and disagree if they feel passionate. They're able to get some real perspective, and so am I because there are times when they are right and I need to listen.

I also live by something Will Smith said in an interview: He hates being realistic. No one realistic ever achieved anything. The idea of being an impossible thinker, regardless of success or failure, makes life much

learned? make an artist something he or she doesn't want to be. You need to embrace who that person is. He has to

highly enough of [Island Def Jam nesident/COOI Steve Bartels and his staff. And now we're working with [IDI/Universal Motown Republic more fun. Group chairman/CEO] Barry Weiss. He's smart and a real straight shootes What other lessons have you whose career hasn't been too shabby. And Il Injuryal Music Group chair That you're not going to be able to man/CEO! Lucian Grainge ion't the

ligent guy, a rare hybrid who's very business but extremely passionate about the music

What are the major labels doing right-and wrong? They've created a great infrastruc ture on the international level. The

international marketplace is where we are right now because of the Internet. If your artist is trying to have international success, they're a great partner to have because they have representation in every single country around the world.

What they're doing wrong is calling themselves the music business We've a multimedia business based around music. For the music business to survive and move forward. it has to be about building brands based in music that influence multiple areas of business, whether it be retail, creating platforms, television

Musicians are the most influential brands on the planet. Look at Facebook: The top pages are mostly those of musicians. Look at Twitter: The top two are Lady Gaga and

Justin [Bieber], and Britney Spears isn't far behind. Realizing we make the most influential content on the planet, major labels should stop fighting over market share and be

open to collaborating. Market share is basically a bunch of bullshit. We should be working together on creating platforms, not fighting over how many CDs we're selling What's your take on Spotify's and Facebook's music partnerships?

I love Spotify; it's really well done. People are forgetting they're just really launching, so they are going to make more improvements. But you can see the growth and how quick it is. I did my quick test of calling kids on college campuses, asking if they use Tunes. And literally every single one said, "No, we use Spotify." I've

heard that before and it was called Facebook. And like I said, it's better to collaborate than fight Eaw singers have successfully transitioned from teen to adult performer. Will Bleber overcome that hurdle?

It goes back to the music. This Christmas album is by far Justin's best work to date. But this is Justin's adult voice. He counds better than over before to soulful. I played it for Mark Sudack. who used to manage Mariah Carey And Mark put up a tweet, I'Wow @ scooterbraun is playing me @iustinbieber Xmas album Instant classic It's neck & neck with MariahCarey 1st one.") That's how you make your transition: Make music that people can't deny



"I Love College" became too big too quick. He felt be out defined as the "I Love College" guy. He loves the song, but he knew he was more than the party music; he also wanted to deliver very clear messages. So he decided that he needed to slow it down. He went on tour with Blink-182 and on his own, huilding a hardcore, loyal fan hase that knows what he's all

shout: a trose luricist Another thing that slowed us down a bit was the transition at Universal. That's why he and Justin haven't really delivered any new music because I insisted on letting things settle down. I feel comfortable now that Barry has things in order. I'm ready now to start coming back out with music from my clients

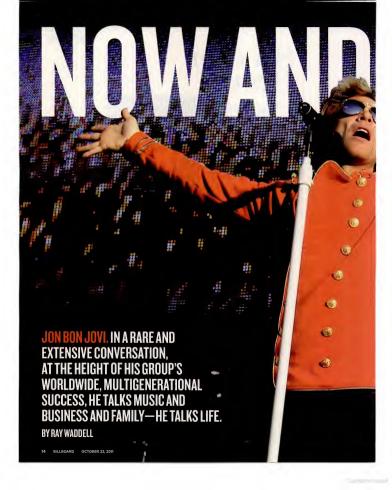
What do you plan to do next? After "Never Say Never," I'd like to do more scripted stuff. I'd also like to do more public speaking. I enjoy speaking to young entrepreneurs and young minds. I find it extremely

gratifying and also learn things my self. I have a message I want to give them: Anyone who says you're too young tell them to fuck off 1 get very frustrated because I know how many walls I ran into; I know what the word "no" sounds like.

"Market share is basically a bunch of bullshit. We should be working together on creating platforms. not fighting over how many CDs we're selling."









round the turn of the millennium, Bo Jovi found enother gear.

The result of the shift has been e decade of career-altering achievement in jugf abbut any cetegory used to quantifyayacess in popular music touring, hit congs, owards, branding, No. 1 elbums, DVDs, all produced at a remarkably prolific gace. Call inthe next level. But not the last level.

Driven by the Intense work ethic, broad vision and rock 'n'roll cheisma of its frontmen and namesake, John Bon Jovi, this bend is \$100 breaking new markets, finding new fans and remaining relevent while most of the rock groups the from ethics of the post groups the front of the post groups the front of the post groups the form of the playing decades-old hits with little hope of charting new most groups.

If Bon Jovi were a stock, it would be a him -chipper-savvy investors would be bullish. And Jon Bon

Jovi is CEO, the personification of that delicate intersection of art and commerce. He eccepts that description, with e caveat. "The commerce is really just e by-product of the art," he says, calling from e hote

room in Los Angeles where he's decompressing from the latest mega-tom by writing and cutting bracks with multiple Grammy Award-winning songwriter/producer John Shanks for what will end up being the notation of adults.

"The intent wasn't that I picked up a guitar to make money," he continues. "I loved the idea of

It as a career path, It was only for the passion. The by-product of that was we were very successful and, subsequently, not only armed but kept our money, as opposed to so many other artists you read about that wern't as lucky."

As successful as the band continues to be, Bon Jo-

vi's aspirations have long transcended musical confines. "I always saw e much bigger, broader canvas than just being the lead singer in a rock'n'roll band," he says. "My peer group aspired to be on the cover of Circus magazine, I aspired to be on the cover of Time. There was just so much more I wanted to do in the world than just be a guy in a rock band."

Even so, the "goy in a rock board" thing is nowing of CO. The numbers of other colorest that the last in the colorest than the last in the colorest than the

Leader of the band: JON BON JOVI performing at the Hard Rock Calling music festival in London's Hyde Pattern June 25. There are other milestones. Jon Bon Jovi won a Grammy (in 2007 for his duet with Jennifer Nettles, "Who Says You Can't Go Home") and was inducted into the Songwriter Hall of Fame in 2009. The band received MTV Europe Music Awards' Global Icon honor in 2010, and also performed at the Grammys for the

The group's texts finished as Billboard's highest-growing twice for 2008 and 2010; The band became one of a handful or to perform on the Great Lump in the York's hand park The top of the Great Lump in the York's the American to the Company of the Company of the Company of the Lump gross according to Billboard Bostorer—and the preceding the righway turn or only contrated building the group's North American and European audiences, but also nod out shows in latun, Australia, New Zealand and South, America.

"No one works harder than Jon," CAA managing partner Rob Light says. "No one is more involved on every level of his career as an arrist than Jon. He knows exactly who he is and has embraced that, so it's much easier to then go market it. He's comfortable being Bon Jovi and Jon Bon Jovi. He knows what that brand weare."

The high regard for Bon Jovi the band extends to Bon Jovi the man, and transcends the musk business. The's one of those post who's just gather better. "Startudy Night Live" producer Lorne Michaels says. "Jon is one of those gurs who I'd never underestimate. We're not talking about him in the past. We're talking about him in the past. We're talking about him one. That alone marks him as something to watch. Longeving is a testament to something other than a marketing campaign."

Formed in New Jersey in 1988, he group—Bon Jovi, guilatiet fields: Sambons, log-bought Dorld Sprin, drammer Tico Torres and there-bassist Acte John Such—was let Loose upon the world with Acop Jonis 1988, then exploded with Singery Whom Watter worst later (Hugh McOnsald has handled base duties into Such let the bands in 1984). Unlike many of no counterparts. Bon Jonis et let the bands in 1984, Unlike many of no counterparts do consistently access up in all about an algolical to consistently access up in all about an algolical boundaries. The consistently access from the about 1987 to 1889 that about an algolical boundaries of the source of the consistently access from the about 1987 to 1889 the about 1987. Despite having already serve records access for Dosands, the break access the for the 1889 the 1889 to 1889.

In retrospect, If is now clear that 2009 C-only, the hand's sevent matigal adhum, was the jumpings of point for a large commercial and creative remaissance, and "It's My Life" became the group's most impossita might in a decade. Ben of joint had always developed his career as an actor and was respected in that field, but the minimal point of the point had always and the point had always. Bill Paston and Harvey Kerlel dolly brought the singer a removed size and with the minimal for some one and the point of the him new 'source material' he says, leading to "a great period of greath which was based on humille".

For inspiration, Son jois turned to another famous Carden. State bear. If came home and said to Richie; I wast to be Frank. States. In going to make music bear, Impging to make music here, Impging to make music properties of the states and the state. He get a president elected. He did incredible hings for civil rights at the time. He was making movies, music, and he was desing it the states are stated to the states and the states and the states are stated to the states and the states are states and the states and the states are states are states and the states are states and the states are states are states and the states are states are states and the states are states are states are states are states are states and the states are sta

lyric—it empowered me. That's what happens when you hit on a lyric that's honest and true."
"It's My Life" was a workwisch ith, but also served to introduce the band to a new generation of listeners—while the original fans staved loval. In Light's view, hol Bon Hovi 'really see comfortable and enjoyed being Bon Jovi again. He found that moment where he just loved doing it, and when you love it, and with the feedback from the fans, it became this symbiotic relationship that pushed it all forward."

Crush connected the group with a new audience. Universal Music Group International (UMGI) COO Max Hole says. "Two probably been to more Bon Jori shows than any other act on Universal, and I've seen them in more countries around the world." he adds. "Today, their audience is 17-to 18-year-olds right up to people in their 50s. They're an incredible live act that tours refentlessly."

Jon Bon Jovi is obsessed with writing and recording songs that are relevant today. He's not driven by financial gains." I wouldn't be utting here in about some by myself-thinking I need to make betting here in about some born with the straight of the str

analysis with the different in minus, source as shifting spiles to class. Mustilating they care in they as of fem what conformable, the says. "When we came into Nashville [to cat 2007, Lest Highless and the says of the conformation of the says of the case of the conformation of a stretch. But for one to have had reposite when rap was at its primardice or boy bands, or dance moves, or goes to technolo bests because it was big in little—move of the two would have rung true. When you've defining who you are, it is important not so confisce the world. Do but any of our office of the conformation of t

"MY PEER GROUP ASPIRED TO BE ON THE COVER OF CIRCUS MAGAZINE. I ASPIRED TO BE ON THE COVER OF TIME. THERE WAS MUCH MORE I WANTED TO DO IN THE WORLD THAN JUST BE A GUY IN A ROCK BAND."

DELIVERING ON A PRAYER

A PHILANTHROPIC NATURE, PLUS HIS SOUL FOUNDATION'S SOUL KITCHEN LEAD TO A PRESIDENTIAL APPOINTMENT FOR ION BON IOVI

Jon Bon Jovi Isn't just a good Catholic boy. "He is the best Catholic boy." Sister Mary Scullion says

In 2008, Bon Jovi was honored with the Humanitarian Award at the Billboard Touring Awards. The singer has long been known for his passionate support of social causes, work that eventually led to the formation of his Soul Foundation, and has now carried through to a presidential appointment to the White House Council for Community Solutions, chaired by Michelle Obarna

This month marks the five-year anniversary of the Soul Foundation, an organization that directly addresses the issue of homelessness. Its work through the years has led to the construction of hundreds of units of affordable housing. Now up and running is the first Soul Kitchen restaurant, whose "Robin Hood" style form of payment for patrons is creating a buzz in philanthropic circles and is sure to expand.

Bon Jovi would be the first to say he was mentored in this space by Sister Mary who, in 1989, co-founded Project H.O.M.E., a nationally recognized Philadelphia-based organization that provides housing, employment and education to those in need. According to its website, Project H.O.M.E. has leveraged more than \$50 million in equity toward housing and economic development. Sister Mary also serves on the board of the Soul Foundation.

"Once we met him, and he met many of the men and women that had experienced home lessness, he said, "I'm in and will do whatever I can and whatever it takes to deal with this situation."" Sister Mary recalls, "He is just a really intelligent. strategic, compassionate, incredibly generous person, and a real can-do person. He isn't afraid to get his hands dirty or get involved on the ground

floor to better understand a situation."

Of course, it's not unusual in entertainment and sports and celebrity in general to find people who want to give back. "[But] it's not about the photo op. It's about getting results, making an impact, accountability," Feldman says. "And by the way, people have figured that out down here. That's why they appointed FBon. Jovil to this council, because they know he's going to roll up his sleeves and personally get involved. His reputation down here is as a guy who delivers."

Sister Mary expects Bon Jovi's participation on the council to bring even more momentum to both Project H.O.M.E. and the Soul Founda tion. "This really enhances our work and the work of many of our partners, because it brings best practices, it expands our knowledge and understanding and solutions to some of the is-

ibility and worldwide recognition attract a lot more resources, capacity and energy to some of these really difficult social problems." Bon Jovi's charitable efforts are widespread

and only make use of his celebrity when the enoticht songe the cause

sues we're working with," she says. "Jon's vis-

"Jon does a lot publicly, but he does a lot quietly as well." "Today" host Matt Lauer says. "He put together the entertainment for a huge fundraiser for the Apollo Theatre out in the Hamptons. Jon played, and Ben E. King, and Jamie Foxx and Alicia Keys. Once he puts his name to something, you'll find his level of involvement is never at a superficial level."

Others can quickly cite their own examples of Bon Jovi's efforts, "When I called him and asked him to help with City of Hope, it took one phone call and we raised \$10 million in one night. in large part because of Jon," says Anschutz Entertainment Group CFO Tim Leiweke, who received City of Hope's Spirit of Life award in 2010.

The Soul Kitchen, which offers healthy, New Orleans-influenced cuisine, allows diners to pay what they can afford or, if they can't afford anything, to exchange volunteer work for the meal. "What we do with the kitchen is not only needed, it's going to work, and it's going to work because it comes from a pure place," Bon Jovi says. "I can't tell you any other reason why Leniov washing nots and pans."

Bon Jovi seemingly moves easily through political circles and finds presidents "not even a little bit" intimidating, he says. "The intimidation factor has passed with time, but the respect for the office has not changed one bit. It's still immense. If I have any clue what I'm talking about, I'm very comfortable, I don't care if it's in the Oval Office or in Philadelphia with Sister Mary." -PW

The act had its chance to chase trends during the grunge era that effectively closed the curtain on hair hands. "A lot of my peer group started to pretend they were influenced by the same things that Kurt Cobain was influenced by," Bon Jovi says, "Well, Kurt Cobain was an original, and that's why he was loved as he was. Record companies have done this time and again . . . sign 10 things that look and pretend to sound like the original until the genre loses its way. The big arena rock sound of the mid-and latter '80s was watered down so severely that it was the perfect time for a Kurt Cobain to come in and reinvent the wheel. The real ones stay true, and it's nothing more than you being you."

Bon Jovi says he doubts he'd be able to sell out stadiums around the world unless younger fans were coming onboard. "I'm aware that there are two generations of fans out there," he says, "We've known that for the last decade. But I'm not in the 'fat Elvis' suit vet."

The band "changes up the flow each time." Island Def Jam Music Group president/COO Steve Bartels says, "just look at Lost Highway, an incredible breakthrough project that spoke to the country audience, many of which were Bon Jovi fans for years. They just needed the opportunity to lock back in again, and be rediscovered."

It's an important distinction: Bon tovi still sells records as well as tickets. "When they go into a new tour, they play new songs along with the classic songs everyone wants to hear." Hole says. "They're always introducing new songs from the new record into their catalog on each tour. That's what keeps them a relevant, growing group."

For the label. Bon Jovi's heavy touring schedule provides the perfect global marketing platform, beginning with innovative ticket/album bundling programs before the record ever hits shelves. "We still approach it by drilling specifics in each local market . . . press, retail, the Web or radio," Bartels says. "The 'before' and 'after' of a concert gets completely marketed."

Tours can take a year-and-a-half to set up, and the records are also strategized far in advance. "This is a relationship over time. not just a movement shortly before albums drop," Bartels says. We're already in discussions planning a new [Bon Jovi] studio album release for 2013."

As diverse as Bon Jovi's interests are, his band is "home base," he says. "I encourage everybody in the band, and myself, to diversify. Go and explore what it is in your life that moves you. But know that when the call comes to go back to work, everybody comes back to home base *

Bon Jovi has always been, at its core, a live band. Fans keep coming back, "because they know every year it's bigger and better than the tour before, no matter how big it was that time," Light says. "So what inevitably happens, and it's true of all the great bands, is everyone goes and everyone wants to go the next time, because they know it's one of the most satisfying, sure-bet nights of their lives.

Bon lovi tours have been a huse boon to AEG Live, "With Ion. we didn't go out and bid and win a tour. We went out and developed a partnership very early on," Anschutz Entertainment Group president Tim Leiweke says. "This is not only about a group of musicians that have risen to the top of the industry, and the loyalty they have to their fans, and the passion their fans have for them. From a business standpoint, this is a company and Jon runs it that way. They're disciplined, they're well-organized, very professional. It's like clockwork with these guys. Back-of-house: best machine I've ever seen. Front-of-house: most passionate love affair between a band and its fans that I've ever seen."

Ron Van de Veen, senior VP of events for MetLife Stadium in East Rutherford, N.I., has been on the venue side of Bon lovi tours for about a dozen stadium shows and 10 arena dates. Bon Jovi in

its home state is about as big as it gets. The band opened the new stadium last year with four sellouts that drew 250,000 people and grossed more than \$21 million. "We can't wait for him to come back," Van de Veen says, "It's an exuberant live performance,"

Bon Jovi's history as a live act pays dividends, particularly in this era, when artists are often developed on TV rather than in sweaty clubs. "To have your roots as a live band and come up as they did through the clubs to the arenas and touring and touring, you create fans," Van de Veen says. "And that's what Bon Jovi has done."

There's a moment in Phil Griffin's 2009 documentary "When We Were Beautiful," which marked the band's 25th anniversary. when Bon Jovi says, "I want to sell out the desert. More than once." It's a telling quote. This band has always had a global perspective.

"I had the idea, going back nearly 30 years ago, that it's a big world out there and a lot of places are influenced by American pop culture," Bon Jovi says, "We established those routes from the first record. We went to Europe, Asia, and we started setting routes. What we learned was, with time, there are going to be certain markets that turn their back on you, [and] there will be other markets with economic unrest, or markets with civil unrest. We never had to rely on just one marketplace to distribute our records."

Such an approach is more common today than it was in the 80s. but still relatively few acts are willing to invest the time and money into touring overseas. "He was the first artist-truly-in the rock era to understand the breadth of the world in terms of opportunity," Light says. "He was opening doors in markets long before other bands were going there. That's part of his psyche and how he looks at the world. It's always a conversation . . . because new markets are always opening up, economies are changing, new economies are emerging. He's always looking for new places

"JON KNOWS EXACTLY WHO HE IS AND HAS EMBRACED THAT, SO IT'S MUCH FASIFR TO THEN GO MARKET IT.

ROB LIGHT, CREATIVE ARTISTS AGENCY

to go and extend the Bon Jovi reach."

One such market that has exploded for Bon Iovi is Australia and New Zealand, where Australian promoter Paul Dainty of the Dainty Group has done "beyond well" with the band, with multiple stadium-level sellouts, "Bon lovi are massive here," he says. "December last year we went into Sydney planning to do one stadium and ended up doing three. Australia's a big country, but we've only got 21 million people. Five million people in Sydney. To do three stadiums, on a per capita basis globally, those are stupendous numbers."

Dainty describes "a real passion across every demographic that runs deep with Australians," and adds that Bon lovi has made a commitment to the market, "He's so professional, dedicated and committed to everything he does. That connects with the audiences," he says. "They deliver every night the most real, fullon rock'n'roll, a brilliant show. That's how you know the minute they schedule to come back, it will be bigger again.

This global touring approach provides a critical platform for a label with the reach of UMG, which has a presence in 77 countries, and it's an opportunity seized, according to UMG1's Hole. "If they're touring in Japan, for example, we'll often release a special Japanese tour edition, which has unique content that will keep the Japanese fans completely interested, it's a question of working out what the fan really wants, market by market."

More than a few people refer to Bon Jovi as the "CEO" of Bon Jovi inc. "He has a better handle on their business, their future and their path than anyone I've ever seen," Leiweke says. "When he wakes up in the morning and goes to bed at night, Jon is a CEO. That's the way he views his role."







"His business acumen and instincts are unparalleled," Bartels adds. "Jon Bon Jovi drives hard, and the entire organization feels his energy. It rubs off, and therefore much sets done in an efficient manner. The success speaks for itself due to this approach."

Light says the band is like any team, business or organization in that there are always leaders. "It may take a whole team to execute, but somebody becomes the heart and soul, and that's Ion," Light says. "He leads it, he calls the shots, and everybody eise on that stage and who surrounds him-label, promoters, crew, whatever-are all integral parts, and he would acknowledge that. People organically want to follow him. They want to be a part of what he's doing. They know he's going in the right direction."

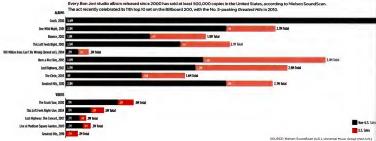
When it comes to planning a tour or other project, Bon Jovi is in the mix. "There is nothing he's working on where his name and the band's name and their music is involved that he isn't integrally involved," Light says, "That doesn't mean he is on every call. If we're talking about an endorsement or sponsorship, we may do a lot of the initial work, but when it comes time for Iquestions likel. 'What is the creative? How is it going to work? What does it mean to the band and to me?," he's having that conversation." But don't pitch Bon Iovi a business deal on show day. "The show is his main job," Light says. "He's an artist first, but he has the ability to touch all those other things and he does so intelligently, creatively and gladly.

Matt Lauer, host of NBC's "Today," says that "in the nicest possible way . . . Ion is a control freak. If you look at most really successful people, they are. Jon has a firm grip on every aspect of this band. There's a reason the band is called Bon Iovi.

Being the "CEO" is "one facet of who I am, sure." Bon lovi says. "If, after three decades, you haven't learned how to run your business, then you really are a living, breathing cliché of rock'n'roll. So I take pride in that description.

Still, Bon Jovi the sports fan makes it clear that the band, and everyone who works with it, are a team. "Everybody's participation is key to the team's success, but somebody has to be the leader." he says, "So in that regard I'll accept the credit-or the blame. But everybody's contributions make for the sum, and the sum of the parts make for the whole."

Being the leader means having to make tough decisions, as when Sambora left the tour this summer to enter rehab. (Guitarist Phil Xenidis filled in.) There wasn't any talk of Sambora's exit being permanent, and Bon Jovi doesn't shy away from discuss-





ing "the Richie scenario"

"I loved him just as much before as I do after," he usys. "And the best thing to do, both for him and for us, it say. We'en the best thing to do, both for him and for us, it say. We'en the best first with the best first of the didn't do anything in the media to principle to work. You should take care of yourself! I didn't then anything in the media to principle. Everybody supported him, and in trun, the fan base supported he decision, and we went out and did a month, I So ro so shows, I guess. It's good that he realizes we're going in work no matter what, as long as I can getty up and out these. It was good for him,

and he's in it grout place again.

The blook down to "immore respect for our relationships" and, give his long-term connection with the entire team in-bedding give his long-term connection with the entire team in-bedding the band. It's clear playing his important to the policy, but man and with the band. It's clear playing his important to the policy, the time reverse. The tayer, I've speer more time in this hand that time errors. The tayer, I've speer more time in this hand than export not off in, and that repetation off in, the with the paper than I have speet to with the paper than I have speet to with the paper than I have post to with any own family. That't quite a statement, but I have post to with any own family. That't quite a statement was the band to all a place in the paper relationship. There is a bain for all that begins you've to seen inturing, this in the paper relationship. There is a bain for all that byggins we will be the paper relationship. There is a bain for all that byggins we will be the paper relationship. There is a bain for all that byggins we will be a bain of a paper relationship. There is a bain for all that byggins we will be a bain for all the paper reveals.

recognize when it was time to pat someone on the back—and when it was time to punch them in the nose."

Bon Jow's curiosity extends beyond the opportunities that exist for the band into what other entertainers and organizations are doing.

the total runs what coherer returns an art organizations are comp.

"I know what he's more than likely interested in doing and
what he's not, but I like to left lime everything, because it helps
this understand the begger market," Light says. "When he's
being the artist, when we're doing business, he wants to know
beat the verything in the business. Now other tours are doing,
what are ticket prices (posting), what's working on a marketing
what are ticket prices (posting), what's working on a marketing
level, what promotions have weder, what now media is working."

Come Michaels calls fron Jord "incredibly disciplined," but adds,
"He has the thing we look for manners. I don't mean 'please and
thank your 'manners, I just mean a level of respect for all the people
you work with. I like him a lot. I've found him in every one of my
dealings with him to be completely honest and straightforward.
I've been around a long time, and it is no that common.

Despite the wide range of interests that require a lot of time and attention, Bon Jovi is a family man. He has been married to his high school sweetheart, Dorothea, since 1989, and they have four children. Lauer, who lives near the Bon Jovis and sees them socially, calls Bon Jovi "a doting father."

"Family man" is another manche Bon Josi proudly accepts. "Without that, the rest of this is a shallow pool to swim in." It says. "Celebrity and the fame game never appealed to me. And I do Jaxona vi let of applause justices who live for that. They become the jearneymen, then jive on the road, they like that lead of labelyes, and they renadle to function in the real world when it comes is point go school or going to farmly function—or changing a light ball. If find that when I'm done to suring, I don't miss it. I love doing a while I'm doing it but when I'm not, it the further being from my mind."

It's illuminating to know that as he nears the half-century mark, Bon Jovi is trying to learn about new things and develop new interests. And he's still developing his chops. "I've never studied so hard playing guitar. I'm taking guitar lessons at 50 years old to be a better and better guitar player."

All involved with Team Bon Jovi believe the band will continue to break new matrices, attract new fans and sell more records. 'He hann't quite gone everywhere he wants to go.' Eight says. 'And he's certainly never one to sit back on his laurels. He's always hungry for the next adventure, so I'd be surprised if he doesn't find another gear.

Nashville-based Ray Waddell (@billboardtour) is executive director of content and programming for touring and live entertainment at Billboard. He writes the weekly On the Road column.

HAVING A NICE DECADE

board's year-end list of the top tours in 2008 and 2010 NO OF CHAMS TICKETS SOLD \$375,138,461 The Circle (2010-11) 146 3,705,757 Lost Highway (2007-08) 2157675 5210 OTT 974 Have a Nice Day (2005) 86 2.020.870 \$153,151,510 Bounce (2002-03) 2 155 46 \$104,148,591 h (2000)/One Wild Night (2001 SQUADE Billboard Boxscon

TEAM BON JOVI

CURRENT ALBUM: Greatest Hits RELEASE DATE: Nov. 9, 2010

LABEL: Island
MANAGEMENT: Paul Korzilius and David Munns

at Bon Jovi Management
PUBLISHING: Universal Music Publishing Group
BOOKING: Rob Light. Chris Daiston and Robert

Norman at Creative Artists Agency ATTORNEY: Gerald F. Edelstein at Edelstein, Laird & Sobel

BIG DEALS: "This is Our House" Featured in "Sunday Night Footbal" and the NFL Network and in U.S. arenae, Advil supports the Joh Bon, Jovi Soul Kitchen, which oppens this month in Red Bank, N. J.; role in upcoming Garry Marchall film "New Year's Eve"; Artists in Residence partnership with NBC Universal SITES: Bon Jovi com, Facebook.com/Donjovi

R-E-S-P-E-C-T?

AND BON JOVI

Aren't 13 million tickets in 10 years enough?
As yet another list of Rock and Roll Hall of Fame inductee nominations is revealed without Bon Jovi, "I find it extraordinary they're not in the Rock and Roll Hall of Fame, and I hope it's something the Rock and Roll Hall of Fame will do something about very room." Universal

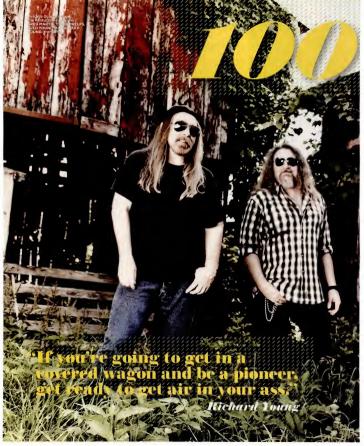
Music Group International COO Max Hole says.
"I think they're Idiots," Anschutz Entertainment
Group CEO The Lelwieke says. "This band is arguebly
one of the top two bands in the world over the last 10
years. You can have any opinion you want, but the fans
have spoken, What is it about this band they don't get?"

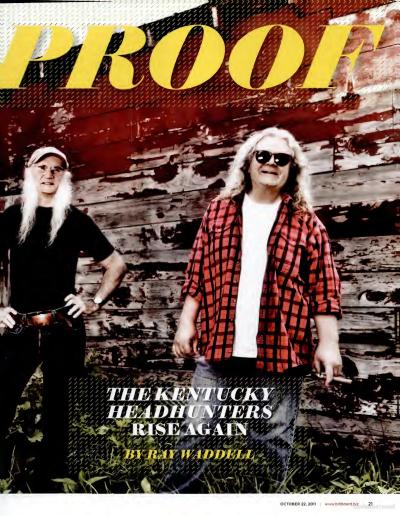
"Saturday Night Live" producer Lome Michaels believes perceptions are hard to overcome. "There's already agu who's called the Boss," Michaels say, referring to Bruce Springsteen, who, like Bon Jovi, famously halls from New Jersey. "The slot was taken. If (Bon Jovi) came from Delware, It would be a different thing."

came from Delaware, it would be a different thing."
For many, Michaels says, Bon Jovi was "written off as a hair band in the '80s. It's just how you enter the game. In my world, he's taken very seriously."

Jon Bon Jov Iser I bitter, but does seem a bit bewildened. "What are you going to do?" he says with a shrug. "Do we deserve to be in the thing?" Reh. Do I want to be in It? Yesh. Truthhilly, I do want to be associated with Elvis and the Beatles and the Stones and the greats. Do our accomplishments speek for themselved? Yesh. I believe they do. But the guys there, we're just of a different generation and they don't want to know."

Bon Jovi declines to dismiss the achievements of any hell members ("God bless them all," he says), but it's clear that some inductees puzzle him when compared with his band's accomplishments. "You look and you go, 'Really? is that even in the same league as us? No," he says. "Take me out of the equation. If the prerequisite for being in something like this were your influence on future neaerations and your catalog of music having left some kind of mark, you could cite examples of people that aren't in ake you go, 'You're kidding.' If you think Kiss didn't have an influence on the kids that came after them, then you're crazy. You may or may not be a Kiss fan, but they did influence generations of kids that did emulate them." Others seem far more irritated by the Rock Hall snub "I don't get it," Leiweke says. "But the people that count are the 13 million people that bought \$1 billion worth of tickets for this band. Game, set, match." _pw





TO STEP INTO THE PRACTICE HOUSE in ultra-rural Metcalfe County, Ky.—about 100 miles northeast of Nashville and light years from any semblance of a music business—is to step into music history. ¶ This house has spawned three serious rock 'n'roll bands: Itchy Brother, the Kentucky HeadHunters and Black Stone Cherry—nearly encompassing all the musical offshoots of rock. And to sit with the four Kentucky HeadHunters in worn-out chairs as they amiably spool out their unlikely tale is to relive one of the great music stories of any genre, a tale of wild dreams found and lost, gutty perseverance and—more than 40 years in—contentment and renewed creativity.

Most of their songs were born in the Practice House, but the Healthurane near recorded three until cathing the tracks for their new about, Dioir Labalots, to be relaxed Cut. How Dash their new about, Dioir Labalots, to be relaxed Cut. How Dash disks truly bring the several most fill clinic to not by because it was recorded at the bouse, but because it features—in basile it was recorded at the bouse, but because it features—in basile it was recorded at the bouse, but because it features—in basile it was recorded at the bouse, but because it features—in basile was the several properties of the several control of the version of the Head Human is provided to the control of the relaxed basiles of the control of the several first known, before Pulley when, with his country neuralistics, before dope does not do not the basilest that the lost pulley his provided growth and form it basilestic that the the purply 1919 Labalots. Comment

HOUSE OF MUSIC

A modest, white farm house narrounded by woods and past unst. the Paxicle Power live on James House Office and Woods and past a narrow, winding county byway samed for the father of the Relationstern Relation Group and his county for bloom part of the past of the Paxicle State Chapter. For the Paxicle Chapter is the second past of the Relation of the Relation Chapter is his world: class chapte. Formerly owned by the Younging transferse, the house at versus until 1966 when the Young bothern discovered music and needed a place when the Young post part of the Paxicle Chapter is the Paxicle Paxicle Chapter is the Paxicle Chapter in Paxicle Chapter is the Paxicle Chapter in Paxicle Chapter in Paxicle Chapter is the Paxicle Chapter in Paxicle

Their hair grew along with their musical skills, and the shindigs at the Practice House were epic. "If we didn't have a gig, we'd get a bunch of cases of beer and hide it from Daddy. Come Friday or Saturday night, it wann't nothing for us to have 80-90 people out here." Richard Young recalls. "Then Sunday morning Daddy would roil us out of bed and say, "Ya'll get your asses up there and clean up them beer cans."

The must of their earliest incarnations—they were known. The must of their earliest incarnations—they were known for at a Aftermath, here Week Mandache and ultimately MCD Brother—was bluss-based rock, with Martin, who had moved down from Louisville Ky, bringing that city's broader palate of North-meets-South mustcal influences with him and providing unterful, saming lead guitar. Teep it the musticologist of the mustcholgist of the application of the size of

Itchy Brother was closer to Pree than Lymyrd Skynyyd, but the music was a mixed-breed mongned. When you're from Kentucky, you can say you're the baddest-sase English bluer rock band in the world, bur you still sound like a bunch of Kentucky boys," Richard Young says. "If you listen to 'Little Miss Blues Breaker on the new record, that is pure, unadulerated litchy Brother."

ut the few lockoy, and a pure, unadarantees that y alroads. Playing locally, the bund mitted Led Zeppelin and Black Sabbath covers with their own originals, but were never a typical top 40 sock-hop outfit: An English teacher pulled the plug when it broke into Steppenwolf's "The Pusher" at a prom. And venturing down to Nashville in 1970 for a "young country" showcase, the act couldn't resist ambushing the sudience by whisping out "Crossroads." Southern rock, then at its most adventurous, tutled the inverse and serious, but it toly florither was too young to local to its heart in Maxim, Son, instead, it took up residence at the both Hydrant in ocardy Boelling Green, where word of the band began to pread By 1972. Tably Brother was oppening for the Child Daniels Band and the Outlaws. "It was a great time to be in a band." Richard Vigung sprs.

In 1977 Itchy Brother caught the attention of Phil Walden's Capticorn Records, but, when Lynynd Skynynd's leased Convair plane planmented into the swamps of Gillsburg, Miss. on Oct. 20, 1977, the tragedy brought the original Southern rock era to a halt. "When Ronnie [Van Zant] and them crashed that October, it was over with, Richard Young recalls.

Though Capricorn was now out of the picture, Itchy Brother knew it was ready to record. Snowed in and bored in the winter of '78, the band started flipping through records and reading the labels, stopping on Zeppelin's The Song Remains the Same on Zep's own imprint, Swan Song. Dialing the label in New York, Richard Young was lucky enough to reach Swan Song exec Mitchell Fox and convince him to come to Kentucky and hear the band. Though Fox was sold—"We were going to be one of the first American bands they ever signed," Young says-tragedy again reared its head when Zeppelin drummer John Bonham died in September 1980, leading to the dissolution of the band and, ultimately, Swan Song. The disappointment led to Kenney quitting Itchy Brother. "It couldn't get no bigger than Swan Song for us," Young says. "Some people can overcome failures. If you're going to get in a covered wagon and be a pioneer, get ready to get air in your ass. If you can't take the air, you got to stop."

REBIRTH

The others stack with music. With help from For. Richard Young went to Nathwille tow rise for Couff-Rose, while Fred Young-Found age d'unmining for contrary por songtieres Spirks. Marcin was playing rockabilly guitar with Ronnie McDowell, for whom Missour-Ford Doug Pheplow was playing loss, and by '83, 1649. Brother started convening for fru, with Pheplo replacing Kenney on Jossan. Irchristinstead mellithe Headlitumes, anamed for Muddy Waters Vand. "When the Headlitumes started, we were going to be nothing had strictly bases." Ford Young these."

"We were studying the blace," Doug Pholips adds. "We sid. "We sid. "We sid. "We wil. Just with who influenced them. It was Muddy Waters and Howlin' Weif, and Souring Boy Williamson and Jimmy Recd. all those guys. And we had to play it exactly the ways they played it, not sort filles they played?. Once we got that foundation, then we let all the other influences come out." Once of those influences was country. "We were rural farm

boys, we are country folk. "Bedyn adds. "We've always thought our music relates to the country side of things in the rural sensi-billies that we have and when we open our mosths, you can stell." Moanwhild, singer fickly fee Prilog bad moved from Arizona to Nadwille to give a country music career a shot. Doug Palejie convicted his bother to come up to Kertudy bie betwisher long. He'd never to the "Bedyn stell" of the whole the stell the stellar than the stellar the ste

But sit in be did, and though Richard Young says be set cocorned about "mealinging with the chemistry, the inpact was immediately obvious when the Pilody bothers stated singing septier." Zild or admiss, they this immediate with vital loand supplier. To the supplier with the pilody of the company of the recom, "tong recalls." Cod gives every bursh of byso one pold and in their life, and here we saw an opportunity for authori." While most of Pirids' Co. Musbell-was written and demodleted Rich yie for Pilody come about the beneght scopile of "Richy you sling, we pay," Richard Young says. "In al' will say "Richy you sling, we play." Richard Young says. "In al' will say the Western West that the can for all somewhat the will be likely had to been singing. At the time they wouldful he had if Richy had to been singing. At the time they wouldful he was

Nathville, which was in one of its more rebellious musical phases, got wind of what the Head Hunters were doing, and the band ended up signing with Mercury Records. A decade safe the Swan Song disappointment, it had a deal. "I was scale to death. Martin asys. "We were all making a living in music, we to death. Martin asys. "We were all making a living in music, we hannost didn't wast a record deal." The raility is, "no it is really in the control take, but once they say yes, that's when it gets hard. That's when year ass is one the line."

"Kentucky" was added to the HeadHunters name "to make us sound country," according to Fred Young, plass the Georgia Satellities were hot at the time. Pickin' On Naishille, a blend of revved-up covers of Bill Montore and Don Gibton and original new songsi like "Dumas Walker," cauchly strucke Aord, and four hit songs and a Grammy followed. The album has sold 779,000 conies, according to Nielen's SoundScan.

After 20 years, the Kentucky Head Hunters, with Fox as manager, were studenly the tools of Music City, a bizarre turn for a group that had gown up "avoiding Nashville like the plague." according to Richard Young, Big tours with the top stars of the genre followed, along with No. I parties and asles milestones. "We were very excited, but we were also very apprehensive and careful." be say. "We had done this so show, we were like salty



dogs that never had any success. The whole thing with the Head-Hunters was like, 'We're not going to let anybody fuck with this.' But it got thrown into the mix of shaking the industry up."

The follow-up fleterin Europea Came in 1991, but duth in the scheece he same outcomes, shough the about ween gold and but meet not deal but ween gold and but meet not deal but meet not deal the scheece has grouped in the scheece of the year water. (Has and 640-9400-0619), in tertiopse, the band thinks the alloum was runbed. "We were 16-conceiling was not shown that the scheece when the mad 350 days in 1999," Richard Vorang says. "We weren't ready, They were pushing us too hard. They didn't realize into day sears no made that first allow in Japes." We could have done it again if they'd just given us a couple more months."

Shocking the Nathville masis community, the Pholop bordners abruptly departed the Head Husters in the number of 1992, forming the country doe Brother Phelps. The Head Husters soldiered on, bringing their cossin Kenney back on bass and rock-oriented vocalits Mark Ort mits field. They elevated there record with that lineup, the most notable of which was That II work, a collaboration with gendary Chuck-Berry paints [clamics] bordners of the property of the prop

BACK TO BASICS

Yet, the magic was missing, Orr left the band, and in 1995, Richard Young called Doug Phelps to see if he'd be interested in coming back. He was, Ewen Ricky Lee Phelps briefly gave it a try, but the artistic differences remained and the Kentucky HeadHunters opted to continue with Doug on lead vocals.

A crice of solid, sometimes great, albums on a series of labels including Mod. Andium, Elektra and CRul, market and CRul, market the turn of the millennium for the HeadHunters. To colorate the turn of the millennium for the Red Hunters. To colorate the 20th anniversary of Pickir On Naddlick, the hard released, pile like abum from 1990. It settled into a robust touring scheduled blooked by the Bobly Roberts CA, node its management in the and, though it continuously write, didn't feel compelled to release and an evalum—month low. Diski Lullabies is the first album of new material from the band since 2003. The HeadHunters were spurred into recording not only by musical compartiots, but also by longitime friend and fellow Kentuckian Ben Ewing, CM of Red Dirt Music, a subsidiary of Progression Music, Richard Young describes Ewing as "an entrepreneur, smart-ass, great guy. We need somebody like him. He's successful, and we'e not in business. We're musicians."

Some tour dates with parey blosson initiated conversations with phonson bandleader Wayd Battle, who was up for recording at the Practice House. During 11 cold winter days, the band cut Diccie Lullabies at full power with Battle as engineer. 'Wayd didn't have no headphones, so when he'd open the door and say, 'Go,' we'd knock him in the floor,' Richard Young says.

The 14 stongs on Disze Ludlasies bottle undistilled Head Hurrers: from the backwoods boogle of the title cut, to the Rolling Stones-esque "Imubilis Roses," but looping first single "Great Acoustics" and hard-charging "Just Believe." When the band clothed several of the songs at a packed August showcase at 3rd and Lindsley in Nashville—ties first date in the city in five warm—Nashville music writer Holly Cleason work." Eventy

Kentucky Head Hunters are on the verge of being what they were meant to be: a slamming rock-roots band that fears no corner at any speed."

Whatever Dixic Lullabics is, the album owes its life to the Practice House. "This house is the reason we're doing this," Richard Young says. "Every record we've made, that's what we were supposed to be doing at the time. This has got us back to being a roots band. We're not chasing our tail anymore for anybody."

years after being the biggest thing there was, it appears the

"This house." Though it swalls are now adorned with posters, photos and clippings documenting a lifelong search. the Practice House is essentially the same as it was when it they brother first rattled its foundations. Roadrunner Records VP of A&R Roadrunner band Black Stone Durram visited the house to see Roadrunner band Black Stone Cherry (see story, right) and was blown away. "That house is the real deal." Burnam says. "All kinds of this useing no."

And going on.



PRACTICE HOUSE 2.0

INSPIRED BY THE HEADHUNTERS, BLACK STONE CHERRY MINE A '70s VIBE

The odds of one band of note emerging from the backwoods of Kentucky would seem long, at best. But Metcalle County, Ky., has produced four of them: Itchy Brother, which then reincarnated into the Kentucky Headfulnters, bluegrass trailblazer New Grass Revival, and, most recently, the hard-rocking Black Stone Cherry on Boardnurger Peccorfs (Rillipson) Qrt. 153.

on Robotinium Recents (settlicate), Celt. 193.
Black Stone Chery comprises Chris Robertson (vocalifysitate), Sent Wells (daed gutant), John Lawhon Dassa's and John Fred York (gutant), their law being the sea and John Fred York (gutant), their law being the sea and John Fred York (gutant), their law being the sea for their law of their law of their law of their law of their Young, respectively. Just at 70° are lakel gravillated for Young Road to check out the developing Black Stone Chery, Marry of those BSC lids were the gawn of those Whot Thew down at the Practice House a generation seailer. "Bichard would come down here and say, "Hy God, it's like the "York Gen reason." Well Says."

Bather than boots too big in Ril. the members of BSC to count inspiration and a road man—illustrated with prolocation in the second of the second of the second of the horizonth of the second of the second of the second of the man from the Mead-Hunters, gap, "We provide you being Head-Hunters," Robertson say, "Me growing up being Head-Hunters," A growing up to the second of the second of the Head-Hunters and the second of the second of the second Head-Hunters and the second of the second of the second Head-Hunters and the second of the second of the second Head-Hunters and the second of the second of the second Head-Hunters and the second of the second of the second Head-Hunters and the second of the second of the second Head-Hunters and the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second of the second Head-Hunters and the second of the second of the second of the second Head-Hunters and the second of the second of the second of t

For their part, the Young brothers encouraged the young rockers to make use of the Practice House from the first six months, my bad and Fred were, for all practical purposes, saying, "You yay go on over there, for all practical purposes, saying, "You yay go on over them and hang out. Yail don't get too drunk," John Fred Youngssy. "They actually used us going to the practice says." They actually used us going to the practice sac as an advantage to themselves, to have the house cleaned up and taken care of."

With only the HeadHunters' Young brothers living in the area, the house needed attention—and music. "The first time we came back from touring there were vines growing up through the floor," Robertson says. John Fred Young adds, "The worst thing to do for a car is leave listiflier."

Jamming at the Practice House was inspirational, if not nimindiating, for BSC, "You look on the wall on you see Eric Clapton and John Lennon and Son House, then Itchy Brother, the Head-Munters—and now Black Stone Cherry," Robertson says. "You have to be good for people to put, you on as wall, and now we have want of our own hangling up down here, so it's like, 'OK, we're working on!,"

Richard Young says watching the birth and then growth of 85°. Then do us buts up in paying the Head-Hutthers to write and record a new record. And while 85° Charded libs with the Head-Huttens in the past (wen-If its much harder, more aggressive style wasn't always the best fill), now there is tall of the head-fulners playing some dates in support of 85° in Europe. "We've got to committee the promoters over there." Richard Young says. "We can hang with them. We just can't do it three or four further in row." — "PW".





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A Night For Latin's Hottest Genre



BILLBOARD AND TELEMUNDO TEAM TO PRESENT HONORS IN REGIONAL MEXICAN MUSIC

BY LEILA COBO

elcome to the inaugural Premios Billboard de la Musica Mexicana-Billboard's first Mexican Music Awards. For the past 25 years, Billboard has estab-

lished itself as the arbiter of Latin music popularity in the United States and the primary source of news about the Latin music industry. We pride ourselves not only on our charts, coverage, conferences and award shows, but also on recognizing the trends that define Latin music. Simply put, no other brand is as dedicated and

passionate about Latin music as Billboard. We're pleased to once again be at the forefront of the business by tearning with media partner Telemundo to launch the first music awards dedicated exclusively to the top-selling genre of Latin music in the United States: regional Mexican.

The show, staged at Los Angeles' Orpheum Theater on Oct. 20 and presented by State Farm, will be broadcast by Telemundo on Oct. 27.

This marks the first time a major network is airing a Mexican music awards show produced in this country. It is our way of acknowledging the importance of a genre so vast and rich that it merits its own space.

Equally important, Premios Billboard de la Musica Mexicana will honor achievements based—as always—exclusively on the Billboard music charts, underscoring a commitment to veracity and transparency.

"We are extremely excited about this new show," says Joshua Mintz, senior executive VP

of Telemundo Entertainment, which is producing and airing the show as part of its extended partnership with Billboard (which also includes the Billboard Latin Music Awards each spring).

"The diversity of the genre is so rich that it appeals beyond Mexicans to all Hispanics who love everything from Mexican pop all the way to regional Mexican, regardless of their country of origin," Mintz adds.

Somos Production, owned by Luis Villanueva and Mary Black, a multiple Emmy Award winner who for many years produced Premios lo

State Farm

Nuestro, will be the executive producer.

Viewers will see a star-studded bill of performers, including diva Jenni Rivera, leading finalists Gerardo Ortiz and Larry Hernandez, Iulion Alvarez v Su Norteño Banda and iconic group Intocable.

Also scheduled to perform are Grupo Montez de Durango, Banda los Recoditos, Los Horoscopos de Durango, Shaila Durcal, Los Tucanes de Tijuana and Paquita la del Barrio, as well as up-and-comers Tribal Monterrey, El Bebeto. America Sierra and Voz de Mando

It's an auspicious beginning for a first-time awards show, Mintz says. "I envision it growing to be the same or bigger than the Billboard Latin Music Awards in five years or less," he says. "This is our first show so we're starting

small, so we can grow." As with the Billboard Latin Music Awards, categories are based on sales data provided by Nielsen SoundScan and radio airplay monitored by Nielsen BDS.

But the eligibility period (Aug. 28, 2010-Aug. 20, 2011) is unique to these awards and is one of the reasons finalists and eventual winners may differ from honorees at the Billboard Latin Music Awards.

Further, because these awards are dedicated solely to regional Mexican music, finalists and winners are determined by performance solely on the regional Mexican charts.

There will be 32 awards given out at Premios Billboard de la Musica Mexicana, including honors for top publisher, publishing corporation, producer, songwriter, album and airplay imprint of the year, and album and airplay label of the year.

Awards will be given to the top artists and songs overall in regional Mexican music, and in each of four subgenres: ranchera/mariachi. norteño, banda and duranguense/grupero.

Also, for the first time in the history of the Billboard awards on Telemundo, digital track sales were factored into the formula determining the finalists for the top artists and top songs categories.

THREE SPECIAL **ACCOLADES**

Los Tucanes de Tijuana. Paquita la del Barrio, Jenni Rivera earn inaugural awards BY LEILA COBO

in addition to the awards based on chart achievements, three special honors for exceptional achievements will be presented at Premios Biliboard de la Musica Mexicana, as chosen by Billboard's editors and Telemundo.

LEGADO MUSICAL (THE LEGACY AWARD)

Formed in 1987 in the Mexican border city of Tijuana, sextet Los Tucanes de Tijuana, headed by lead singer/songwriter Mario Quintero, have chronicled more than 20 years of border history in a stream of love songs, cumbias and fearless corridos that steadily charted on Billboard's tallies. The act has recorded 31 studio albums, placing six No. Is on Top Latin Albums and 49 tracks on Billboard's radio charts. The band has received 30 gold and 27 platinum certifications from the RIAA. Los Tucanes have redefined the scope of the traditional porteño corrido, taking the music to film and TV way beyond the realm of traditional Mexican music

The group is this year's recipient of the first Legacy Award, recognizing the hand's long and rich trajectory and its influence on the genre and its artists.

LA VOZ (THE VOICE AWARD)

An icon of Mexican song, Paquita la del Barrio (Paguita From the Hoort)-horn Francisca Viveros Barradas—is synonymous with feminist strength. She has more than 25 albums to her name, both mainstream and Latin Grammy nominations and a string of hits on Billboard's charts. More important, she's an iconoclast with a powerful voice, a singular repertoire and a unique, recognizable presence.

Paquita la dei Barrio is the recipient of Biliboard's inaugural La Voz (The Voice) award. given to an artist with a distinctive persona, on- and offstage.

EL PREMIO DE LA ESTRELLA

A finalist in four categories, Jenni Rivera will be honored by the Telemundo Network with Ei Premio de la Estrella. Rivera, one of the most successful female artists in the regional Mexican realm, is recognized as an icon for women through her accomplishments as an entrepreneur, producer TV star and social activist.





ON TOP OF THE WORLD

Latin labels, publishers get nods for top-selling singles, albums

ferings like "Increible" by Banda Sinaloense

MS de Sergio Lizarraga, "Gracias A Dios" by

Violento, "No Lo Intentes" by Julion Alvarez y Su Norteño Banda and "El Culpable" and "Al

Disa maintains a significant share of air-

lecesidad" by Grupo Montez de Durango, "No

Fonovisa has held its airplay presence with artists and singles that include Roberto Tapia's

"Me Duele." Larry Hernandez's "Arrastrando Las

Patas," Los Rieleros del Norte's "Ni el Diablo Te

Va A Querer" and Ioan Sebastian's "El Padrino."

as "Fl Trokero Lokochon" by Ortiz, "Te Amo

Te Amo" by La Adictiva Banda San Jose de

Mesillas and "El Hombre Que Mas Te Amo"

The airplay imprint of the year finalists

Among the publisher finalists, Arpa Music

Del Records/Sony Music Latin achieved its

Ferca Publishing is a finalist for such sin-

gles as "Niña de Mi Corazon" and "Cuanto

Me Cuesta" (both Disa/Fercat by La Arrolla-

dora Banda el Limon, as well as Los Horosco-

pos de Durango's "No Me Dejes Con Las

Marcha Musical Corp. has had a produc-

tive year with a number of offerings including

"Como Olvidar" (Disa/ASL) by Lupillo Rivera

& Rigo Marroquin and two hsts. "La Maria"

and "No Lo Intentes" (both Disa/ASL) from

Iulion Alvarez v Su Norteño Banda.

Janas* (Disa/ASL)

are Disa, Fonovisa, Mendieta and Sony Music

Latin. The albums emprint finalists are Del.

Disa. Fonovisa and Sony Music Latin.

by Vicente Fernandez.

Sony Music Latin shines with such singles

play with "Me Encantaria" by Fidel Rueda, "Ms

Diable Lo Nuestro" by Espinoza Paz.

BY JUSTINO ÁGUILA

They're labels and publishing companies at the top of their game with projects that have kept them competitive and at the forefront of the Latin music business

At the Billhoard Mexican Music Awards four labels are finalists for albums record label of the year and four have nods for airplay record label of the year.

Four publishers that have had a strong market Me Digas" by El Chapo de Sinaloa and "Borpresence also are finalists for the awards: Arpa racho y Loco" by Los Huracanes del Norte, Music (BMI), Del Records/Sony Music Latin among others (BMI), Ferca Publishing (BMI) and Marcha

Musical (ASCAP). The albums record label finalists, eligible for albums released between Aug. 28, 2010, and Aug. 20, 2011, are Dasmi Music, Eagle Music. Sony Music Latin and Universal Music

Latin Entertainment

UMLE's impressive reach into the U.S. market includes a roster of recording artists who have spent considerable time charting throughout the eligibility year. Some of these acts and their projects include Larry Hernandez for 20 Super Exitos: La Historia de los Exotos, Espinoza Paz for Del Rancho Para el Mundo. Marco Antonio Solis for Mas de Marco Anto nia Salis and Jenni Rivera for La Gran Señora

has had a steady string of regional Mexican hits Sony Music Latin has also enjoyed a strong including "Al Diablo Lo Nuestro" by Espinoza year, especially with the success of regional Paz, "La Escuelita" by Banda los Recoditos and Mexican singer Gerardo Ortiz, who was dis-"Donde Estas Presumida" by Chuy Lizarraga covered on YouTube by Del Records execuy Su Banda Tierra Sinaloense tives. As a leading finalist, Ortiz released two success with releases from singer/songwriter albums during the eligibility period: Ni Hoy Ni Mañana and Morir y Existir: En Vivo. Other Gerardo Ortiz, including the singles "El Trokero Sony finalists include ranchera legend Vicente Lokochon," "La Ultima Sombra" and "Cara A Fernandez for El Hombre Que Mas Te Amo, la Muerte (Live)." The publisher also saw chart Jorge Santacruz y Su Grupo Quin for La Suaction from Jorge Santa Cruz y Su Grupo Quin emacia and Los Cuates de Sinaloa's Tocando with the single "Ella Es Mi Muier." With the Mafia.

Rounding out the albums record label finalists are Eagle Music with Los Inquietos del Norte's Vamos A Darle Con Todo: Coleccion de Corridos and Las Puertas del Infierno and Dasmi Music with Intocable's 2011.

As finalists for airplay record label of the year, ASL, Disa, Fonovisa and Sony Music Latin have shown strength in the genre with a roster of acts that have consistently gained airplay in a tough market.

ASL is a strong finalist with popular of

WORDS AND MUSIC

Songwriting finalists compete for honors

BY JUSTINO ÁGUIL A

Four accomplished composers will compete for the honor of songwriter of the year at the Billboard Mexican Music Awards. Each finalist also has enjoyed success as a performer

RENNY CAMACHO Recant chart achievement: In March, Benny

Camacho's "Me Encantaria" (Disa) spent nina weeks at No. 1 on Billboard's Regional Mexican Airplay chart

Recent chart achievement: Horacio Palencia

Claneros' songs include "No Me Deies con las Ganas," recorded by Los Horoscopos de Durango. The song paaked at No. 5 in July on the Regional Mexican airplay chart.

Recent chart achievement: Espinoza Paz has been a staple on Regional Mexican Alhums with such releases as Yo No Cento. Pero io Intentamos and Dal Rancho Para al Mundo Ha's up for nine awards including artist, mala artist and songs artist of the year.

Recent chart achiavement: Gerardo Ortiz, also known as "the King of Corridos." is a finalist for his compositions on his albums Mozic v Existir: En Vivo and Ni Hoy Ni Mañana (both on Dei Records/Sony Music Latin). Morir y Existir debuted on Regional Mexican Albums at No. 1 in April. Ortiz debuted on Top Latin Albums in June 2010 with N/ Hoy N/ Mañana. He's a finalist in 10 categories offering what he calls "progressive" corridos





HITMAKING PRODUCERS

Finalists craft the chart-topping sounds and songs BY JUSTING ÁGUJI A

Here are the finalists for producer of the year at the Billboard Mexican Music Awards:

JULION ALVAREZ

Recent chart achievement: Fronting the Julion Alvarez y Su Nortaño Banda, this singar/songwritar/producer's album N/Lo Intentes (Disa/ASL) peaked at No. 1 last December on Billboard's Regional Mexican Airplay chart. His song "Olvidame" (Fonovisa) antared Regional Mexican Digital Songs at No. S in April, than reached No. I four months later and held the top spot for several weeks. On Regional Maxican Airplay, the same song peaked at No. 2 on Sept. 3.

Racant chart achievement: Espinoza Paz's single "Al Diablo Lo Nuastro" (Disa/ASL). which he produced, peaked at No. 2 on Oct. 23, 2010, in its 20th week on Regional Mexican Airplay. Paz's "El Culpable" peaked at No. 2 in May on the same chart. The multitalented performer is up for nine awards including artist, mala artist and songs artist of the year

Racent chart achievement: Larry Hernandez's salf-producad single "Ei Ardido" (Mandista/Conovice) peaked at No. You Degional Mexican Airplay on June 18, "Arrastrando Las Patas" peaked at No. 2 in January.

FERNANDO CAMACHO TIRADO

Recent chart achievement: Fernando Camacho Tirado's production helped La Arrolladora Banda el Limon's single "Nina de MI Corazon* (Disa) spend 10 waeks atop Regional Mexican Airplay, Another production. "Incredible" (Disa/ASL), recorded by Banda Sinaloense MS da Sergio Lizarraga, peaked at No. S In March. The latter group's "Me Toca A MI" peaked at No. 11 in August

ASCAP Felicita a sus Nominados a los Premios Billboard de la Música

Regional Mexicana



























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NEWCOMERS AND VETERANS ARE AMONG FINALISTS

Ortiz tons ranks of contenders with nods in 10 categories BY JUSTINO ÁGUILA



Here's a look at the leading artist finalists for Premios Billboard de la Musica Mexicana, which Telemundo will broadcast Oct. 27. For a complete list of finalists, go to biliboard.com/mma.

GERARDO ORTIZ

Regional Mexican crooner Gerardo Ortiz (Del Records/Sony) has been performing since he was a child. The singer/songwriter debuted on Rillhoard's Ton Latin Albums chart in July 2010. but since then has continued to chart steadily in regional Mexican. After making his first national impact on YouTube, the Pasadena, Calif.-born entertainer keeps his fans updated through Facebook and Twitter. With a style described as "progressive" corridos, Ortiz is a finalist in 10 categories, including artist, new artist, album and download artist of the year. He's competing against himself as a double finalist for norteflo album of the year for Moriry Existir and Ni Hoy Ni Maliana

LARRY HERNANDEZ

Leading contender Larry Hernandez (Mendieta/ Fonovies) continues to shine as one of Latin's most popular singers. Known for his romantic banda-style compositions and narcocorridos, Hernandez has also received accolades as a songwriter in regional Mexican. He's up for nine awards including artist, male artist and songs artist of the year. Hernandez is also a producer. "El Ardido" peaked at No. 3 in June and "Arrastrando las Patas" reached No. 2 in January on Billboard's Regional Mexican Airplay chart.

ESDINOZA DAZ

Currently a coach on the Mexican version of TV singing competition "The Voice " Eminora

Paz has become a fixture in regional Mexican as a singer, songwriter and producer. He has charmed audiences with his emotionally rich romantic ballads that have appeared on the Regional Mexican Albums chart on such CDs as Yo No Canto, Pero Lo Intentamos and Del Rancho Para el Mundo. The triple-threat is up for nine awards including artist, male artist and songs artist of the year. Paz embraces the digital age through his Twitter account, which counts 70.000-plus followers.

JULION ALVAREZ Y SU NORTEÑO

A leading duo/group finalist, Julion Alvarezy Su Norteho Randa are un for eight awards including new artist, duo/group artist, song, songs artist, airplay artist, banda song and banda artist of the year, Alvarez, who's also a finalist for producer of the year, has a successful career as a songwriter. His song "Ni Lo Intentes" reached No. 1 on Regional Mexican Songs and No. 3 on Hot Latin Sones.

LA ARROLLADORA BANDA EL

La Arrolladora Banda el Limon is competing in six categories: duo/group artist, song (for "Niña de Mi Corazon*), songs artist, airplay artist, banda song and banda artist of the year. "Niña de Mi Corazon" staved at No. 1 for 10 weeks on the Regional Mexican Airplay chart.

Veteran act Intocable is up for five awards: artist.

duo/group artist, norteño song, norteño album and porteño artist of the war. The Zapata, Texasbased Tejano/norteño group in March released Intocable 2011 on its own label, Good Eve Music.



The CD debuted at No. 2 on Top Latin Albums thanks to deals with key retailers including Walmart, which placed the set in endcaps and pallets and hosted the band for in-store appearances. The act left EMI last year, then released covers collection Classic through Sony Music Latin. It went on to win a 2011 Grammy Award. for best norteno album, but the band decided to stay indie and not sign with a major.

VOZ DE MANDO

Los Angeles-based group Voz de Mando received four nods including new artist, norteño song (for "Mente en Blanco") and nortetto artist of the year. Founded in 2009, the hand is a finalist along with heavyweights Jenni Rivera, El Trono de Mexico and the long-disbanded Los Bukis, Voz de Mando signed with Univision Music Group's Disa Records after it released two albums on the group's own label, Gaxiola Discos, in 2009: Levantando la Voz and 12 Impactos de Alto Calibre. The hand's Dies debut Con la Nueva Federacion came out in 2010: its most recent CD is Con la Mente en Rianco

JENNI RIVERA

lenni Rivera has had one of the best years of her career. In August, she renewed her recording contract with Universal Music Latin Entertainment/Fonovisa. In September, she became the first female regional Mexican singer to perform at the Staples Center in Los Angeles. The banda diva has sold more than 1 million albums in the United States, according to Nielsen SoundScan. Her most recent studio set. La Gran Señora. reached No. 2 on Top Latin Albums, where to date she's earned five top 10s. Rivera is a finalist in four categories: female artist, ranchero/ mariachi album, ranchero/mariachi artist and mariachi song of the year.

EL TRONO DE MEXICO

El Trono de Mexico is a finalist in four categories: duo/group artist, duranguense/grupero song (twice, for "La Ciudad del Olvido" and "Te Recordare*), duranguense/grupero album (Sigo Estando Contigo and duranguense forunero artist of the year. A crowd favorite, the hand has had a prolific year and continues to entertain with a steady touring schedule.

Los Bukis disbanded in 1995, but their music continues to have broad appeal and relentless reach in regional Mexican today. The group, led by prolific singer/songwriter Marco Antonio Solis, is up for four awards: album (35 Aniversariot, albums artist, duranguense/grupero album and duranguense/grupero artist of the year. (All of their nominated releases are compilations,)

BANDA EL RECODO

Banda el Recodo is a finalist in three categories: digital download artist, banda song ("Dime Que Me Quieres') and banda artist of the year. The group (officially known as Banda Sinaloense el Recodo de Don Cruz Lizarraga) was founded in the 1950s and has since been under the direction of the Lizarraga family. One of Mexico's most popular banda-style groups, Banda el Recodo has had a stmng and successful recording and touring career that features its signature brass instruments in songs that have received multiple accolades.

PEDRO FERNANDEZ

Pedro Fernandez is a contender in three catego ries based on the chart success of his album Amarte Ala Antigua and its title track. He's a finalist for ranchero/mariachi song, ranchero/mariachi album and ranchero/mariachi artist of the year. His album spent seven weeks atop Regional Mexican Albums. Fernandez first gained fame as a child singing the theme to the film "La Niña de la Mochila Azul," in which he also appeared.

JOAN SEBASTIAN

Singer/songwriter Joan Sebastian is up for three awards-ranchero/mariachi song ("El Padrino"). ranchero/mariachi album (Los Huevos Rancheros) and ranchem/mariachi artist of the year-alono. side such artists as Pedro Fernandez, Vicente Fernandez and Jenni Rivera, He has composed hundreds of songs during a career that began in

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the 1970s, and his music stretches from ponto ranchera to grupero.

GRUPO MONTEZ DE DURANGO

Grupo Montez de Durango is nominated in three categories; social event song (for "El Punto Ein al "moorded by Conjunto Atamlecer featuring Grupo Montez de Durango), duranquense/grupero song ("Mi Necesidad") and duranguense/ grupero artist of the year. The Chicago-based hand was founded by Jose Luis Terrazas, who was born in Durango, Mexico, but grew up in Chicaso, where he participated in his high school's marching band. "Mi Necesidad" peaked at No. 5 on Regional Mexican Airplay.

LOS TITANES DE DURANGO

Los Titanes de Durango are up for awards in the duranguense/grupero song ("El Enamorado"). duranguense/grupero album (15 Exitos) and duranguense/grupero artist categories. Accordionist and singer/songwriter Sergio Sanchez Ayon leads the group in a sound that meshes banda, norteño and duranguense. The band, from Sinaloa, Mexico, has held a steady pace with regional Mexican fans throughout its native country and the United States.

The late Selena continues to inspire new genarrations with her music. As a child she learned to sing with her siblings, and a star was born. She's a finalist in two categories: female artist and digital download artist of the year. She's had



several sones chart on Regional Mexican Digital during the eligibility period including "Como la Flor" (No. 2), "Bidi Bidi Bern Born" (No. 1) and "El Chico del Apartamento 512" (No. 5), Her posthumous album, La Leyenda, peaked at No. A on Regional Merican Albuma

FIDEL RUEDA

Fidel Rueda is a finalist in two categories—song and handa song of the year-for "Me Encantaria." a nine-week No. 1 on Regional Mexican Airplay. The Sinaloa, Mexico-born singer learned to play the accordion as a child and later began to sing. In 2007 he released his first solo album, Paz en Sete Amor

MARCO ANTONIO SOLÍS

Marro Antonio Solis has made a career out of singing some of the most memorable songs that he's written. Popular among his peers, the singer/songwriter is a finalist for duranguense/ grupero album of the year (Mas de Marco Antonio Solis). He has sold millions of albums in a career that began in the 1970s as lead singer of fellow

nominee Los Bukis. Also a prolific producer, Solis has worked with some of the biggest entertainers in the industry. Last war he received a star on the Hollywood Walk of Fame for his musical contributions. During the eligibility period. his album was No. 1 for two weeks on Regional Mexican Albums

SHAILA DURCAL

Madrid-born Shaila Durcal is nominated for female artist of the year along with Indira Montoe Janui Disser and the late Colona The cinese whose mother is the late Rocio Durcal, grew up knowing from an early age that she wanted a career in entertainment. After studying music. she's gained a loyal following in regional Mexican with such ranchera tracks as *Convencent which was also recorded as a banda-style ballad that went to No. 26 on Regional Mexican Airplay.

PORFRTO TAPIA

Roberto Tapia brings a unique perspective to regional Mexican. He's known for meshing traditional Mexican music with hip-hop and electronics. As a topo he mastered the clarines then began performing. In 2001, at age 17, he made his professional debut in Tijuana, Mexico. The performance motivated him to start his own band and a career was born. Well-known for writing music, Tapia's songs have been performed by acts like Larry Hernandez ("Arrastrando las Patas*). Los Rieleros del Norte (*Ni el Diablo Te Va A Querer") and Joan Sebastian ("El Padrino"). Tapia is a finalist for new artist of the year. ***



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BMI DEFINIENDO EL MAPA CON LO MEJOR DE LA MÚSICA REGIONAL MEXICANA





Lalah Hathaway taps





VaShawn Mitchell's



Hunter Hayes is ready to stir up a storm

double (P

MUSIC

CHRISTIAN BY DEBORAH EVANS PRICE

Gotta Have Faith

Casting Crowns' unorthodox, church-based approach promises to propel its new album to the top of the charts

ometimes it really is hip to be square. Casting Crowns frontman Mark Hall will readily admit his seven-piece band of church workers isn't the coolest bunch on the road. But, with the group topping Billboard's yearend charts for four consecutive years, there's no denying its appeal.

Casting Crowns' last studio album, 2009's Until the Whole World Hears, spent 18 weeks at No. 1 on the Top Christian Albums chart and debuted at No. 4 on the Billboard 200. The

band's new Beach Street/Reunion set. Come to the Well due Oct. 18, is also poised to make a strong entry. Lead single "Courageous" is No. 3 on Christian Songs, and it's featured in the Sherwood Pictures film of the same name, which opened at No. 4 at the box office last weekend. The album launch is also buoved by Crowns' current arena tour and Hall's new book. "The Well: Why Are So. Many Still Thirsty?*

"I don't think we'd have the songs that we write if we weren't in the church." Hall says. "Every song is about something that's going on right now, something that I'm teaching. It keeps you fresh." Hall is the youth pastor

at Eagles Landing Baptist Church in Atlanta, and fellow band members Megan Garrett, Melodee DeVeyo, Hector Cervantes.

Chris Huffman, Juan DeVevo and Brian Scoggin all serve at their respective churches. Although they've kept their day jobs and schedule recording and touring around their church work, none of it has hampered the band's success. According to Nielsen SoundScan, the act's 2003 self-titled debut has sold 1.8 million units, while its second album, 2005's Lifesong, has moved 1.3 million. The Altar and the Door (2007) has sold 1.2 million and spent 13 weeks at No. 1 on Top Christian Albums, and Until the Whole World Hears has sold 913 000 The band's 2008 Christmas album, Peace on

Earth, topped the chart for seven weeks, and Casting Crowns has released four live albums that all debuted in the top 20 on the Christian chart. On top of all that, the band has had nine No. 1 songs, including "The Voice of Truth" (13 weeks at No. 1) and "East to West" (12 weeks).

Generally, Christian acts with platinum-selling

is against, but they're really not sure what the church is for. Sometimes it takes someone from within the church to stand up in love and speak truth to the church. I've always felt that's our job with Casting Crowns: not [to] throw rocks at the church, but to stand up within the church and

point out some things." "Jesus, Friend of Sinners," a pivotal track on the new album, urges the church to demonstrate compassion. "Let's let the world know that we

poignant "Just Another Birthday," inspired by a conversation with a girl in Hall's youth group. "She turned 16 and her father wasn't coming," says Hall, who's been a youth pastor for 18 years. "She was trying to reassure me and herself that she was going to be OK, but I could tell that she wasn't. All she wanted was for him to be there. Watching this girl long for a father's love broke my beart Casting Crowns is promoting Come to the Well

Casting Crowns' Garrett sings lead on the

on a 40-city tour, which kicked off Sept. 22 and has already sold out six of its first 10 tour dates. including Phoenix and El Paso, Texas. On Oct. 19, the band returns to Eagles Landing Baptist Church for an album-release party, which will stream live on HearItFirst.com Reunion Records parent company Provident

Music Group is using Hall's book and the "Courageous" movie to promote

the new album, "Our film division, Provident Films. has been a great partner in plugging Casting Crowns into its efforts marketing the 'Courageous' movie [with] advertising, Facebook and Twitter messaging to its own online community," Provident Label Group VP of marketing Brian Dichon cave "For [Hall's] book, we partnered with Zondervan Publishing We have an ad in the back of Mark's book: they have an insert in our CD."

"clearly defined vision, Mark's teaching ability and a dedicated focus on the church" for the act's success. "[The band is] a family-oriented ministry," he adds, "meaning it's not just for moms and dads or the teens-they package

Dishon credits the band's

But Hall says his father sees the group's simple, direct approach as its calling card. "Dad said, 'You guys just keep it plain and put it right down there on the bottom shelf where everybody can reach it." Hall says. "We don't speak as though we have it all together. We're the ones who have messed up Christian life, and somehow God hasn't given up on us. It just gives us hope. That's what I think these



over to mainstream radio, such as Jars of Clay's "Flood" and MercyMe's "I Can Only Imagine." But Casting Crowns has never chased commercial acceptance, instead targeting the church with its music-and sometimes even chastising fellow believers

The church has painted a confusing picture of Jesus," Hall says. "The church has painted an angry picture of him, a judgmental picture of him. The world is quite aware of what the church

anyway," Hall says. "If they can see that God loves us despite all of our weaknesses, then they would understand that God loves them too." Come to the Well also features songs focused

on family, "So Far to Find You" was written for Hall's adopted daughter, Hope, while "Angel" is a love song Hall penned for Melanie, his wife of 21 years, who serves as the band's tour manager. The Halls travel with their four children and home-school them on the mad



Devil with a cause: De-

troit native Kld Rock announced plans for a charity tour, donating to worthy endeavors in each U.S. city he stops in, according to Nick Stern at 7-10 Music PR. Backed by a host of Motor City porters (including the NBA's Detroit Pistons), the tour tips off Nov. 16 at the Fillmore in Silver Spring, Md. Booked by Rick Roskin at Creative Artists Agency, the run focuses on smaller theaters rather than the stadiums of Pock's Born Free tour ... Buzz buzz: New York's nual CMJ Music Marathon begins Oct. 18, with Jersey punk band Titus ronicus beadlining the night's hot show at Brooklyn's Glassi lake Recenthal and Rami Haykal booked through hometown agency Popn, in cooperation with tastemaking blog Stereogum... Odd couple: ng with chillwaver Neon Indian, Kreayshawn will take her blog-friendly brand of hip-hop to college campuses across North America this fall as part of the Noisey College Tour Backed by Dell and Intel, it kicks off Oct. 24 at the University of Iowa ... Lookin' sharp: Brooklyn's How to Dress W (aka Tom Krell) is taking his experimental R&B overseas in December with dates in Australia. New Zealand and Japan. He wraps up Dec. 12 at Tokyo's UNIT club, joining indle rock act the Big Pink and electro-pop band my on the venue's December schedule. Stunna shades: New York venue/art foundation Angel Orensanz was the place to be for Indie rock fans on Oct. 13 with its Ray Ban Raw Sounds show, featuring ex-Smiths guitarist Johnny Marr and his band the Healers backed by Best Coast, Mona and a DJ set from Au Revoir Simone ... That same night and across town, S.O.B.'s showcased the Black Girls in Rock & Soul tour, featuring Estelle, Lil Mama, Be'la Dona and Rah Digga, The future is -Chris Payne



In can happen in two years. In 2009, Calton
Y Nicho were on the verge, Already well-esthings Jesus Alberto Miranda (Chino and Miguel Ignacio Mendoza (Nicho) had made invoads throughout Lain
America as an utular ringsgedin at catal week colo to slighing an index-blot deal. But aim cert then, Chino y Nicho have
covered them control and an artificial control of the color of th

The turn of fortune stems from the song "Nita Bonita" (Pertty Gin, an addictive hybrid of pop and mererague recorded in 2009 and promoted with the group's own funding. The track was a hit in Latin America, pawing the way for the duo to test the waters in the United States, where "Nita Bonita" picked up enough airplay to land the pair a 560 deal with Machete, the urban im-

print of Universal Music Latin Entertainment.

"Niña Bonita' marked our before and after," manager
Pablo Villalobos says.

With Machete's backing, "Nifta Bonita" climbed to the top of Billboard's Hot Latin Songs chart in 2010, became the third-most-downloaded Latin song of the year (according to Nielsen SoundScan) and helped Mi

Niña Bonita nab a Latin Grammy for best urban album.

"We truly found our sound and our essence as a duo,"
Nacho says of the song. "We have completely different
musical visions, completely different personalities—
fout we really matched with 'Niña Bonita.' We found a

tropical sound that other urban acts didn't have."

That sound comes to a head on Supremo, a mix of opp-friendly meregue, bechata, aska and a few ballads (plus collaborations with Jay Sean and saks attar Luis Enrique)—all penned by Chino y Nacho, who are signed as writers with Universal Music Publishing Latin America. Although the duo started out as a reggaetion act. Chino Yakob's newOod strendth lies in their soulful voices.

their talent for catchy, simple lyrics and a retro charm reminiscent of Bruno Mars. It also helps that they sing pretty love songs, in the best sense of the term.

"When we found our sound, we also found a younger audience that was tired of negative messages," Nacho says. "Many women, especially younger women, were looking for rumanor."

That romantic allum helped Cickiey Nacho land spoorsorbhip deals with three Venezuchan hand—soft drink. Martin Palar, watch and eyeqlasses company Tecomonin and Rectes shore—and two global Panals. Coc-Col and ATRI. "Their mix of rhythms plus their youth and good looks make them very appealing to segments that brands want to reach—expecially tweens and the 18-34 demo." Ulmeral Music Latino, Machete manageing director Jusis Estrada says. "They're like an urban boy band with credibility."

Chino y Nacho's partnership with AT&T began in 2010, when the company tapped them to sing "Niña Bonila" for a major TV push. This time around, the duo stars in AT&T's new Go Phone TV campaign in the United States and Puerto Rico, singing an adapted version of new single "El Poeta."

Even broader is the pair's 18-month deal with Coc-Colo: Chino) y Abon are the Lain faces of the company's 'Esta Noche Seremon Mat' campaign, the Spanish vesion of its 'Can You Feel It Tonight's 'European campaign. Aimed at every Latin county except Venezuela and Brazil, 'Esta Noche' includes TV, radio and online spots starring Chino) Yakon. The daw will launch the campaign in each country with high-profile performances and press events.

In the digital realm, Chino y Nacho are focused on growing their U.S. following. Although the duo boasts 1.5 million likes on Facebook and nearly 500,000 followers on Twitter, the proportion of U.S. fans "is still low compared to other countries," Estrada says.

"The U.S. is not the country that gives us the most touring revenue, but for us it's about credibility," manager Villalobos says. "All the award shows are here, for example—and I want to be on every one of them." • • •

R&B BY GAIL MITCHELL

What Goes Around

With new management in place, Lalah Hathaway looks back to move forward

"I wanted to make a record that spoke to the beginnings of me." Lialsh tathaway says of her six th solo album and second for Stax. Where It All Begins (Stax/Concord, Oct. 18). "It's a love letter to my parents and also to the fans who have stayed with me. But I also wanted to challenge what people expect to hear from me. In fact, this project closely resembles my first record [1990's Lalah Hathaway] in terms of energy and inter."

Where it All agins symbolices a creative as well. Where it All agins symbolices a creative as well with the control of the disapplies of B&B_could con Donny Helbanesy Confluing the creative ratio variation sparked by the 2008 East debt, 54f Portrol—her first to 10 debt 010, 63 on Billboard's 100 croil—her first to 10 debt 010, 63 on Billboard's 100 croil—her first to 10 debt 010, 63 on Billboard's 100 croil—her first to 10 debt 010, 63 on Billboard's 100 croil—her first to 100 debt 010, 63 on Billboard's 100 croil—her first 100 croil—her fi

The resulting album is a brightner-sounding project that not only central Halbaway's steriling rep as a balled singer but also displays her uptempo versatility, as heard on the assay opener "Storing Woman" and bumping first single "If You Want To," currently No. 3 on the Audit ReB bally, Offering noteworthy nocks to the past are a rewemp of The Corning Back," and a conver of one of the dame of the control of the Audit Corning Back, "And a conver of one of the dame of the Corning Back," and a conver of one of the dame of the Corning Back," and a conver of one of the dame of the Corning Back, "A Corning Back," and a conver of one of the dame of the Corning Back, and a conver of one of the dame of the Corning Back, and a conver of one of the dame of the Corning Back, and a conver of one of the dame of the Corning Back, and the Corning Back, and the Corning Back and the Corning Back, and the Corning Back and the Corning Bac

work," says Hathaway, who recorded "You Were Meant for Me" live with legendary production veterans Phil Ramone and Al Schmitt. "The opportunity to

record it live made it a beautiful statement."

But fater 20 years and a Grammy Award nomination for best freme Rilb occast for the 2008 single: "That Was Then," Habbaway pretty much remains a beek-best secret outside her broyst in hoses. And to change," Listel his carrying on the den't legacy bet to change, "Listel his carrying on the den't legacy bet were loccasting on the legacy she's creating for herself," he says." I really went to see her get more music, out there, to do more the shows and them move her across the boxed into film and TY as well. People need to see and hear more I fastle, that's been the void."

Night Win, Jarmy Fallon (Dc. 15) and Tron. Joyneth vigoriated morning radio show (Oct. 15). A Sound-Cloud embedded album listening party went live Oct. 11. And ADI. Estimating party will only the between Oct. 17 and 24, and an MSH Music Bistening party will only the University of t

The label also plans to capitalize on Hathaway's international appeal. Where it All Begins will be released Oct. 18 in the United Kingdom and in December I Japan. The singer plans to visit overseas in the new year.

"I'm just excited about meeting the challenge,"
Hathaway says of her artistic rebirth. "I'm trying to be
like Adele, Beyonce and Lil Wayne... just trying to
get the message of music out to as many people as
possible."

Double Down

Electronica wizard M83 gets ready to drop a double album—and defy industry expectations along the way

f necessary opinion deems the album dead-a victim of the low-commitment, easy-selling ingle—then what of the double album?

A favorate format of titans like the Beatles, Led Zeppelin and Pink Floyd, the double album is a declaration of autistic consistion of courties hounty-and of undeniable risk Pricier for record labels to produce and for consumers to buy. it's a gamble, especially in today's challenging re-

But as electronic musician M83 and his label, Mute, prepare to release the two-volume, 22-track Hurry Up. We're Dreaming on Oct. 18, they don't seem worried: they might even be excited. One listen shows why: Hurry Up is a generation-defining collection of diary entries from a contemplative 30-something set in a time cansule of sonic in-

fluences that don't usually go together. Confident.

grand and outrageously heautiful, it's the kind of

allburn that a music fan has to own-double or not.

"It's Icehouse, Kajagoogoo, Naked Eyes, My

Bloody Valentine and a little Simple Minds, in a

wall of sound like Sigur Ros, Astonishingly good."

tweeted electronic artist BT, who himself released

a double album, the Grammy Award-nominated

Twe been dreaming of doing a double album

ince I was a teenager," says Anthony Gonzalez.

the French sonowriter/nmducer/musician behind M83. "It was just the right moment. I'm more con-

fident with myself and my music. And I had the

songs-a crazy amount of songs. We had enough

"I don't believe the album is dead, and present-

ing a cohesive work like this demonstrates it even

These Honeful Machines in 2010

more." Mute marketing director Nicole Blonder says. "We can't price this to compete on the singlealbum playing field, but we feel it's of such a high quality that fans old and new will embrace it as

Hurry Up is a follow-up to 2008's critically lauded Saturdays=Youth, M83's fifth and most successful album. With its thick electronic texture and emotive melodies, the dreamy '80s-inflected LP beloed Gonzalez build a dedicated fan base. It peaked at No. 4 on Billboard's Dance/ Electronic Albums chart and at No. 107 on the Billboard 200, moving 76,000 copies, according to Nielsen SoundScan. Gonzalez toured behind the album with a full band, supporting acts like the Killers. Kings of Leon and Depeche Mode on

international runs

Signs indicate that the fans gained during that period are staying on. "Midnight City," the first single off Hurry Up. hit SoundCloud on July 20, had 100,000 listens by the next day and made M83 a trending topic on Twitter

"The fan base has grown to the oint where we don't need any. thing super-gimmicky," Blonder says. "That's not to say we're not being creative with our marketing, but we're letting the music lead the way."

After giving Saturdays its album of the war distinction in 2008 music forward downtown. chic clothing chain Urban Outfitters jumped back onboard to support Hurry Us in a hig way Starting Oct. 10, the album will be streamed exclusively on the store's blog (blog.urbanoutfitters.com) and promoted in all of its outlets, including its 3.3-million-deep email list, social profiles (about 1 million Facebook and Twitter followers combined) and the store's home page.

The Saturday before release all 165 Urban Outfitters locations

will host a listening event, with each playing the album at the same time, "UO hasn't done anything like this before, and Saturday is their most highly trafficked day," Blonder says. Plus, "Midnight City" was the lead track on the chain's LSTN compilation, released Sept. 6.

M83 is touring North America through the end of the year, again with a four-piece band. "We're going to create some videos, so the shows are visual experiences as well as musical ones," Gonzalez says, "I'm really excited about that."

Reyand the touring cycle. Blander sees her supersized product as her best asset in terms of oct. ting M83 traction. "A lot of labels might balk at the idea of a double album, but it's actually more marketable," she says. "Fans can come back again and again and find new favorite songs. It just has more depth."





Everiest has nothing to hide. Literally, As the 42-year-old Grammy Award-winning repper/ singer born Erik Schrody in Valley Stream, N.Y.,

sips a cocktail at e SoHo cafe on e recent eftempon in New York, gray hairs cover his stout face end he's cleerly comfortable in his own tatted-up, orizzied-veteranskin. Yet when it comes to the current state of the world, Ever-

last is not so content

On his sixth solo album. Songs of Ungrateful Living due Oct 18 on his own Martyr inc with distribution through EMI, the bold MC-who first made his bones as the bruising frontman of Irish bin-hon trin House of Pain before going on to win e Grammy for his performance on Santana's 1999 album Supernatural ("Put Your Lights On") end deliver the theme song to TNT's crime drama "Saving Grace"—unleashes a two-fisted secural of sorts to his quitan-driven 1998 revelation Whitey Ford Sings the Blues (Tommy Boy/Warner Bros.). The new album is packed with protest songs denouncing and dissecting the colleges of the American middle class, rempent housing foreclosures end soaring unemployment. Even President

Barack Obama isn't safe on the collection. Billboard recently sat down with Everlast. who underwent heart surgery in 1998, to find out why enger can indeed be good for the soul.

1 Is Sonas of Unarateful Living your most political effort to date? I didn't set out to make a political album. I come from a hardcore, blue-collar union family. All of

my people are still working-class folks. I still see it when my sister comes to me because the check that has been covering everything for so long all of sudden isn't covering everything, or a friend has to humble themselves to ask someone for something. You feel their pain. I'm hearing a lot of the fans tell me, "Thanks, man, for making something real."

2 Would it be correct to say that your first



single, "I Get By," speeks on your disilluclanment with Ohama? I'm waiting on that change, too. You didn't come

in office and gangsta it up the way you acted on (your campaign). You came in and tried to play the field so that everybody would like you. And you can't do that. Ain't nothing changing except the average person's bank account. I'm still pulling for him. I'm just sitting around waiting for the next Chuck D or the next Zach de la Rocha the next artist that's really going to say some shit. Then it dawned on me, "Well, I got a voice."

3 There seems to be more of a harder hin-hon feel on the new elbum. Were you Itching to flex your MC skills?

First of all, everything I do in my eyes is hip-hop. I can sing a country ballad and to me it's hip-hop if I'm doing it. I just brought that knock back a little bit; the boom-bap is a little more present. I just feel like people don't get it sometimes. They think that I abandoned hip-hop. Last night I had Busta Rhymes wanting me to spit on a record. which is an honor to me I'm still an MC

4 What goes through your mind when you perform House of Pain's "Jump Around" elmost 20 years leter? It's different now, but before Whitey Ford came out

I wanted to separate myself from "Jump Around." I just didn't want people coming to the shows. just to hear that song. I sold way more Whitey Food records than I did with House of Pain 14c. cording to Nielsen SoundScan, Whitey Ford has sold 3 million units, while House of Pain's three albums have sold 2.7 million collectively 1.50 once I had that success beyond "Jump Around" I was able to re-embrace it. But you know what's going to happen when "Jump Around" drops in a club [laughs]. You know shit is about to go crazy.

5 Did facing death after your emergency heert surgery in 1998 compel you to become more introspective es e songwriter? It was all of the about The unied thing is the whole Whitey Ford record was written and in the can when all that stuff happened to me. Literally the day I went into surgery was the last day of recording. Dante Ross mixed the record while I was in the hospital, and I noticed the songs had a lot to do with death. I knew it was coming subconsciously.

6 In the end, what are you trying to say to

that Everiest fan who has grown up with you since your Rhyme Syndicate days with ice-T? The object of every album is . . . trying to find the common denominator in everyone's soul. That thing that when they hear your song they can say, "I feel the same way." Even people that like songs about Maybachs and private jets once in a while want to hear something else. I would rather if people love or hate my music. The only thing I don't want is indifference. If you are not stirring shit up, then what the bell

to pick from."

are you doing?

Records Palance Date: Oct d Mutemath's two previous al-

burns and an assortment of ERs prove that the New Orleans suck hand likes its electransfer But anyone whe'r seen the troupe live knows it can get rockin' in a major way The group's newest release. Odd Soul captures that attack hetter than its previoussors Recorded by Mutemath's Paul Meany, Roy Mitchell-Cardenas and Darren King while the act was between guitar players. the set gets cranking from the get-go with a title track whose blues-rock bite is a nearhomace to the Black Keys Elsewhere, the song "Tell Your Heart Heads Up" nods in the White Stripes' direction, while "Protania " "Blood Pressure " "Equals" and "Allies" try on psychedelic and garage rock conventions. The track "Cav-

alries" touches on jazz and "Walking Paranoia" has the kinetic urgency of early new wave. Mutemath still touches on its trademark loop in roll for the song "All or Nothing" and the seven-minute "Quarantine," while "In No Time" is an airy optimistic anthem whose



JANE'S ADDICTION The Great Escane Artist

Broducers Dich Costey, Perry Farrell Capitol Records Release Date: Oct.

Perry Farrell declares at the beginning of Jane's Addiction fourth studio album. The Great Escane Acties that he has

"replanted my feet back in the underground." But this may actually he the most readily accessible of the venerable altmore hand's releases. The dark ambience directors trincings and explosive dynamics that populate these 10 tracks are more nonplace—and commonly accepted—now than, say, in 1988. And new co-writers like TV on the Radio's Dave Sitek and Gunz N' Dougs (Value) Devolver alumnus Driff McKanan make their impact by helping Jane's bring the melodies more



anthemic muscle to be found, particularly in the taut grooves of "I indemment" the beefy charges of "Curiosity Kills " "I'll Hit You Back" and "Splash a Little Water on It"; and the thrashy propulsion of "Words Right Out of My Mouth," Those tracks sit nicely alongside the prettiness of "Broken People" and the properly countenance of "Irresistible Eores" These old doos not only learned new tricks, but they used them very well.-GG

hymnal ambience sticks with listeness well after the allow'r. done - GG

The Whole Love Producers: Jeff Tweedy, Patrick Sansone, Tom Schick

rock of its last several studio albums. The song "Art of Almost" opens with a bit of field-recording rustle, as though someone hed surrentitiously clicked on a tape machine inside the band's Chicago rehearsal spece: a burbling synth-and-drum groove then revs to life hefore being swallowed by dark Radiohead-style strings. It's pretty trippy-and also something of e red herring. Like 2007's Sky Rive Sky and 2009's Wilro (The Album) The Whole Love mostly turns out to capture Wilco in a laid-back roots-rock mode, frontman leff Tweedy's occasionally forbidding lyrics aside, ("You won't set the kids on fire," he sings at one point, "Oh, but I minht ") Often the approach pays off: The strummy "Born

Alone" is perhaps the loveli-

est song you'll ever hear about

swallowing opioids. At other

points, though, The Whole

Louis-which marks Wilco's

first rejease on its own label-

feels a little sluggish. Dads

Release Date: Sept. 27

The first few seconds of The

Whole Love suggest that

Wilco has mada a break from

the increasingly mellow dad-

can probably understand the impulse - MW

SCOTTY McCREERY Clear As Day Producer: Mark Bright 19/interscope/Mercury Nashville

Release Date: Oct. 4 Country has been fertile ter-

ritory for the "American Idol" empire (see: Carrie Underwood), and this year's champ. Scotty McCreery seems poised for similar success. His confident baritone makes the 18-year-old sound like a

Bradley Vancuard Records Release Date: Oct. 4

MERLE HAGGARD Working in Tennessee Producers: Merle Haggard, Lou

It seemed unlikely that Merie Haggard could be more, well, Merie Haggard than on 2010's prosaically titled / Am What / Am But the American music legend hits the same mark this time out. On his latest album, Working in Tennessee, Haggard combines deft melodies, plainspoken lyricism and sly biting wit. Having overcome lung cancer he's ornery-railing at the country music establishment in the title track and "Too Much Boogle Woogle"-and reflective on the pensive "Sometimes I Dream" (co-written with daught Janessa). The singer is also wistful on "Down on the Houseboat," one of two writing collaborations with wife Theresa, Haggard and his better half also sound as convincingly copular on a cover of Jerry Leiber and Billy Edd Wheeler's "Jackson" as Johnny and June Carter Cash did in 1967, Elsewhere, a remake of "Workin' Man Blues" is bolstered by some fine singing and picking by Willie Nelson, and highlights son Ben as a smooth chip off an unrepentantly jagged block.-GG

seasoned Nashville veteran on the dozen songs found on his debut set though it should he noted that producer Mark Bright dida good job of choosing age-appropriate material for his young charge. So we have McCreery singing about high times, girls, Friday night post-game parties, girls, small towns, girls, visiting mama... and did we say pick? A couple of the tracks, like "The Trouble With Girls" and "Back on the Ground," seem a bit too wistful for a teenager. But upbeat farelike "Out of Summertime" "Water Tower Town " Phett Akins' breezy "Write My Number on Your Hend" and a resurrection of Keith Lirban and the Daneb's "Walk in the Country" are as solid as anything you'd expect from someone twice or three times McCreery's nge.-GG

SYLEENA JOHNSON Chapter V: Underrated

Producers: various Shanachie Entertainment Polonce Date: Sont 27

She broke through into national consciousness as a featured quest on Kanya West's 2004 hit "All Falls Down." Seven years later however Syleena Johnson remains one of R&B's most underrated voices. But that hasn't stooned the daughter of noted hlues/R&RsingerSvl Johnson On her antly titled fifth ally im Chapter V: Underrated, Johnson throws down the gauntlet. Her full-bodied vocals are a refreshing respite from an Auto-Tuned world as she soulfully powers her way through a 12song set she co-wrote. Johnson takes the every woman anthem to the next level on the fiery "A Boss." Sha and featured guest Tweet dialogue about women who nossess negative attitudes on "Angry Girl" before Johnson soers solo on the aching yet empowering ballad "My Shoes." And she and quest Malone channel the duo dynamics of Marvin Gaye & Temmi Terrell and Ashford & Simpson on "Little Things." By the end of Chapter V. Johnson leaves no doubt that underrated or not she isn't going away anytime soon -GM



INDIGO GIRLS Beauty Queen Sister ucer: Peter Collins

G Recordings/Vanguard Records Release Date: Oct 4 in "Feed and Water the Horses," a

pretty folk-pop tune from the Indigo Girls' new album, Beauty Queen Sister, Emily Saliers indulaes in some nostalaia for the good old days-hark before "all of the news [came] via link " ("I miss the small of ink on paper," she adds with characteristic detail.) Yet the 13-track Beauty Queen Sister is actually the veteran Georgia duo's least conservative effort in years, if anything, it demonstrates how committed the Indigo Girls remain to looking forward. As always, Saliers and Amy Ray's harmony vocals constitute the heart of the music, pevemore handsomely than in the stripped-down "Birthday Sono " But around those unless the indices and their nen (including bassist Viktor Krauss and finitier Luke Bulla) keep things moving, smoothing out their attack to soul sheen in "We Get to Feel it All" and folding some tart flute-and-whistle action into the Celtic-accented "Damo," At one point they even offer up a sprightly zydeco iam ("Making Promises") that uncannily recalls the theme song from "Laverne & Shirley."--MW

REVIEWS

SINGLES



RIHANNA FEATURING CALVIN HADDIS We Found Love (3:35) Producer Calvin Harris

Welton C Marrie Dublishein Ctdl 4 neil to sie (ASCAPISPP/Def tam/ID IMG

Hitting the airwayes less than a year after the release of her best-selling fifth album, Loud Rihanna dives even decree into the world of best driven decree decadeses on "We Found Love." With Scottish producer and past touring partner Celvin Harris onboard, the first sampling of Rihanna's forthcoming sixth alloum Talk That Talk makes the Barbadian star's past dance hits "Only Girl (in the World's and "Don't Ston the Music" sound tame in comparison. Harris scores a credit in the song's title solely for his production, and rightfully so-his infectious synthesizer throb takes the single to dizzving beinhts and indicates the 24-year-old's potential to attain crossover success a in David Guetta. When Rihanna belts "We found love in a hopeless place" at the song's apex, it seems almost reasonable that she and Harris could unite Democrats and Depublicane Bad Soy and Vankage dis-bards-or at the very least, urban pop and hardcore techno fans.-CP

DIERKS BENTLEY Home (3:58)

Producers: Brett Beavers. Luke Wooten B. Beavers, D. Bentley Dublishers: up nour Capitol Records Nashville Dierks Sentiev has previoused his sixth Canitol Nashvilla et udio album due in early 2012 with this thoughtful tribute to America. The lyrics paint a picturesque portrait of

wraps around the listener like an autumn sunset. Forgoing the bombastic chest-beating that can at times characterize the best-intentioned patriotic anthems, Bentley instead delivers an understated vet poignant celebration of the United States "Home" is a far cry from his recent rowdy chart-topper. "Am I the Only

Writers C Kroener M. Kroeger, J. Moi Publishers: various Roadninner/RRP Nickelback returns with guns blazing on "Bottomr Lin " the first single from its forthcoming seventh album, Here and Mow and a surpreing return to strength, while the melody the bawdy arena rock of 2006 single*Rockstar*The veteran group would be excused for slipping into more reflective fare (e.g., "Photograph"), but Chad Kroeger and crew offer crunchy guitars, heated vocals and the most masculine of lyrical conceits. "This is

One," but that's what makes

Bentley one of the heet in

the format-he continually

proves himself a dexterous

songwriter and a man for all

coscone Bonnow with Dan

Wilson and Brett Beavers

Bentley has crafted a song

that acknowledges the na-

tion's struggles, yet resonates

with bornel destination should

Producers: Nickelback, Joey

the future = OEP

NICKELBACK

Bottoms Up (3:36)



what it's all about no one can

slow us down/We ain't gonna

stop until the clock runs out.

ing as an enigmatic pop singer brags about his or her exploits. After offering straightforward themes on "Break Your Heart" and "Dynamite." Cruz returns with lyrical gerns like "I got a little bit wasted/I got a little shitfaced-ed," while Luke's intoxicating dance beat gamely supports the singer. The listener may need three or four listens to latch onto the melody, but "Hangover" will likely become a fall anthem for college parties and dance clubs alike -MO



TI FEATURING BIG K.R.I.T. Illes Flanish (7.06)

Producer, Big K.R.I.T. Writers: C. Harris, J. Scott Publishers: various Attantic/Grand Hustle

Comebacks aren't easyespecially when it's an artist's second try in less than two unars. But that's avactly the position T1 finds himself in with the release of his first song after his second consecutive origon stint Last year TLD treated fame to the horn-heavy banger "I'm Back"; this time around, with "I'm Flexin"," the rapper

Bottomsup!* Kroeger growls

Aside from anifty solo by quie

tarist Mike Kroeger, "Bottoms

Up" is amazingly monolithic:

is out to remind fans that he's not just home, but still King of the South. Over a beat from rapper/producer Big K.R.I.T. that features plunking planos, walling guitars and crisp claps, T.I. hypnotizes on the mic, his voice at once bouncing with chewed-gum elasticity. He hardly allows listeners to soak in lines like. "My top is down and my pockets fat and my diamonds clearer than HD," or "My position vacant, my crown await me, my throne is empty. I own that," but it's cool. They'll be bitting the rewind button arroway - JA



our country's beauty and

TAIO CRUZ FEATURING FLO RIDA Hangover (4:04) Producers: Lukasz "Dr. Luke" Gottwald, Cirkut Writers: T. Cruz.

I Gottwald H Walter Publishers: various

Taio Cruz's latest single, "Hangover," featuring Flo Rida. has the same club sound as Britney Spears' "Til the World Ends" and a similar lyrical concept as Katy Perry's party-without-regret anthern "Last Friday Night (T.G.I.F.)." That's not surprising. since Dr. Luke produced all three tracks: The studio whiz continues to focus on the combination of dancing and heavy drinkThe verses bleed into the choruses undetected, and the hard-hitting tone never wavers. "Bottoms Up" is a nice bead-banger but lacks the slick majorlies of the group's past hits.-JL

JUSTICE Audio, Video, Disco (3:45) Producer: Justice Writer: Justice Publishers: Headbangers Bublishing/Recours Editions Flektra/WFA

They're French use crosses in their artwork and are pretty much peerless when it comes to forward-thinking dance music, And with "Audio, Video, Desco "thettletrack from lustice's upcoming sophomore full-length duo Gaspard Augé and Yavier de Rosnay have inttironed their competition with a full-on masterstroke. In fact, labeling this expansive sensory feast as "electronic" is Insulting-this is a full-blown 21st-century electro-rock symphony built around a simple change and stable heat "Audio Video Disco" opens with a brief calm, with only a blanng synth progression and the thud of a programmed barr drum. The minimalist tension quickly turns majestic, as churning guitars, electric piano plinks and harmonies sprout. When the massive drum-kit crunch kicks in halfway through, it's the sort of sonic miracle that comes along not often enough.-RR

EDITED BY MITCHELL PETERS (ALBUMS) AND JASO LIPSHUTZ (SINGLES) CONTRIBUTORS: Inc Statein Maggie Doherty, Gary Graff, Jason Lipshutz, Garl Mitchell, Chris Payne, Deboreh Evens Price, Ryen Reed, Mikael Wo

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MUSIC HAPPENING NOW



PEL BY DEBORAH EVANS PRICE

Triumphant Return

VaShawn Mitchell's debut album gets the deluxe treatment with two new songs plus a DVD

Shawn Mitchell is riding an undeniable hot streak. The Chicago native Is nominated for 11 Stellar Awards after watching his breakout hit, "Nobody Greater," top Blilboard's Gospel Songs chart for nine weeks. Now as the song gains traction at adult R&B radio, EMI Gospel has dropped a deluxe edition of Mitcheil's 2010 album Trium abant

Released Oct. 11, Triumphant-The Deiuxe Edition comes packaged with two new songs plus a DVD featuring more than 60 minutes of performance, concept and interview footage, Predecessor Triumphant Mitchell's debut set for EMI Gospel, bowed at No. 2 on the Gospel Albums chart last August. It has sold 110,000 units, according to Nielsen SoundScan.

"We wanted VaShawn's fans to have access to video content from the Triumphant project that wasn't available when we released the album," EMI Gospel VP/GM Larry Blackwell says. "The DVD contains six fulllength videos including a live performance and conceptual video of 'Nobody Greater.' Aggressively pricing the DVD bundled with the CD plus two new songs made sense during the holidays." The CD/DVD package is being priced at \$13.98-the same as the original album's list price.

EMI Gospel has previously released deluxe and/or limited-edition sets of projects by Donaid Lawrence & the Tri-City Singers the Clark Sisters and Smokie Norful, "For the most part they've all performed up to expectations, ranging anywhere between 10.000 to more than 200.000 units sold," Blackwell says, "To me, certain key components need to be in place-timing, right artist, right content, right price-to release a deluxe edition."

Based on the success of "Nobody Greater" Mitchell looks like a strong candidate for a robust-selling deluxe edition. "Nobody Greater" is one of those classic songs whose message lyrically is simple, strikes a nerve with the listener and is performed passionately," Blackwell says of the song "And it doesn't burt that bundreds of churches across the country have decided to perform it weekly in their services."

For Mitchell, "Nobody Greater" says "something that people need right now both for those who are in church and those who are not in church. Everyone is struggling with the economy and what they are going through financially. So people need to know that they have a source to depend on and that is God. There is nobody greater than him "

It's only natural that Mitchell would deliver music that strikes a chord with church congregations. As a teen, he was assistant music director at St. Mark Baptist Church in Chicago, For almost a decade, he served at Bishop Larry D. Trotter's Sweet Holy Spirlt Church, becoming the voungest minister of music in the church's history. "I started writing, recording and producing for my church choir," says Mitchell, whose songwriting prowess has also earned him songs recorded by such gospel notables as Norful and Vanessa Rell-Armstrong. He was also featured on GMWA Mass Choir's "Only a Test." a No. 8 hit on the Gospel Songs tally In 2005

Mitchell has been serving as minister of worship at Higher Living Christian Church in Atlanta since 2007, "As of right now I'm staying in my position " he says ") try my best to get back on Sunday mornings as much as I can, although it's getting harder and harder. I have a great staff that allows

me to look good even when I'm gone."

exciting and fresh sounds."

"Chasing After You" is the new single being worked from Triumphant. In the meantime, Mitcheil has aiready started prepping a sophomore album tentatively slated for fall 2012, "i'm writing and just trying to hear the next sound," he says, "I want to follow up correctly with the next project. But I believe it's going to be just another level of praise and worship, another level of

IDOL WORSHIP

Scotty McCreery becomes only the third 'American Idol' champ to debut at No. 1 with first album

This week, "American Idol" winner Scott Mo-Creery joins an elite club. He becomes just the third "Idol" champ to see his debut studio album bow at No. 1 on the Billboard 200.

McCreery's Clear As Day zooms straight into the penthouse on the tally (see Over the Counter, page 41) marking the first "Idol" winner to arrive at No. 1 with a first album since Ruben Studdard in 2003. Fellow victors Carrie Underwood (2005) and Taylor Hicks (2006) came close with their first albums-both started at No. 2.

Underwood eventually made it: Her next two albums both arrived at No. 1. Hicks, on the other hand, has only visited the chart once more, with

the independently released The Distance in 2009, which debuted and peaked at No. 58

The last two "Idol" winners. Lee DeWyze and Kris Allen, both missed the top 10 with their first albums-a bit stunning, considering the series' first seven champs all bowed in

the top 10. While Allen's self-titled debut spent only 18 weeks on the list, runner-up Adam Lambert found greater success on the tally. His For Your Entertainment set started at No. 3 with 198,000 units and has sold 827,000 total, according to Nielsen SoundScan.

-Keith Caulfield



'AMERICAN IDOL' WINNERS' DEBUTS ON THE BILLBOARD 200

Debut Date	Debut/Peak Position On The Billboard 200	Artist	Title	Debut Nielsen SoundScan Sales
5/3/03	No.1	Kelly Clarkson	"Thankful"	297,000
12/27/03	No.1	Ruben Studdard	"Soutful"	417,000
12/11/04	No. 8	Fantasia	"Free Yourself"	240,000
12/3/05	No. 2	Carrie Underwood	"Some Hearts"	315,000
12/30/06	No. 2	Taylor Hicks	"Taylor Hicks"	298,000
12/8/07	No. 10	Jordin Sparks	"Jordin Sparks"	119,000
12/6/08	No. 3	David Cook	"David Cook"	280,000
12/5/09	No. 11	Kris Allen	"Kris Allen"	80,000
12/4/10	No. 19	Lee DeWyze	"Live It Up"	39,000
10/22/11	No. 1	Scotty McCreery	"Clear As Day".	197,000



COUNTRY BY GARY TRUST

Freshman Class

Hunter Hayes is latest member of next-gen upstarts—including Taylor Swift and Scotty McCreery ready to leave his mark

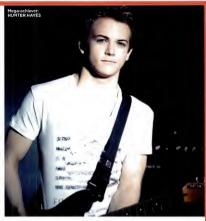
eleasing a debut album at 20 years old might seem premature for many artists. But for Hunter Hayes, that particular achievement is perhaps overdue.

Aguick Jance at Hayer previous accomplishments explaints with, The Beaus Bridge, Lt., and ther relocated to Music City two years ago and quickly signed a songwriting deal with Universal Music Publishing Group. Heopened for Tuylor Swift on her Speak Newtourthis person of the City of the City of the City of the City of the Montgomery Gentry, And he contributed a cover of Armona Paradies (in A.) Billishwal 16th 10th Infor Mike Berso and Ann Wilson in 1864), with Vectoria Order 1864 (in City of the City of the City of 1864 (in City of the City of the City of the City of 1864 (in City of the City of the City of 1864 (in City of the City of the City of 1864 (in City of the City of the City of 1864 (in City of the City of the 1864 (in City of the City of the City of 1864 (in City of the City of the City of 1864 (in City of the City of the 1864 (in Ci

Three days earlier, Atlantic Records released Hayes' self-titled debut set. It's the first country release issued by a major label featuring an artist playing every note and singing every part (Billboard Country Update, Oct. 10). Leading the charge is first single "Storm Warning," It's bulleted at No. 24 this week on Hot Country Songs.

In support of his debut album, Hayes launched his first headlining tour on Oct. 8, with several stops on the 15-date Most Wanted tour marking a return to markets where he opened for Swift. The jount includes visits to Pittsburgh, Detroit, Chicago and Nashville. Hayes' music career was born not long after he was. By the time he was 2. Hayes remembers "joicking up

everything and making an instrument out of it. My grandmother gave me a toy accordion for my second birthday, and I immediately began picking up Cajun songs by ear from the radio." At age 4 Hayes found



himself singing "Jambalaya" with Hank Williams Jr. in front of 200,000 people; at 6 he appeared with Robert Durall (who gave him his first guitarly in the film "The Apostle." Hayes has also performed for President Clinton. Callips Razal Flatte' recording of his co-written

song: "Pla" a minch. I hape super. A large way to the most of the

Despite his impressive list of achievements, Hayes is humble about the numerous goals he's still determined to fulfill.

"I'm 20, and that's intimidating. I feel like there's a lot to prove—just in general—as a young person going into any job," he says. "You've got a lot to figure out at the same time, so there's a lot of pressure."

In the meantime, Hayes finds it cool that he's "part of a class of younger country arists," like Swith, the Band Perry, Glorina and Byeared id. "American lodd" champion Scotty McCreery (see story, opposite page," I love that because! In midding new feorities that love listening to," Hayes adds. "There are a lot of new ideas, a lot of experimentation... some beanching out, some new ground to cover, I love the vibe of it, the energy." —

BONING UP
Flaming Lips to package

a 24-hour song in a human skull

The Flaming Lips are taking performance and packaging to a whole new level. First, the band is planning on recording a 24hour opus. And on the heels of using toys and head-shaped gummy bear candy as packaging, the Lips are graduating by placing a USB drive in an actual human skull.

"Luckly, I live in a city with a skull-andhones place," Farmino Lips leaded Wayne Coyne says of hometown Oklahoma City. "Packasiling has become a big part conceptually of what we're doing. Five years ago this would have been laughed at ... but I want to find new ways for us to release music. It's not for everyone, but for us it's justifiable. The [Z4-hour] song is about death and the never-ending insame stuggle with not being able to turn off your

mind. It will be a unique thing to behold."

The Lips were scheduled to enter the

studio on Oct. 12 to begin six days of recording the daylong piece. Coyne predicted they would work on it four hours at a time, jamming on a variety of musical and lyrical ideas.

The impactus for the 24-shour song

began with a 25-minute piece that Flaming Lips member Steven Drozd created on the plano. Drozd played it during a Lips sound check and Coyne was intrigued, suggesting it could be developed further with other meliodies, tempos and levels of intensity. "It's not 20 songs strung to-either." Coyne says.

The result was a six-hour song, "Found a Star on the Ground," it resides on a USB drive inside the Strobo Trip, an object described on its box as "a light and audiophase illusions toy." This package was released quietly during visits to local record stores and at show merchandise booths while the band toured in late summer. The toy is also a fundraiser for two Oklahoma charities, the Central Oklahoma Humane Society and the Academy of Contemporary Music at the University of Central Oklahoma.

"As we started this, it passed our minds that we could to 24-hour song," Coyen says, noting that such artists as Brian Eno have created longer pieces of music, have created longer pieces of music, het's do a six-hour song," And I've were into this honorism, I don't know that we'd be so fearliess. But when you're playing music, allow the song, and the solid song, and the solid solid

One decision that's already been made about the song is that it will be an externely limited edition with most likely no more than 10 copies being released inside the skulls. The expected price tag: \$5,000.

the skulls. The expected price tag: \$5,000.
And although the opus isn't finished yet,
Coyne has a release date. "Midnight on Halloween," he says. "The other side of life—it's
all tied together." —Phil Gallo

CAPITALIZING ON SUCCESS

Things keep improving for Five Finger Death Punch, thanks to a careerminded label/ management team

With record sales slipping, it's bacoming more difficult for many artists to sustain past success. It appears just the opposite for Los Angeles matal band Five Finger Death Punch.

Prospect Park-operating as a managament /indie lahel combo--has made the band's career a top priority. And calor and chart state reflect that commitment. Five Finger Death Dunch's last album 2000's War is the Answer, has sold 569,000 copies, according to Nielsen SoundScan The group's 2007 debut, The Way of the First remains a consistent seller as well at 508 000 units. And now American Capitalist, released Oct. 11, could be cruising to a top three debut on the Billboard 200 with sales projections of 80,000-100,000 (War started at No. 7 with 44,000.) Propelling sales is lead single "Under and Over It." which jumps 6-4 on the Active Rock airplay chart and is No. 22 on Rock Songs.

"Labels can look at an album like a movie release, where they pack excrything and front load up until the week of release, says manager Mark Phillips of Prospect Park. "It will sput set out, or they! In have other releases to focus on. Our goal is to have an album and work it to its full potential." Noting that radio took a bis lean

of faith playing a heavy track like "Under," Phillips adds, "There are four more tracks! think could be singles." But he plans to keep focus on the current single before introducing a new single in early 2012. To kick-start album sales, Prospect

Park partnered with Beat Buy to offer an exclusive album/T-shift bundle. On Trunes, digital copies include an exclusive bonus track. And the anther in EAS ports' best-selling videogame "Madden NFL 2012," Introducing fans to a second new track before the album dropped.

album, guitarist Zoltan Bathory sums up the band's appeal: "People listen to different bands to get into a certain mood. I want people to feel like fucking lions when they listen to this."

—Chris Payne



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HINTOV TOIC



'American Idol' Stages A Country Comeback

Over The

Counter

KEITH

American Idol" is back With the arrival of the chour's latest

winner, Scotty McCreary, at the top of the Billhoard 200 this week he breaks a woeful streak of subpar performances from the carles' vecant winners

Clear As Day McCreery's first studio set, arrives with 197,000 sold, according to Nielsen SoundScan. He's the Good country act to debut at No. 1 with his first studio album, and at 18 years old, the youngest man to open at the top of the chart with his debut release.

In fact, after just one week, McCre-

MCCRE moved 329,000. Previously, the youngest male to how at No. 1 with his premiere album was Omarion who was 20 when O

started at No. 1 in 2005. Surprisingly, McCreery, who turned 18 on Oct 9 is also the first

"Idol" winner since 2003 to hit No. 1 with his first studio set. Ruben Studderd was the last "Idol" champto start his career with a

No. 1 album when his Souli the Dec. 27, 2003, tally with 417,000 sold. Kally Clarkson, the first "Idol" champ, also bowed at No. 1, with Thankful on May 3, 2003 (297,000). Further, Clear As Day owns the big-

gest debut sales week of any "Idol" winner's first album since 2008. when David Cook's self-titled set started with 280,000 at No. 3 (see story, page 38). McCreery easily heats

> the arrivale of the last two "Idol" winners, poprock-dudes-with-quitars Lae DeWyze and Kris Allen Allen's self-titled 2009 debut launched with 80.000 (No. 11), and in 2010. DeWyze's Live It Up bowed on the list at No. 19 with 30 nnn

> ery's Clear As Day has sold more than Lies It Up has moved in its nearly 11 months of release (146,000). If Mc-Creery can keep up the pace, he could trump Allen's debut, which has

> SOUTHERN COUNTRY: This year marked the first time the top two finishers on "American Idol" were both country acts. Next week runner-un Lauren Alaina will likely arrive in the too 10 with her debut. Wildflower, Previous to 2011, the only "Idol"

winner to go on to have a country

career was 2005 victor Carria Undarwood, who has also become the biggest-selling "Idol" contestant. She has shifted 12.4 million albums in the United States, according to Mislean SoundScan The second. biggest "Idol" winner

is Kally Clarkson, with 10.7 million sold. In the lune 11 issue we noted how McCreery's introductory single. "I Love You This Big," got off to a fast start with 171 000 down

loads-the best debut sales week for an "Idol" winner's first single since David Cook's "The Time of My Life" started with 236,000 in 2008, Obviously, Mc-Creery's single sales were a sign of greater things to come.

The fact that McCreery hails from the South (North Carolina) isn't lost on us, either. Of the 10 "Idol" winners, seven are from the region—including Oklahoman Underwood, Only Jordin Sparks (Arizona), Cook (born in Texas, raised in Missouri) and Lee DaWyza (Illinois) hail from outside the South

In a perfect scenario, McCreery ould turn into the male version of Underwood, but it's too early to tell where his career will take him. While former "Idol" judge Simon Cowall was right about Underwood when he said-while she was still a contes-

tant-she would "sell more records than any other previous 'Idol' winner," did anyone ever think Underwood would be this big? Since winning "Idol," she's notched 11 No. 1s on Hot Country Songs and three on Top Country Albums, Underwood-like Clarkson-is the standard-bearer for the kind of superstar that "Idol" has always sought.

Billboard

With Fox's "X Factor" due to crown its first winner in December, McCreery's No. 1 arrival couldn't have come at a better time

EARLY ARRIVAL: Scotty McCraory's Clear As Day is the first "American Idol" winner's album to bit retail earlier than November since Kelly Clarkson's debut bowed in April 2003. That's the odd one out though, as the first season of "Idol" ran from June through Santamber 2002, unlike every subsequent season, which has aired from January to May. Since the second season, each winner's album, until Mo-Creery's, bowed in either late Nevernber or mid-December, profiting from the holiday shopping season.

McCreery's speedy delivery isn't that surprising. When the new Simon Cowell-less "Idol" premiered, with Interscope Geffen A&M and Universal as the new home for "Idol" winners and their albums, the powers that he promised a faster turn around hetween a winner's coronation and his or her first release.

Market Watch A Weekly National Music Sales Report Weekly Unit Sales Year-To-Date





THE Billogard 200

2 54 35	ARTIST	Title	H N			芸芸芸	200	ARTIST	Title
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MEM	1	SCAND SHORE YOU (12 (4))	145	making It the fifth- bionest spendtrack	100	_		ANCIE IMERITOR CONTINUES (15 68)
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SOCIAL/STREAMING Billboard



Indine "Wo're Not Goine Bours Without a War" red Oct. 4, helping it pull in 7,000 PureVolu No. 29. The group is also making a music video for the single, as revealed in a bobind-the-scenes clip the act aded to You lube on Oct. 2.



Boy band Mindless Behavior makes its Social 50 debut at No. 47 thanks to being featured on Yevo's emerging artist form LIIt and the act's releatless fan engagement on ebook and Twitter. Since premiering Oct. 6, the Lift videos ere the act is interviewed) have earned a total of 300,000

TIFFANY ALVORD (SEE YOUR DOS.

AVENTURA PROMUNICATIN





40 21 JOSEPH VINCENT WWW.MYSPACECOW. (DECEMBER CHARGE)

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71	BEN .	ZOLA JEBUS	Width
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ă	ATTE	TRANSIT	Castor, The Twin
10	-	BONNIE 'PRINCE' BILLY	Listen & Forgive
٠,			Wortroy Goes To Town
100		SETH MACFARLANE	Music Is Better Than Words
2 4		THE HEAD AND THE HEART	
3 1		DUM DUM GIRLS	The Head And The Heart
4 2		YOUTH LAGOON	Only in Dreams
<u>.</u>	tv E	AMES BLAKE	The Year Of Hibernation
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		DMMITTED	Andy Grammer
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K-Or	abit	PERSONAL MARKET	Committed
16 4	PIT	Z & THE TANTRUMB	Tonight Tonight (EP) Pickin' Up The Pleces

100	15
IF	The six-song EP
8	(which includes a
	collaboration with
10	Box Iver on "Fall
и.	Creek Boys Choir*)
	Selfs 2,000, Mps
	self-titled debut
	album has skilled
	43,000 units since
	debuting at No. 1
	00 Feb. 26.







LISA HANNIGAN

THE RAPTURE

ARTIST 40 5 THE DRUMS 22 43 (IMELDA MAY

ALLEN STONE

21 III ARMIN VAN DIRIBERA

20 21 11 SIDEWALK PROPHETS

HELL OR HIGHWATER

HENRY SANTOR



27



A HEATSEEKERS SONGS



REGIONAL HEATSEEKERS 1 ALBUMS



SOUTH CENTRAL PROGRESS REPORT

Dev, "In the Dark"

Dev, who appeared on Far East Movement's Billiboard Hot 100 No. 1 "Like a G6," is now finding success as a lead act. Her "in the Dark" hits No. 1 on Dance Club Songs and zips 13-10 on Mainstream Top 40. Debut album The Night the Sun Came Up



- 1	FAST NORTH CENTS
٦	La Dispute Hitune
-	We Are The In Crowd
1	AWOLNATION Megalitre Symptom
4	We Were Promised Jetpacks In The Pit Of The Sinmann
	The London Classical Orchestra (Wile Paul McCarthey's Osean & Kingdom
	Zola Jeaus Constus
	Bonnie "Prince" Bitty Mothoy Goes In Teach
8	The Head And The Heart The Head And The Heart
	Transit Uster & Forgine
	Seth MacFariane

We Are The in Cre AWOLNATION We Were Promised Jetpo in The Pit Of The Stomach

ATHE BILLBOARD HOT 10

THE	BILLBOARD I	
_		Artist S E
S S S TIT	LE nocte sonswerige	WE YOU AGENT 1
. 2 16	CAMPRIATEPLAY DISSUMA ACRES	Marcon 5 Festuring Christine Appliers 1
2 1 MC	OVES LIKE JAGGER	Eneter The People 13
PL	IMPED UP KICKS	LNFAO 4
1 10 St	XY AND I KNOW IT	
8 10 AU		
4 5 (7)		IFAO Featuring Laurent LAURCHERFUNG MUSICASCOPI
	ATT POOL SK TOROTS A GORDY JUST TRABET PED ME FOUND LOVE	
		David Quetta Featuring Using
	NITHOUT YOU	Cobra Starship Featuring Sabi
10 6	OU MAKE ME FEEL	
12 6	YOU AND I	© STREAM COLUMN TO THE PARTY OF
14 17		mic o DALES @ non-portugui state C
And in case of the last	LIGHTERS	
11 6	THE PURBYTHING	Pribuil Feeturing No. 10, March Cacumbic RCA
	SUPER BASS	Nicki Minni
	CHEERS (DRINK TO THAT)	PURSONS T
13 7 511		CLI Wayne B
8 17 14	HOW TO LOVE	Drake 13
22 23	HEADLINES	E 1 MENOR MONTH AND MONTH AND THE MENOR MONTH AND THE MENOR MAN
	IT GIRL	S J MISROULFACE) @ BILLION MISCONS WARREST BROS. B.O. B. Festuring Lil Wayne T
	STRANGE CLOUDS	MORROWAN ET J. GLUIS JOSES & DATE OF THE PROPERTY OF THE PROPE
0 T - 1	GOOD LIFE	
20 19	ROLLING IN THE DEEP FORCETH IS ADDRESS FERNISHES	ADDR D
21 21 22	PERSONAL IN VEHICLE STANDAGE	Lil Weyne Feeturing Drake
27 28	SHE WILL T MARKS OF CARTER A GALMAN T WALLAND	Rodney Atkins
31 30	TAKE A BACK ROAD	Blake Shelton 2
20 25 25	GOD CAVE ME YOU	Kety Perry
26 15 15	LAST FRIDAY NIGHT (T.G.I.F.	O MAX MARTIE & MCKEL) Alexandre Stan
	MR. SAXOBEAT	19/0AH
28 29	MR. KNOW IT ALL	
20 20 28	TONIOHT TONIGHT	
28 23 20		Britrey Speers
20 24 19	I WANNA GO	T-Pain Featuring Witz Khalita & Lily Allen
SO 52 -	2 GAMERI DIGITAL	Lady Antebellum
32 21	JUST A KISS	
25 45	NI**AS IN PARIS	The Rand Perry
33 21 25	IF I DIE VOUNO	NEPOSLE NASHVELE-DIRECTED REPORTE The Script
23 33 30	NOTHING	
	MARVIN & CHARDONNAY	Big Sean Featuring Karrye Week & Roscoe Osek Big Sean Featuring Kar
35 36 32	CRAZY DIRL	
28 27	MATCH CHE	DJ Khalad Featuring Dreks, Rick Rose & Lil Wayne
37 34 27	BETTER WITH THE LIGHT	TE OFF New Boyz Feat. Chris Brown
ED 40 45		Nicki Minaj Penging to Morale
O 43 54	PLY DESCRIPTION OF THE REST OF THE PARTY OF	
40 17 3	THE EDGE OF GLORY	PILE S GARGETY SCHOOL Devicitory
0 =	GRAWLING BACK TO VO	
ALC: UNKNOWN STREET		
	THADE IN AMERICA	a suna cocumitatia.
43 41	TAKE OVER CONTROL	Afrojack Featuring Eva Sintons
	MATERIAL STREET	Kerth Urban
44 42	HERE FOR A GOOD TIM	George Street
48 45		
45 45	53 TARONN E STRAT IS STRAT & STR	
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48 49 30 55 37 57	WE OWNED THE NIGHT	
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ı	30
ħ	The track (61,000
Ļ	downloads, ep
ă.	105%) marks
n.	featured act Allen's
Š.	first Hot 100 log 40 bit. The English
Ŋ.	singer/songwiller
g	previously rece as
lī	high as No. 49 with
텵	her debut "Smile"
2	in 2007.

high as No. 45 with	
her debut "Smile"	а
In 2017.	-1
a. 100011	п
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Lead single from	- 1
hand's third studio	-1
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Moor, due Nov. 21,	
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(47,000), while	
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-13	4 26 -	THE SHEET YOUNG I NEVER HAD	å
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-			GOOD FEELING	Eric C
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			DRINK IN MY HAND	
76	(8 20		1 MICE IN CONTRACTOR OF PRESENTING	glees Behavior Featuring
10	73 77		MRS. RIGHT	The Band
70	15 11			Q VERSES N
	75 78		ACE TOOK COME (CHEMINGSON)	Chris Brown Fest Li.
I.C	, 10 10		Commerce and D	Carrie Brown 1 on G
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100			KEEP ME IN MIND	ALTHORN STOURD AT LANTIC SIGGE

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ч	_				QUICKIE	O BLACK CERTSTONALINE IS
1	84	71	83		POSTCLESS OF PRODUCT OF PRODUCT OF THE SAME	Paul Featuring Alexis Jorda
1	0	84	93			Jarrod Niema
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i	0	12	6 67	100	JUSTICE LEADER OF MICCOUNTER C M BROWNER CROWNER OWNER	Thompson Squ @ story Cl
	C	ŀ	7 87		T GOT YOU WINDSHIPSON J SELLERS PLENKINGS	David I
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н	100		00 4	_		MILE STORES OF STREET
۰	0.	ы	MEN	ч	DANCE (ASS) 33 AT GRAZ 15 KNOCKNOOK ME PREJACTORS & CLARK K SIGNAELL R LAWES	
	ю	46	74	20		Beyonce Feeturing Andre
	18		-		PARTY	Beyonce Feeturing Andre

LOVE DON'T RUN GOT NOTHIN NO SLEEP

BETWEEN THE BULLETS

ADELE'S ADULT ADULATION



As Adele's "Someone Like You" spends a third week atop the Billboard Hot 100. it rises 2-1 on the Adult Top 40 radio chart. With previous single "Rolling in the Deep" at No. 1 on Adult Contemporary for a 17th week, Adele is just the second act to top the adult airplay tallies simultaneously with different titles, following fellow Columbia act Train last year ("Hey, Soul Sister," "If It's Love"), "Someone" sold 218,000 downloads in the tracking week, cracking 2 million in total sales. according to Nielsen SoundScan. Uptempo remixes spur bows on Dance Airplay (No. 16), Rhythmic (No. 17) and Hot Latin Songs (No. 48). —Gary Trust



NATE OF	LAST	WEST	TITLE METET PROMOTION (AND)
0	1	12	MOVES LIKE JAGGER
0	2	9	SOMEONE LIKE YOU ADDLE TO COLUMNIA
0	3	14	PUMPED UP KICKS FRETER THE PROPER STATEMENT COLUMNS
0	7	10	STEREO HEARTS PROMINGOS HE GOME DE CONCUESTA DE PARAMENTO
8	4	24	PARTY ROCK ANTHEM LIMBO PATH ROCKM LANCHED THE SETSECTOR
6	8	20	GIVE ME EVERYTHING RINGS ME JOS POLE SACOROS LICES
7	5	14	LIGHTERS BAD MEETS BYE. FEAT BROWN MARS (SHIOTERFERSCOP
0	8	12	YOU MAKE ME FEEL

12 1 IN THE DARK 8 22 SUPER BASS 808 MAN THE VIEW 19 6 WITHOUT YOU YOU AND 15 8 13 13 23 GOOD LIFE LAST FRIDAY NIGHT (T.G.I.F.) HOW TO LOVE

NO ROLLING IN THE DEEP 21 I'M ON ONE 39 3 WE FOUND LOVE 24 23 21 TONIGHT TONIGHT 28 5 MR. KNOW IT ALL

HOT DIGITAL SONGS

SOMEONE LIKE YOU MOVES LIKE JAOGER

SEXY AND I KNOW IT

PUMPED UP KICKS

WE FOUND LOVE

13 STEREO HEARTS

WITHOUT YOU

3 2 STRANGE CLOUDS

12 13 YOU MAKE ME FEEL

10 10 CHEERS (DRINK TO THAT)

9 YOU AND I

14 g IT GIRL

15 & IN THE DARK

5 O'CLOCK

22 9 HEADLINES

18 17 LIGHTERS

FIX YOU

18 20 HOW TO LOVE

27 5 MR. KNOW IT ALL

21 39 ROLLING IN THE DEFE

CRAWLING BACK TO YOU

23 SUPER BASS

TAKE A BACK ROAD

13 GOD GAVE ME YOU

28 PARTY ROCK ANTHEM

THE SE SE TITLE

0

10

10

SE SE SE TITLE 21 10 GOD GAVE ME YOU 25 13 LONG HOT SUMMER

27 20 11 CHEERS (DRINK TO THAT) 25 13 SETHERA OF SCHOOLS IN NI**AS IN PARIS MARVIN & CHARDON 33 21 JUST A KISS

IF I DIE YOUNG TAKE A BACK ROAD NOTHING CRAZY GIR

JUST FISHIN THAC ADDRESS OF GLORY BAGGAGE CLAIM SPARKS FLY

BAREFOOT BLUE JEAN NIGHT COUNTRY MUST BE COUNTRY WIDE THAT WAY 54 7 OTIS

WE OWNED THE NIGHT BETTER WITH THE LIGHTS OFF 56 16 KEEP YOUR HEAD UP

- 1 LIKE IT LIKE THAT

HOT CHILLE THE FLAT HEW SEYS (1C)

25 10 MR. SAXOBEAT

31 6 NI**AS IN PARIS

20 24 TONIGHT TONIGHT

- 22 JUST A KISS

26 GOOD LIFE

28 52 IF I DIE YOUNG

20 CRAZY GIRL

12 FIX YOU COUPLED IN

FLY SOUND, OF BASIA TO SE

30 13 SKYSCRAPER

13 2 IT WILL RAIN

39 8 MARVIN 6 CHARDONNAY

RUN THE WORLD (GIRLS)

I'M FLEXIN

27 DIRT ROAD ANTHEM

20 LAST FRIDAY NIGHT (T.G.L.F.)

35 14 BETTER WITH THE LIGHTS OFF

28 GIVE ME EVERYTHING

36 16 LOVE YOU LIKE A LOVE SONG

THE SE SE TITLE

0

Ö

27 23 8 SHE WILL

(F) ROCK

TITLE 1 3 SOMEONE LIKE YOU 2 36 PUMPED UP KICKS

3 3 25 ROLLING IN THE DEEP 4 5 11 NOTHING 29 IS FIX YOU 6 8 4 PARADISE 7 8 27 SAIL 8 4 2 WHEN WE STAND TOGETHER 6 9 12 THE ADVENTURES OF RAIN DANCE MAGGIF TO M 17 CREEP

TO - 12 FASTER 12 12 23 RUMOUR HAS IT

13 12 23 RUMOUR HAS IT

14 HELL

15 BETTREE SPREAMEN

16 13 73 SECRETS

ONLY PROJECTION

18 11 IS EVERY TEARDROP IS A WATER

R&B/HIP-HOP STRANGE CLOUDS

3 11 2 SOCLOCK 4 S DIE HEADLINES 6 2 17 LIGHTERS SO NO NOT THE PROPERTY OF THE PARTY OF TH a NIT*AS IN PARIS

A SAMPLET ON A THE LIGHT OFF 10 7 26 GIVE ME EVERYTHING 11 - 1 IM FLEXIN

12 8 FLY 13 10 14 MARVIN & CHARDONNAY IN IS 26 TILL I COLLAPSE

NEW AGE TITLE

1 92 ONLY TIME RIVER FLOWS IN YOU NOW WE ARE FREE 4 3 92 ORINOCO FLOW (SAIL 6 82 NEVER ALONE 7 SO CARIBBEAN GLUE SADENESS (PART 1 AUTUMN LEAVES

10 5 50 SILENCE ID 46 MUSIC FOR A FOUND H 13 11 65 ADIEMUS 14 12 54 CREEP 18 13 88 KISS THE RAIL

(F) COUNTRY

HE SE SE TITLE 1 3 24 TAXE A BACK ROAD
2 1 13 GOD GAVE ME YOU
3 JUST A KISS
WAY STREET, MAN STATE OF THE STATE A 3 M IF I DIE YOUNG 4 31 CRAZY GIRL BUTCHS MAD APPRICATE 5 30 DIRT ROAD ANTHEM 4 18 REMIND ME S IS EASY 7 90 BAREFOOT BLUE JEAN NIGHT 10 8 WE OWNED THE NIGHT H 4 TONT WANT THIS NIGHT TO END 9 21 YOU AND TEQUILA

11 25 COUNTRY GIRL (SHAKE IT FOR ME

I LOVE YOU THIS BIG

LATIN 0 6 6 PR 1 60 DANZA K 3 3 76 WAXA WAXA (THIS TIME FOR AFRIC 5 82 I KNOW YOU WANT ME (CALLE OCH 4 51 RABIOSA LOVUMBA (PRESTIGE) 7 7 50 HIPS DON'T LIE EL VERDADERO AMOR PERDON 9 92 HEROE

2 3 WEPA GUNA STRIPAN 8 32 TABOO 12 10 61 DIMELO 16 25 VEN CONNIGO 14 12 ST THE ANTHEM 71 21 YOL

REGIONAL MEXICAN

SE SE TITLE BESOS DE FUEGO 3 1 25 GOLPES EN EL CORAZON 3 29 OLVIDAME COMO LA FLOR 19 55 BIDI BIBI BOM BOM Z 4 M LO INTENTAMOS S AQUILES AFIRMO # 18 TE ESTOY ENGANANDO CON OTRA 11 18 CARA A LA MUERTE SEMBO ONE SE SAN MAS PROMESTISTE 11 PROMESTISTE
12 5 II DI QUE REGRESARS
13 5 II DI QUE REGRESARS
15 15 PARA NO PERDERTE
15 16 PARA NO PERDERTE
16 TO DONDE ESTAS PRESUMIDA
16 7 II DONDE ESTAS PRESUMIDA
17 II DONDE ESTAS PRESUMIDA
18 7 II DONDE ESTAS PRESUMIDA
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Data for week of OCTORED 22, 2011. | For chart reprints all 212 493 4023

10 6 29 EL PROXIMO VIERNES



MAINSTREAM

W 15	JP 40
FE 35 85	TITLE
1 13	MOVES LIKE JACGER
3 3 D	SOMEONE LIKE YOU

PUMPED UP KICKS
ASTER THE PROPERTY OF THE PROP 5 15 LIGHTERS

YOU AND I PARTY ROCK ANTHEM

WITHOUT YOU MAD DETERMINED A LIGHT IN THE DARK OF A MEDIT OF THE PROPERTY OF T 14 26 11 22 SUPER BASS 0 10 LAST FRIDAY NIGHT (T.G.I.F.)

17 8 SEXY AND I KNOW IT 16 12 11 CHEERS (DRINK TO THAT) 10 19 5 MR. KNOW IT ALL
MINI CAMBON 179 H.S.
10 10 MR. SAXOBEAT
MEXICON TO MARKEN 179 H.S.

20 10 NOTHING 26 2 CONTROL WE FOUND LOVE

23 21 17 HOW TO LOVE 20 15 ROWN COST DESCRIPTION OF THE LIGHT SERVICE OF

27 24 13 TAKE OVER CONTROL

34 3 CRIMINAL MITTHE THE STATE OF THE STATE 35 2 FLY DEDICATION TO MY EX (MISS THAT

31 20 20 IF I DIE YOUNG FASTER
HATI HATHMAN PARTY TO THE OWNER YOU IN THE OWNER 33 4

DOMINO HISTORY AND THE PROPERTY OF THE PROPERT 40 2

7 SKYSCRAPER
ODN'T HOLD YOUR BREATH
HOLD TOUR STEATH
JUST A KISS

I LIKE IT LIKE THAT

nds a fourth week atop Mainstream Top 40, the song rewrites the ed for most weekly plays for a title in the Nielson BOS-hased

social for most weekly pays in a time in the America becomes any property of the Company of the Company of the Company The seaso Labled (2,5% developes so 142 Argentes—an average of 3) plays par sufficient—the survey's bracking week to sum revised by the autition of the chart passets this busy). Previously, Rayl previ-tion of the Company of the Company of the Company of the performed and even, but the bug brace this with the best weekly plays think: "Lab (Heley Spile) (2,5%), Pay 2, 2,5%, pay 2, 2,5%, pay 2,5%, pay 3,5%, pay 5,5%, pay 5,5%, pay 4,5%, pay 5,5%, pay 5,5%, pay 4,5%, pay 5,5%, pay 5,5%, pay 5,5%, pay 4,5%, pay 5,5%, pay 5,5%, pay 5,5%, pay 6,5%, pay 6,5%

Birling 15-9 as a goest on Bovid Gentia's "Without Yee," Order eds his 15th Melestream Top 40 lag 10, extending his mark for the

solo moles. Relly and lestin Touberlake rank second among men with IS top 10s each. Counting all acts, Under trails only



ADULT CONTEMPORARY

SE SE SE TITLE ROLLING IN THE DEEP IF I DIE YOUNG

5 83 JUST THE WAY YOU ARE 4 16 DON'T YOU WANNA STAY 5 29 FOR THE FIRST TIME

7 41 FIREWORK 1 B JUST A KISS # 16 GOOD LIFE SOMEONE LIKE YOU CHIEFE TO AMERICAN THE TOTAL TO SELECT THE TOTAL TO SELECT THE TOTAL THE T

THE EDGE OF GLORY 12 20 KEEP YOUR HEAD UP 14 9 MOVES LIKE JAGGER

13 18 THE LAZY SONG 18 5 MR. KNOW IT ALL 18 15 SAVE ME, SAN FRANCISCO 22 1 BRIGHTER THAN THE SUN 17 11 LAST FRIDAY NIGHT (T.G.L.F.

18 19 13 LONG WAY TO GO 21 10 TONILL THE PAIN HAND BY A THE PAIN HAND BY A HAND

27 3 TALKING TO YOU ITS LINE TALKING TO MYSELF) 25 25 A PANYTHING IS POSSIBLE

ADULT TOP 40

HE BE TITLE 2 12 SOMEONE LIKE YOU ARE WITCH TONGEN TONGE

5 16 PUMPED UP KICKS 4 30 GOOD LIFE 7 12 NOTHING

9 18 IF I DIE YOUNG

13 15 NOT OVER YOU 12 21 FASTER

14 20 THE EDGE OF GLORY

10 10 HEY MANAA

THE ADVENTURES OF RAIN DANCE MAGGIE AND BOT CHIL PRIVATE AND THE STATE OF THE ST 22 20 15 LOUD MUSIC

22 17 GIVE ME EVERYTHING 25 12 HEAVEN 23 12 I WANNA GO

ROCK SONGS

SE SE STITLE WALK

THE SOUND OF WINTER 4 3 39 PUMPED UP KICKS LOTIL THE PLOTE CHARLES

7 15 UP ALL NIGHT PARADISE

MAKE IT STOP (SEPTEMPER'S CHILDREN) 11 10 20 SAIL

ROPE 12 11 33 13 12 17 ROLL AWAY YOUR STONE 14 13 31 COUNTRY SONG WHAT YOU WANT IRRESISTIBLE FORCE

20 18 10 6 HELENA BEAT CALLET FACE TO THE FLOOR

19 17 40 HOWLIN FOR YOU COUGH SYRUP 23 15 PROMISES, PROMISES UNDER AND OVER IT

23 18 18 BLOW ME AWAY 24 15 LOST IN MY MIND MONSTER YOU MADE SOMEONE LIKE YOU

28 9 DARK HORSES DESIGNOST CONTRACTOR TO THE STATE OF THE NO MATTER WHAT IT'S NOT ME IT'S YOU

BURIED ALIVE 42 3

OTCH CAME BACK TAKE IT OR LEAVE IT 36 22 12 34 3

COLOURS STOUPLON PROVIDED RUMOUR HAS IT BIG FOOT HEY MAMA

EVERY TEARDROP IS A WATERFALL STAY YOUNG, GO DANCING

29 16 SUNSET IN JULY

46 4 IF I HAD A GUN...
SINI EALACHEE PHEN-FITNE GIRES INTOCUTO/ICLASS
THESE DAYS
THESE INSTANTLINES 50 4 BUSY BEIN' BORN

SHAKE IT OUT
RESISTED THE SERVING CANCELLE REPORT
SO 48 9 JUNK OF THE HEART (HAPPY)
THE SOOM USENS CHEEK CANCEL

tive top 10, as "Holona Best" 12-10. With former No. 1 "Pumps ds" at No. 5, the group jobs the



E SE SE TITLE WALK 4 4 13 UP ALL NIGHT PUMPED UP KICKS 7 10 MAKE IT STOP (SEPTEMBER'S CHEENER) 6 35 SAIL

8 M COUGH SYRUE 8 10 IRRESISTIBLE FORCE
AM 5 ADDITION (APICE)
12 12 HELENA BEAT 10 12 12 AMERICAN PROPER STANTAGE COLUMNS
11 18 ROLL AWAY YOUR STONE
MARKET A 1999 CONTLINES OF THE ROLL 13 4 PARADISE 13 10 27 WHIRRING 14 13 PROMISES, PROMISES 17 10 DARK HORSES to 10 TONIGHT 10 9 WHAT YOU WANT 19 15 13 NOT AGAIN

19 10 COLOURS

22 4 ABERDEEN
Cold IN CUPANS 22
24 12 GET IT DADDY
SILEPES MESS MESS 25 20 18 SUNSET IN JULY

TRIPLE A

1 4 PARADISE PARADISE 2 10 SOMEONE LIKE YOU ADMIN TO THE MAN AND THE MAN AND

HEY MAMA MIT REMINEY (PRINCIPALICAL REPORTS)

THE AGVENTURES OF RAIN GARGE MAGGIT Feight Bit Root, 2.11 tol. community

7. ROLL AWAY YOUR STONE
MARKET ROOT TO THE CONTROL ASSOCIATION OF THE CONTROL ASSOCIATION O

HOW COME YOU NEVER GO THERE 12 7 STAY YOUNG GO DANCING MESS CAN THE MISSION OF THE MISSION OF

15 1 SHE WALKS IN SO MANY WAYS
16 10 SHE WALKS IN SO MANY WAYS
18 18 SHEART ON FIRE
18 SHEART ON FIRE 17 10 JUNK OF THE HEART (HAPPY) 16 10 FLOWER

ZZ 9 DRIVE ALL NIGHT 20 15 BARTON HOLLOW HE COVE MAS CHARMENT 18 16 COMEBACK KID 21 8 BRAND NEW DAY 27 14 HEAVEN

20 2 THE WALK 20 20 MATERIAN CONTROL (NIPONE)
EVERY TEARDROP IS A WATERFALI

Data for week of OCTOBER 22, 2011

I'M GONNA LOVE YOU THROUGH IT

WANNA MAKE YOU LOVE ME

Trie E B

HOT COUNTRY SONGS

0	3	3	18	LONG HOT SUMMER	Keth Urben SCANTIL NASWILL	1
2	1	2		MADE IN AMERICA	Toby Keith e sign ros uniessu	1
0	4	7		GOD GAVE ME YOU	Blake Shelton @www.charcs.www.	3
0	- 5	4	16	GREATEST HERE FORA GOOD TIME	George Strait	4
5	2	1		TAKE A BACK ROAD	Rodney Alluns @CUR	1
0				CRAZY GIRL	Eli Young Bend	
7				JUST FISHIN'	Trace Adions @ stowpros invitrion.	
8	2	5		BAREFOOT BLUE JEAN NIGHT	Jake Owen	1
0	10	10		SPARKS FLY COMPONATION FLORED	Taylor Switt	3
10	11	11		BAGGAGE CLAIM	Minanda Lambert @ ICA	16
0	12	12		COUNTRY MUST BE COUNTRY WIDE	Brantley Gilbert	11
12	13	14		WE OWNED THE NIGHT	Lody Antebellum @CAPTIL NASHNUT	12
13	15	18		TATTOOS ON THIS TOWN	Jason Aldean @ Mosinsov	13
0	14	13		I GOT YOU MAN THOMPSON, STURST, DOWNERS	Thompson Square	13
0	18	15		EASY PATTER CLAMM HOREST	cal Flatts Featuring Netzebe Bedingfield	15
0	17	18		ONE MORE DRINKIN' SONG	Jerod Niemenn	16
1	18	12		LET IT RAIN	David Net	17
0	22	25	4	KEEP ME IN MIND WHEN A STREAM A STREAM AS BROWN IN BURNETTE HOUSE	Zec Brown Sand	16
0	22	24		DRINK IN MY HAND	Ent Church @ remouseout	19
20	30	21		COST OF LIVIN	Ronne Dunn @ANSTANDINGS	28



stees II-10 in the 10th chart week.

So. 1 "The Hoes That Built He" took

they in May 2000.



of 50 to 85 mu





TOP COUNTRY ALBUMS

ALL YOUR LIFE 22 2N 22

23 31 13 I DON'T WANT THIS NIGHT TO END



9	***	JASON BOLAND & THE STR.	NGGLERS Rencho Alto	
9	32 34 0	TIM MCGRAW	Number One Niss	d
88	23 -	SOUNDTRACK	Footicoss	
19	24 25	GEORGE STRAIT	Icon; George Street	
Ò	100	MERLE HAGGARD	Working InTermessee	
D	29 31	SARA EVANS	Stronger	
12	27 24	SOUNDTRACK ACA 72811.5MA-11.90	Country Strong	
13	8 2	TRACE ADKINS SHOW SOS EASTERSAL ETHIS IT SEE	ProudTo Be Here	
9	34 36	BILLY CURRINGTON MERCURY 615290 JME 17 90	Icon. Billy Currington	
15	26 25	BILLY CURRINGTON MIRCURY BEAUTYMORE AS SEE	Engoy Yourself	
16	20 20	BLAKE SHELTON Loaded	The Best Of Blake Shelton	
9	30 27	JOSH TURNER MCA BASMYLLE ON MADUNE (7 90)	Icon Josh Turner	

32	27	24	SOUNDTRACK Country Strong	2
33	25	27	TRACE ADKINS Proud To Be Here	2
0	34	36	BILLY CURRINGTON Icon. Billy Currington MERCHY 61506/ME 1786	22
35	26	25	BILLY CURRINGTON Enjoy Yourself MIRCURY BIAGOVINGS AS NO.	2
36	20	28	BLAKE SHELTON Loaded The Best Of Blake Shehon 60*05Z 55xx2 WM IN IN	4
3	30	37	JOSH TURNER Icon Josh Turner MCA NASHYLLE PRIMALUNE (7.98)	20
38	30	33	RONNIE DUNN Ronnie Dunn	1
0	30	64	KEITH URBAN Get Closer CAPTOR INSTAULT 478% (IL NO	• z
40	37	35	DARIUS RUCKER Charleston, SC 1966 CAPAS, NASACUS 2000 (IL 10)	• 1
3	47	38	LAUPEN ALABA American los Sesson 15 Highlights Lauren filming reservir per un 11 Pocomo entere accesa in tel	
42	31	29	GLEN CAMPBELL Ghost On The Canvas	
43	33	30	SUNNY SWEENEY Concrete MPUBLIC AND THE VIOLENCE OF THE CONCRETE	7
0	41	41	SUGARLAND The incredible Mechine McCoffr entirement of the incredible Mechine	a 1
45	40	42	ZAC SHOWN SAND Page The Jac Love 50,04% Shows Aflantic spreaded on a cadyo-	• z
46	35	25	KRISTIN CHENOWETH Some Lessons Learned MALIERANNES BOTH SONY MASTERWORKS IN ME	14
47	42	42	ALAN JACKSON 34 Number Ones ARSTA NASHVILL TREESON, (1) (8)	. 7
48	44	40 ;	JERROD NEMANN Judge Jerod & The Hung Jury 524 Ltd LEARNIS ASSMULT BESTSTEIN 6386	1
40	45	51	THOMPSON SOUARE Thompson Square	1
150	50	43	AARON LEWIS Town Line (EP)	1

BLUEGRASS ALBUMS

1	NAME OF STREET	ARTIST	Tide	1
1	1 27	ALISON KRAUSS & UNION STATIO	N PaperArplane	
2	2	STEVE MARTIN AND THE STEEP CANYON RANGER TO SHARE ROUGH & FORCE COACORD	S Fare Bird Alart	
0	MW	GREENSKY BLUEGRASS	Handguns	
0	REW	MCNAL REATTE MURPHITY Tel Gree & Cost Reser Continy S Richard Rest Land 1007	longs Villusiance Bluegone B	
8	4	DIERKS BENTLEY SANTO NASCHOL 1997	Up On The Ridge	
0	2 (TRAMPLED BY TURTLES	Palomino	
7	5 1	SARAH JARDSZ	Follow Me Down	
8	1 ()	MATROUS ARTHSTS O Brother Where As Though Borne Fello (4557 HIS HIRAM MCROCUMPING JAICS BEATAN EXCURSE)	Fundes And Unversioned Frades	
0	8 0	THE WAILIN' JENNYS Bo	ght Morrang Stars	
10		ABIGAIL WASHBURN	City Of Refuge	
				ĺ

BETWEEN THE BULLETS

WILLIAMS RETURNS



Opening with 10,000 copies at No 11 on Top Country Albums (No. 42 pn the Billboard 200s. The Lost Notebooks of Hank Williams is the commercial fulfillment of a dozen partially finished songs by the collection's namesake when he died

on New Year's Day in 1953. Spearheaded by Williams' admirer Bob Dylan and the Country Music Hall of Fame, the songs were completed and recorded by a diverse group of artists including Dylan, Merle Haggard, Jack White, Alan Jackson and Norah Jones. Williams is a member of the country and rock'n'roll halls of fame. -Wade Jessen

FLI YOUNG BAND

CHRIS YOUNG

RASCAL FLATTS

KENNY CHESNEY



Styles P pests his highest-charling set or Top BSB/Hip-Hop Albums as Alcohr of Geremonies bows at No. 5 with 11,000, according to Nelson SeundScan. The (Extraordinary Gentlemen), which and peaked at No. 7 in 2007,



MAINSTREAM

1 0 A S 1 12 MARYIN & CHARDONNAY

B IN THAT WAY
THAT WAY
THAT THE BEO
ONE SHOWN RAF LINES

2 19 OUNCRIE 12 4 NI**AS IN PARIS

II 10 MRS. RIGHT 11 8 21 FM ON ONE 12 19 10 HOW TO LOVE
12 19 10 HOW TO LOVE
13 15 5 PARTY
14 13 15 MARVINS ROOM
14 13 15 MARVINS ROOM

16 BIMA BOSS MEN MILL FIRE BOX FOR 18 0 FLY 23 4 TONY MONTANA INTIME (POCKUMBIA 20 7 COPY, PASTE

DEDICATION TO MY EX IMISS THAT TOO FASY SUPER BASS

ONLY WANNA GIVE IT TO YOU 2 O.CTOCK

S O'CLOCK
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THE WALLS MANO FLAT PARELOUS
I'M FLEXIN'

BETWEEN THE RULLETS

LIL WAYNE'S SEXTET OF NO. 1S



Lil Wavne continues his Mainstream R&B/Hip-Hop airplay chart domination this year as "She Will," featuring Drake, rises 3-1. As he increases his lead for most No. 1s in the Nielsen BDS-based chart's 18-year history to 13, he becomes the first artist to bank six in a calendar year. *6 Foot 7 Foot," the rapper's first official single from The Carter IV, started the string of toppers and was followed by a featured role on Chris Brown's "Look at Me Now." Kelly Rowland shared her No. I spot with Weezy on "Motivation," as did DI Khaled and the slew of Young Money comrades who were on "I'm

LAY IT ON ME

BODY 2 BODY

29 OTIS

33 8 MR. SAXOBEAT 36 33 6 MR. SAXOBEAT
37 SOMEONE LIKE YOU
AND THE COUNTRY
38 39 5 TAKE OVER CONTROL
AROMO THE DE SMORE ROSE
39 22 1 EWANNA GO
EMPRES PRINCE AND ACT CA.

POWNED UP RICKS
STORES TO MADE TO MADE

on One." Most recently. Wayne blessed the top notch with his own "How to Love." The closest anyone had come to this feat was Usher with four No. 1 singles in 2004 from Confessions. "She" also leads the Hot R&B/Hip-Hop Songs chart for a second week with 32 million in audience (up 6.5%), according to Nielsen BDS. -Karinah Santiaro

RHYTHMIC ADULT R&B 1 1 % ZI SOINLOW 2 2 ZZ LIFE OF THE PARTY HEADLINES 3 30 IF IT'S LOVE 27 PARTY ROCK ANTHEM 6 25 FOOL FOR YOU BETTER WITH THE LIGHTS OFF 5 20 GIVE ME EVERYTHING II & SHE WILL IN THE DARK
BY HOSE POPULATIONS OF THE PUBLIC

S IN CHEERS (DRINK TO THAT) 7 24 RADIO MESSAGE 5 27 PIECES OF ME 8 20 I'M ON ONE 10 s ss MOTIVATION 10 8 20 IM ONE
Descript of STYCOM EDUCATION OF 11 11 20 IN THE MOOD JOINE DEL COLLEGE DEL 16 STEREO HEARTS 13 ID 30 NO ONE GONNA LOVE YOU 20 5 MOVES LIKE JAGGER 15 STAY TOGETHER

15 7 RLY
16 SWITHOUS RANGE CHIEFLO CHI 18 MAKE YOU SAY OOH
HITH SHEAF SHEAT SHEAT SHEAT MORE
H 20 LATE NIGHTS & EARLY MORE 18 15 19 SHE AINT YOU
18 19 6 MORE THAN YOU'LL EVER KNOW
20 28 14 BEST THING I NEVER HAD
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AND PRESP CAPITOL 20 20 PICTURE PERFECT 25 y IT GIFIL

RAP SONGS 1 10

4 13 MARVIN & CHARGONNA NI**AS IN PARIS GIVE ME EVERYTHING

10 28 MY LAST 14 8 BODY 2 BOOY 1 23 BUPER BASS

BETTER WITH THE LIGHTS OF IMA BOSS SEXY AND I KNOW IT 12 25 OUT OF MY HEAD 15 % FAR AWAY

21 21 6 COPY, PASTE DANCE (ASS)

BEST AND THE STATE OF THE STATE I'M FLEXIN'

Data for week of OCTOBER 22, 2011

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V	G.E	n	28	TITLE Arms	N
6	58	4	7	of SHEWILL LYMpre Featuring Drake	. 8
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3	3	2		POP WANSEL IS ANCERSON'S ON ESTABLISHED LIFE JOHNSON DICAMPURE 0 0 0 0 0 0 0 0 1 JAMES AND	ш
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0	16	30	15	66 PARTY Boyotics Feeturing Andre 3000	
10	12	11	6	MARVINS ROOM Diske Voice in Signer A CRAAM JOSKYMEN 4 YOUNG MORE CASH MEMORIPESM REPUBLIC	Ti
11	1	7		T'M ON ONE SUIT THE CONTROL OF THE	ш
				MRS RIGHT Medical Behavior Fraturing Diggy	П
Ø	15	15			
13	10			BEST THING I NEVER HAD Beyonde EXTERPRATACE ARRESTS OF BARNALASHBURHHAD DESTRUCT OFFER AS NO ARRESTS OF BARNADOOD AREA BEYOND THE CONTROL OF BARNADA ARRESTS OF BA	
14	14	13		SURE THING MIGHE MIGHE OF BLACK SCRIFTSON AND BLACK SCRIPTSON AND	
18	13	12		MOTIVATION	K
16	11	-		HOW TO LOVE LITWINGS	β
				THE ROMAN DOMESTICHES SHOULD REAL PROPERTY OF STREET CONTROL STREET	ı
17		10			ı
16	13	10			
0	21	21		FOOL FOR YOU Coe Lo Green Festuring Molenie Fronz or Ffeling Balley JEPLAN 47 SPLAN FLORI JANNEY AND CONTROL OF THE SPLAN FLORING AND CONTROL OF THE SPLAN FLORI JANNEY AND CONTROL OF THE SPLAN FLORI FLORI JANNEY AND CONTROL OF THE SPLAN FLORI FLOR	
20	22	36		WORK OUT J. Cole J.	
21	17	16	ñ	MY LAST MY	u
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9	23	25		AND DESCRIPTION OF THE PROPERTY OF A DESCRIPTION OF THE PROPERTY OF THE PROPER	
23	24	29		JERETTIM IN TOMMALJ HITCHTOLINGSAK (VLORGAN, EROMO)	
2	26	29		YES Musing Soulchéd (### Annual of RELEA (#### Annual of RELEA (##### Annual of RELEA (###### Annual of RELEA (####################################	
28	20	17		SHE AIN'T YOU Chris Brown INCOME Y MARONIC SAFRETURBUROUS INCOLL SOFO, SETTEL PORCAGO & AUGUSTAN B. MC-MCA	Я
26	77	-		TREE TYPE COME Kern Francis Accorded By North A March A Kern Francis Accorded March A Kern Francis Company Accorded By North A Kern Francis Company A	
		41		ELM A ROPORT IX COMPAS IN ALTHERIORO TO TAMES TO THE TAMES TO THE TAMES TO	ä
67	35	17		EHISSIN ITEMSON JEWINA SUSSECUAÇIE HOSSI: @ VOLTREV RECHOSOMPTOL	
3	28	24		COPY, PASTE Diggs - PRINTE STEEL STEEL STANDARD - PRINTED STANDARD - P	
28	29	22		I SMILE Kirk Frankin	
30	25	21		LIFE OF THE PARTY Charles Wilson THOMIC WISHING HOME MINISTRATION OF MINISTRAL PROPERTY.	
33)	31	33		LATE NIGHTS & FARLY MORNINGS Marsha Ambrosius	
3	77			NO ONE GONNA LOVE YOU Jessifus Hudson	
2	37	32		FAMPOCA ITHANACIONI @ ARSTARCA	
39	35	40		MILE & FOOL IN WILESUM IN J. STREET HILL JR.). THE COLUMBIA	
3	56	85		DANCE (ASS) Big Soon 34 INTERES SANCERSON M PRINCIPS E CLARK & SUMBILLN JAMES A WILLEN © CODD OF JAMES INC.	
9	1 40	41		SO GONE (WHAT MY MIND SAYS) Jid Scott Festung Paul Well	
	33	32		RADIO MESSAGE R Kelly	
36				DECES OF ME	
37	34	35			
38	32	27		OUT OF MY HEAD Lupe Fiseco Featuring They Songz V SNOOM 2 OFFISSIS IN LACOLASSISSISSISSISSISSISSISSISSISSISSISSISSI	
39	38	42		TOO EASY 8.4 MOTION IS STORE, CLACKIN HAMES TO BEST HE HOOSE C BROSED 8.4 VOLTON RECORDECTATION	
40	51	54		STAY TOGETHER Locks: Featuring Jahreim Embloot: Antaux (Spiel Lingson) G start contactive me	
41	1	53		25/5 Mary J Bine	
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43	30	-		KANS JIBNS 41 I MARALIO A JOHNSONS DEAULY HY, TON 1889 YOUNG MONEY CASH MONEY CREWYNSAL REPUBLIC	ø
3	49	64		5 O'CLOCK T-Pain Feetuning Wir Khalife & Lily Allen 1996/T-PAIC 1996/LILING SAICONOCCOULLEUR THE SAICONOCCOUNT (CONTROL SAICONOCCOUNT (CO	
46	10			TM FLEXIN: T1 Featuring Big K R L T	
0	48	62		ONLY WANNA GIVE IT TO YOU Ella Verner Featuring J. Cole	
47	10	ii.		LAY IT ON ME Kelly Rowland Featuring Bit Seuri	
42	-	7			
48	M	44		CONSTRUCTOR OF CONTRACTORS A SENSABER CONTRACTOR CONTRACTORS	
40	46	38		FAR AWAY Marsha Ambrosius AST BLATT IN AMBROSIUS J BINTES SIMMIST DOZER B HOLLAND ENDLEND JR. Marsha Ambrosius O JECA	
60	50	50		TROUBLE Bei Magor Featuring J. Cole 81 (Val JOR IS ORIEN JORE) 9 (VAL JOR IS ORIEN JORE)	
ă	1 12	50		BOOTHANG DOWN THANG DOWN THAN GENERAL STATE OF THE STATE	
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3	53	54		PICULTYS E MICROST RICE LOYS E MICROST BOURY IS # SPC MICROST MICROST	
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r		V2	10年		mie .	Artist sarend / Protection (Artist
7	30	6	25 1		DRANK IN MY CUP	Kirko Bancur
2		3		, iii	FLY TOGETHER Red Cata Fear	CHARLINAUTHORIZEDHAANSE BEGS Nimma Rivan Lessin & Rick Ross
-	27	1	57 5	, IM	THING CALLED US	SAAKEDOWN/BAD BET INTERSCORE Harmitton Park
	Grack becomes granner's fifth	00	37 5	1	SPEND IT	HARRELLET KLANTK Titly Box aka 2Charry
9	career top 10 on	100	20 0	1	SPERMANCE (TEPPS)	STREET EASTERNIES OFFICE AND BOYCE
4	Adult 858 (12-6) while grabbing	0	\$7		STRANGE CLOUDS X1 4-30 T 107700 - A TRANSMON A CHOMBRE LUNGLED COMM	B o B Feeturing Lif Wayne area @ manacasavo consumante
8	that list's Greatest	61	n e	a (MORE THAN YOU'LL EVER KNOW BOYZ II'M WESTON CENLO IN THE M WESTON	Man Featuring Charlis Wilson 6 seponent pure sunnight was
2	Gainer tag: On this chart, title is his	02	83 6	a (i)	MAKE YOU SAY OOH	Keith Sweat
3	highest-charting	63	62 7	s E	ROLLING IN THE DEEP	Adole (Adole (Ad
	song since "One" bit No. 26 in 2007.	03	4 1	. 1	THE WALLS	Meno Feeturing Fabolous
114	THE RES. CO. P. LANSIL.	18	12 1	, pi	GUCCI GUCCI	6 Jack
					COLINITROWN	6 countries Beyonce
1		0	29 2	2 1	LOTUS FLOWER BOMB	
12		67	HOW	_10	J HEW BYOLD AND THE HER HOW WILL IN THE STELL SIZE OF WAY JOHNSON	
	The same of	0	70 7	2 /	2004 MILWOOMS INFLACE/LG LUCAS, APLINE Y BARRET WSOMS (BA	seturing Yung Joc & Jeh Cure HAMON, JUSTE, I DREPORT \$380
4		00	76 -	- 1	ROUND OF APPLAUSE	Wake Flocks Fleme 1911 BBCX TOURS WITHOUT BYOS
ı,	Rapper aims to	70	75 7	6 D	TAKE 'EM ALL Jacob Latertore Fear TAKEN J BECONT WACK CHOPPED SAMPONS OF ACCURACY LATERTOR E DE	turing large of Dispay Symptoms
	follow up his first	21	0 1	ı B	HOUSE PARTY M.	ank Milit Featuring Young Chris
	top 10 as a lead act	0		46	LOVE MY BITCHES	Bid Ross
17	with third single from forthcoming	0		-86	GOOD GOOD NIGHT	MAYSACH SEF JAMES JAMS Boscoe Dash
10	Ambition set,	13	80 8	110	HOT LESTED INCH L-GTED:	MUSTIC UNLIGEREDA INCERSORSE
15	which is easily his highest-debuting	23	15 -		FAME. UNITED THE PROPERTY OF	Young Josey Featuring Ti. INVESTIGUISMAN ⊕ CROSS JANSANS
20	effort to date.	78	72 7	3 10	WALK ON MAY CONSTITUTE LLANGE WILLIAMS LWINDS LL	Mint Condition @ Class Bird Swalcon
1		23	25 -		MAGIC	Future © PRISONNOLA 1
22		77	11 2	s li	IN THE MIDDLE	Haar Carren
100	4	70		1	IF YOU WANT TO	© SOVERION ACENCY Laken Hotheway
4	No. of the	B	200	-02	PARTY BOCK ANTHEM I MEAD Features	Lauren Bennett & Goonflook OCLWELLANG-ERITTEC-WEISCOP
24	88	live			CHEERS (DRINK TO THAT)	Bitanna
1	The smooth	0	20 9			DELLANDED STORY AWOME
24	balladeer, who test placed a sone is	81	86 4	134	COURTS AND INCOME AND ADMINISTRATION OF THE PROPERTY OF THE PROPERTY AND ADMINISTRATION OF THE PROPERTY OF THE	Monica Festuring Rick Rose
21	the log 10 in 2001,	3	85 7	1/3	LOVE ON TOP REMOVES S BOYCK OF ENDINES CHARDLES LONDON	Beyonce @ rankwidgs.co.insta
24	returns to the chart after a four-year	83	new	W	REAL LOVE FIRM TO NASH IN LESSAND MASKUTI	Eric Benet JORDAN HOUSE/CAPITOL
12	histas, New signed	54	22 8	elii	DEAR JOE	Joe sparter
10	to Verve, he'll release fourth	20	22. 2	. 4	PACTI HOS PROCECT C	ic Roberson Feetuning Phonta
100	studie set Compaer	0			SWAGGIN KONSETS (MONINGOU) POLITICAL AND BLANCO PRODUCTION SOUR PRODUCTION OF THE PROPERTY OF	♠ heirossand Skipper, lamSu & Love Rance
I.	in December.	2	20 -		WOP	siowruss J. Dash
23		.°2	90 9	16	NYMISE, SILLI DASHI	SAVESCENTS ®
23	SE	0	HT	м	DON'T KISS ME	Carl Thomas o verve rerecustriens
34	4	58	14 9	1 (16	GIVE ME EVERYTHING Pigbuil Feath	arrog Ne-Yo, Afrojack & Nayer @ Mil. 35/PCL0 GROUNDSURCA
1	A 100	0	100	16	LOVE AFTER WAR	Rober Thicke stat traccaves interescore
31	95	91	17 7	12	MOVIN' DOWN THE LINE	Bantuel Saarlin
1	New Del Jam signee makes her first	0	17 E	100	MY SH*T BANG	⊕ COLUMBIA E-40
	appearance on			1	PLAY	REALT BY THE BRAD CARTOL Gospele
12	the chart with this		_		TAKE ME AWAY	ESMANBERE SEVERAZEDECON Kovaria
38	Jealousy-thorned brack, The Southern	9	12 5	16	HATER HATER	e Attists ist Miranda Brooke
40	belie's debut album	95	arw	12	SWING OF THE TREMPHER OF THE TREMPHER SWITCH SWINGS WITH THE	DETERMINENT DEVISOROR JAMES, MICHAEL
26	is being produced and written by	96	20 9	1	HAMP FRACE I EXHARBISION COCON R IN QUISLEYS	ontana Featuring Charlie Rock @ cost eors/Mickr
22	beavyweights	97	25 2	2 5	SWIM GOOD ORT: OWITA HAVING IF OCCAN, WINGSHITZ, RISTER	Frank Ocean con ruture restrate Acute Con Future restrate Acute Con Control Con Control Con Control Con Control Con Control
1	Jermaine Dopri, Sean Garrett and	98	N 9	3 3	SHAKE LIFE ULGTURE AND A STANGEN DEPARTS	Young Jeary e cross pakeness
6	Roge-Hichael Criz.	100		100	MARILYN MONROE	Briansa

BETWEEN THE BULLETS

ROSS DOUBLES UP, BEY HITS TOP 10



the first two singles from new album God Forgies, I Dort (date Det. 1), on the Hot R&R[H]: Hop Song God Art: You the Bost, Fortning Nickl Mina], Innds at No. 32 with 4 million audience impressions. "Low by Bitches," its premiere parties; arrives at No. 72, Just north on the list. Beyonic starts a top 10 "Pary" at the single springs into the upper tier with a 169 rise. This is Beys 12th top 10 title and her second from 4. Golowing "Best Thing I Never Had" (0.6.4. — — Arrania Santiage

01

4 2 21 DO EVERYTHING

8 9 00 COURAGEO

12 9 31 TOU LOVE ME ANYWAY
DEPARTMENT IN 1918 1469-6489
13 15 25 LIFF ME UP
14 AVIAN AND AND AND
15 25 SOMEONE WORTH DYING FOR
15 27 THUST IN JESUS
15 15 THUST IN JESUS

10 16 10 STRONG ENGLANDED TO SAVE
TO 17 11 MOTION OF MERCY
PRACTICAL MATTER OF MERCY
PRACTICAL M

21 17 HEWSENS TOUCH

25 2 WHERE I BELONG SULDER AND SU

27 4 EVERYTHING GOOD

CHRISTIAN CHR

16 16 12 BATTLE 10 20 15 FALL APART

22 22 IS SLUMBER

20 21 17 SAVE YOUR LIFE



P CHRISTIAN SONGS al s M ON YOURS ON THEE TO CASTING CROWNS OR TO MEET TO THEE TO NEEDTOBREATHE THE RECORDER OF THE TO 0 2 3 DAVID CROWDER BAND 7 HW LAURA STORY 10 13 54 CHRIS AUGUST 17 H 3 JAME GRACE on the first of the first BILL & GLORIA GAITHER 22 0 3 THRICE M. A SIGNIA GATHERY
CONCION A CONTROL OF THE CONTRO BILL & GLORIA GAITHER 23 7 2 BUSTED HEART (HOLD ON TO ME)
TO 30 4 BUSTED HEART (HOLD ON TO ME)
TO COM a COMMITTY FOR THE COM
AT YOUR MANE (YAHWEH, YAHWEH)
THE INCOME FAIR FRANCE.

NOT ALONE 3 11 INCLUSION OF THE UP AND THE YOUR LOVE IS A MYSTERY

10 12 EVERY TIME YOU RUN 6 16 SOMEONE WORTH DYING FOR 16 IN RESTLESS B & 20 MOVE MERCHAN 11 8 16 SLUMBER 10 17 8 COURAGEOUS
LASTING DECIMAL TALK ST 10 15 10 BATTLE

20 20 5 I WANNA KNOW YOU LIKE THAT D 22 4 HURRICANE 18 18 9 REMEDY 18 12 M LET'S GO 20 13 30 HELLO

25 2 YOU LEAD MHE GRACE COTTLE
27 3 MADE FOR YOU 23 SELONE SPECIAL THE SELECTION OF SELECTION 20 18 YOU LOVE ME ANYWAY

18 15 16 SAVE YOUR LIFE

GOSPEL ALBUMS

ME SE SE ARTIST DI LEAN 4 5 25 KIRK FRANKLIN WELLS PRANCE OF SOLUTION The state of the s 13 14 16 EARNEST PUGH 25 16 ROY REMOVED TO COMPANY OF THE STATE OF 18 10 61 VASHAWN MITCHELL 17 13 1 DORINDA CLARK-COLF IB 17 37 MARVIN SAPP

10 16 38 VARIOUS ARTISTS 20 16 4 DA T.R.U.T.H.
TRE WILLIAMS BROTT
OVER THE WILLIAMS
OVER TH VARIOUS ARTISTS 23 7 VARIOUS ARTISTS

22 23 MARTHA MUNIZZI GOSPEL SONGS

I NEED YOUR GLORY

7 22 SP SP SMILE 0 4 24 BE STILL B A THE HAS HIS HANDS ON YOU 7 6 64 NOBODY GREATER TO THE PROPERTY OF THE PROPERT

17 15 THE PRAYERS D 20 % STILL HERE

22 8 SURVIVE
MANY MARY OF BLCCO CO, SMITH
21 21 3 PUT I MARY IN BLCCO CO, SMITH 23 12 GET DOWN

23 24 8 FLY AGAIN
NO SOURCE OF RACINGS FALL AND AND THE SAME OF RACINGS FALL LIVE AND NOT DIE 25 6 A COD LIKE YOU

chadin not Decements in the Med Ched Dalbut at No. 3 (8,000). It also registers his best Billhoard 200 rank (No. 43), Lead cut "All Therr Hame" hours at Mr. 30 on Originian M. Songs. (See the full chart on Billboard.biz.)

D. ...

CATING CHANGE STATES
STRONG ENOUGH.
STRONG ENOUGH.
STRONG ENOUGH.
STURN AROUND
MET MARKET LOST WINE, PLD.
MY HOPE IS IN YOU
MAKE SHAPET CHINGST

13 12 19 TRUST IN JESUS

10 16 18 FALL APART

TO 16 16 PALL APART

TO 17 15 STRONG ENOUGH TO SAVE
1111 VIVE AND IN CLASS OF STRONG ENOUGH TO SAVE
1111 VIVE AND IN CLASS OF STRONG
1111 VIVE AND IN CLASS OF STRONG STRONG
1111 VIVE AND IN CLASS OF STRONG STRONG

10 20 12 MOTION OF MERCY

20 St 17 RISE NAME OF THE STATE OF THE STATE

22 21 SAVE YOUR LIFE

23 34 BATTLE

24 16 AMAZED

7 15 SLUMBER SO 32 7 REMIND ME WHO I AM 30 34 19 GOD IS STILL GOD

57 41 5 WHERE I BELONO
CONTROL OF THE STATE OF THE STATE

45 6 FREEDOM IS HERE

SHAKE HEAVEN CON DOOR HE OF THE CONTROL HE OF THE CAME OF THE CAME

GUINGOR ES ASM

FREET LES

RESS ARRENDO NEC-FOOTH B MAX.

RESS ARRENDO NEC-FOOTH B MAX.

WANNA KNOW YOU LIKE THAT

ARMY IDEAS SELVING N.C.

FROM THE INSIDE OUT

YOUR LOVE IS A MYSTERY

PRAY FOR YOU

41 Q 12 HELLO

COURAGEOUS



37 38 66 NEWSBOTS
Storn MART APPROVED
MATTHEW WEST

SELAH

42 31 11 HILLSONG to the control of the

30 45 36 BRANDON HEATH
LINES SHE WANTED TO THE STATE OF T

BUILDING 429

TRAVIS COTTRELL



Billbeard DANCE

SEXY AND I KNOW I

WERE ALL NO ONE 34 4 LIGHTS

FREAK LIKE ME

CHERRY BOMB

16 13 HOLDIN ON SAYS ASSESSED THE SUM AUTHORISES

ASHES

LEVELS

SHE MAKES ME WANNA

PUMPED UP KICKS
POSITATIVE PERSON THE PERSON

SUPER BASS 47 40 0

I WANNA GO

LOCA PEOPLE
EN ROLL (171)
UN DEUX TROIS
LANGE LOUIS TROIS

MUSIC IS A SAVIOR See HOUSE PRACTS FAIR SACHE, GLASSIN SER TO DUR NO ONE GONNA LOVE YOU

WHEN I START (TO BREAK IT ALL DOWN)

TOTAL STATE BOOK AND I ME CHEROTISCE WITESOM TOTAL STATE STA



SHOW ME MEDIATE DON'T HOLD YOUR BREATH

IN THE AIR 6 10 COLLIDE LEGISLATIVE ANCELS 6 10 I'M STILL HOT 10 LICEAN WOLDST LIPS ALC

MEDITARI SE DE LA SE CHAMPAGNE SHOWERS 18 E LOVE SLAYER
JELJORAL POLYMOND
14 B TONITE
HENGYMAND FEAT A AS EDST BAT DESIGNATION OF THE

MERICA PASAND FINE AND DELIMAR JOLLY ROCK IT GIRL JASEN BERALD BELGGA HEADY IS WARRED BY WITHOUT YOU DANG DEETS THE GROOK HAID A RESC ACTIVATION 30 I DIPOLOGYS TO BE OBES AND A.

BRING IT BACK

DIPOLOGYS TO BE OBES AND A.

D

24 20 10 NEVER WILL BE MIN 25 20 HIGH OFF THE FAME

LADY GAGA

2 14 LMFAO 3 8 DAVID GUETTA

4 4 42 SKRILLEX SUPPLIES BY DU SHADOW

S 44 DEADMAUS

UJ SHAUOW her late the seep out a 20LA JESUS county LALAG BOSES O 7 8 44 DAFT PUNK

JAMES BLAKE BEATS ANTIQUE

12 8 17 OWL CITY

13 6 16 SKRILLEX 100 METERS OF A SECOND STREET

18 10 BASSNECTAR

18 21 26 DAFT PUNK

18 13 4 LADYTRON

21 18 29 KESHA

JACEY

25 25 13 BREATHE CAROLINA

18 2 ARMIN VAN BUUREN IANEMA, RUSSIG CAPITA FAST 15 62 LADY GAGA

ELECTRONIC ALBUMS

45 45 2

2 14 SAVE THE WORLD
2 14 IN THE DARK
50 IN THE ARR WITHOUT YOU PRESSURE GINEMA 3 15 GINEMA STRIT MEASTER HAT GART SO 117

4 16 BOUNCE CALER MARKES FEAT MELES LUTTE

24 2 LEVELS 14 2 DEREZZEE SEXY AND I KNOW IT SOMEONE LIKE YOU AND PROMISES

17 12 4 YOU MAKE ME FEEL 22 2 16 16 2 WERE ALL NO ONE
SHOW THE APPLICACE S THE ADDR.
DROP IT LOW
SAT STUDIES (LOTIC, SYSTE STUDIES)

21 18 8 EYES SHADE FLAT MINEY AWAKEN PAPI 23 13 8

23 18 RAISE YOUR WEAPON

SALES GATA

JAZZ/ CLASSICAL/ OCT



ARTIST TONY BENNET 2 2 SETH MACFARLANE BESCH GETTEN DAY SOURCE ANTIQUE 3 3 4 MILES DAVIS OUINTET 4 12 PAT METHENY PAT METHENY
MILES DAVIS OUINTET
OF SHEET OF SHEE

O TOOM RECK SAME IN THE STREET OF THE SAME IN THE SAME

21 12 ELIANE ELIAS 10 18 17 MADELEINE PEYROUX 13 11 2 PONCHO SANCHEZ 6 TERENCE BLANTHARD

18 8 2 JOHN SCOFIELD

GEORGE BENSON

2 1 4 TROMBONE SHORTY
TROMBONE SHORTY
TO ME THE TOTAL TOTAL THE TOTAL TOTAL
3 2 2 BILL FRISELL
ALL WE ME SHOWL, SHOWLY AND TO
DAMED HAVE MADE TO THE TOTAL TOTAL
DAMED HAVE MADE TO THE TOTAL 8 3 2 ACOUSTIC ALCHEMY 8 4 28 BONEY JAMES

7 8 4 SPYRO GYRA 8 77 TROMBONE SHORTY 8 7 2 BOB JAMES / KEIKO MATSLI

BRIAN CULBERTSON 14 11 3 RAWSEY LEWIS AND HIS ELECTRIC BANK

1 15 2

3 10 EASY COME EASY GO 3 2 16 FRIDAY NIGHT

PRIDAY NIGHT

OUT 7 HOT SAUCE

MASSIVE TRANSI

OUT MASSIVE TRANSI
OUT MASSIVE TRANSI
OUT MASSIVE TRANSI

O 7 18 FEELS SO GOOD

7 18 PUSH
SIMILAR PRIMA PR

10 16 4 EYES FOR YOU MADE WHEN AND WITHOUT PORT

12 8 9 LOVELY DAY

13 11 14 SHAKE IT

10 10 1 THE LADY IN MY LIFE

14 9 26 PUSH TO START
NA, BILLIA TO START
NA, BILLIA TO DEGREES AT MIDN

BUB JAMES KEII
AUMANNA TONA DES

TO MICHAEL FRANKS
THE TOURTHER SHARES

THE TOURTHER SHARES 11 12 III. INN PORTMENT SHALLOW ST 10 16 67 KENNY G

TRADITIONAL

D THE LONGOOD NA LANGUED LANGU 4 2 3

3 1 16 MORMON ANNA NETREBKO 8 15 MILOS KARADAGLIC PIERRE LAURENT AIMAPO

1D 5 3 RENE PAPE STAATSKAPELLE BERLIN TD 11 6 MORMON TABERNACLE CH 14 8 43 OPENIONER DIRELLY MATT HE

CROSSOVER ALBUMS ARTIST

1 1 16 AT JACKIE EVANCI 2 S TORI AMOS 3 3 24 IL VOLO 4 4 18 IL VOLO HAVLEY WESTENRA ENVIO MORRICOM S 5 12 2CELLOS 7 4 6 MORMON TABERNACLE CHOIR

5 7 6 JENNY OAKS BAKER 10 11 4 HOS TIMENDES COCCA ASSAULT
THE STATE OF THE TIMENDES COCCA COCCA ASSAULT
THE STATE OF THE TIMENDES COCCA COCCA ASSAULT
THE STATE OF TIMENDES COCCA ASSAULT
THE TIMENDES COCCA COCCA ASSAULT
THE TIMENDES COCCA COCCA
TO THE TIMENDES COCCA
TO THE TIMENDES
TO THE TI 12 65 STING 15 5 QUATUOR EBENE

WORLD ALBUMS

MATHERINE JENKINS

E SE SE ARTIST 1 1 5 01 CELT 2 2 33 CELTIC THUNDER SEMENAL OF THE THUNDER e s s ASA

2 IN ASA SELECTIVE OFFI BOUNDTRACK 10 6 67 LOREENA MCKE
11 12 SI CERTIFIC WOMAN 15 25 - CELTIC WOMAN
TO BE STANDARD STA

BUIKA

Data for week of OCTOBER 22, 2011 | For chart reprints call 212.493.4023

Go to www.biilboard.biz for complete chart deta | 53

SE SE SE TITLE

RAIN C

DIA DE SUERTE

DE MI

21 6 SUPER BASS BOX HOLD THE MEN

18 18 10 COMO TU NO HAY 2

17 15 22 24 4 SOMEONE LIKE YOU

ME SE SE TITLE

10 6 EL POETA

15 42 LA MELOGIA

14 27 LLAMA AL SOL

17 46 LLUEVE EL AMOR

SI TU NO ESTAS

A ELLA LE OUSTA EL DEMBOW 23 2 OEJALO TOOO ATRAS

GIVE ME EVERYTHING

PROMISE MAD TANTO FUE UNITS (NY MICH LAN RESPIRA

EL VERDADERO AMOR PERDO

EPRIO MOST MODIFICATION MODIFIC

TU OLOR
WEST & MARCH THE MEDICAL MARCH TO THE MEDICAL MARCH THE MEDICAL MARCH TO THE MEDICAL MARCH TO THE MARCH THE MEDICAL MARCH TO THE MARCH THE MEDICAL MARCH THE MARCH THE MEDICAL MARCH THE MEDICAL MARCH THE MEDICAL MARCH THE MARCH THE MEDICAL MARCH THE M

60 DANZA KUDURO
100 MANA LIDICO VIZ PONDETICON
20 VEN CONMIGO
100 MACOT TRAKES HAS PRINCE ROTGE 11, CA DANDOLE
DANDOLE
ECON REL IMPRIL 7 DERIS DEVI ELS
DESTOY ENGLIS AND LANDOLE
DESTOY ENGLIS AND LANDOLE
TATIN GIRL "OESACATE"
COURTE DESIGN THOSE FOR EMPLOYEES

TABOO DO ANAZO SIACISTE
TO MIRADA

MOVES LIKE JAOGER

AMOR CLANDESTING

PARTY ROCK ANTHEM

EN SE SE MILL MOTO

ARJ

BY PRINCE ROYCE

8 83 CAMILA
PLANTE OF MARK SOME MUSTIN
POR ENRICOUS IGLESTAS
ENRICOUS IGLESTAS
ENRICOUS IGLESTAS
ENRICH MICH.

ALERTA ZERO
WO IS TO PROPERTY VARIOUS ARTISTS

el mearest OLVIDAME ALON MANY 7 TO NOTITED BANCA CIVE ME EVERYTHING BAIN OVER ME M TABOO

PROMISE
AMORE AND STORE COME
DI OUE REGRESARAS
U DERNE MALE I MOI DI BERNO
B EL MIL AMORES
PERME COLONIO 7 22

THE AND Y TO AMO
TO GOOD TO SHEEL ON THE COMMON THE COMMON AND COMMON AND COMMON TO THE COMMON THE DIA DE SUERTE FRIO YOU SOME SANTER SOME SPING LATERS

RABIOSA
SWAMM WINDLES & CAR (FESTIVALECUS)
PARA NO PERDERTE 22 8 17 10 EL MENTIROSO 14 76 DONDE ESTAS PRESUMIDA

EL VERDADERO AMOR PERDONA AMOR CLANDESTING 24 4 MAQUINA DEL TIEMPO

ENSENAME A OLVIDAR BASTA YA ENERGIA

ALCOS & FIDE SOME MESOC LATER 23

25 9 MOVES LIKE JAGGER 33 4 29 TU MIRADA

MCX GRAN MACC LETTED

AYER

AVER

EMPORE RECEIPS (IMPLESSAL MACC LEATHER)

EL PUNTO FINAL

STATE PROPERTY COURS FOR MACC LEATHER)

ANDA (GUALES

ANDERS MACC LETTED

ANDERS FOR MACC LETTED

ANDERS FOR MACC LETTED

ANDERS FOR MACC LETTED

TO ANDERS FOR MACC LETTED

45 15 ALNOUE SEA EN SILENCIO (CUATRO PAREDES) MAS OUE NUNCA 34

38 4 MINOR LATING ACUILES AFIRMO 28 3 37 35 FELLA ES MI MUJER

41 9 NO LA VOY A ENGANAR 45 2 TE ESTOY ENGANANDO CON OTRA

400 MIL VEINTE ANOS 43 2 TU DECIDES WEPA

37 14 QUE A TODA MADRE (QUE A TODO DAR NO FUE FACIL
DOGGET TOWN

INTENTALO (ME PRENDE 48 2 SOMEONE LIKE YOU VERSOS DE MI ALMA

COMO TU NO HAY 2 oture's Henry Santos debuts his first o set, Antroducing, at No. 15 on Top Latin s, becoming the second band or to venture out on bis own,



Songs chart at No. 42, unding the logens's fongest chart drought at nearly four years. She was last on the list for a week in nber 2007 with "He Odio." Her new set Alts Little Airvanz drops 25-129 on the 898board 200 in its second week.



TOP LATIN ALBUM

DI QUE REGRESARAS UNDER HEGRESAR 7 18 TE AMO Y TE AMO

PARA NO PERDERTE EL MENTIROSO OONDE ESTAS PRESUMIDA

ME ENCANTARIA 38 CUANTO ME CUESTA ENSENAME A OLVIDAR

6 18 IL VOLO 6 38 LOS BUKI 11 26 MANA ENHORABUENA 13 51 SHAKIRA EL PUNTO FINAL

12 7 BRONGO 10 HENRY SANTOS 10 5 DUELO
VIELA MAS AUTO 100
15 DI LOS YONIC'S
15 DI AMPRESANO! 19

16 46 DON OMAR 54 45 CRISTIAN CASTRO
59 45 FRANCO DE VITA 21 17 20 AVENTURA

18 2 CHARLIE ZAA 22 21 GERARDO ORTIZ
23 37 VARIOUS ARTISTS
US BACKS ROMANTOS OF ME

21 5 MARISELA
15 MARISELA
15 MARISELA
26 29 CALIBRE 50
05 STRUMM PROJET IL MONISO DISA 721428-1/MLE 25 29 INTOCABLE

31 37 WISIN & YANDEL 35 48 VARIOUS ARTISTS 24 8 AKWID HEATY HTS 21 LIMITED SERVING
33 25 VARIOUS ARTISTS
DEFENDENCE MEASURES (1) 271-2

39 26 JOAN SEBASTIAN 32 47 LARRY HERNANDEZ OLORIA TREVE

34 6 LOS AMOS 137 65 JULION ALWAREZ Y SU NORTENO BANDA 19 72 MARC ANTHONY

29 28 GERARDO ORTIZ HOME TOUTH DE NOTICE 1 PEPE AGUILAR

O LOS CUATES DE SINALOA ES SALA UNION MANO DE SINALO

23 2 JULIAN GADRIEL

45 SE MARCO ANTONIO SOLIS

46 SE MARCO ANTONIO SOLIS

46 SE MARCO ANTONIO SOLIS

47 SE MARCO ANTONIO SOLIS

REIK MELISAB TONY MUSIC LITTLE BOTTI JORGE SANTACRUZ Y SU GRUPO OUIN

PITBULL VICENTE FERNANCEZ JAMES DE HIE E HIO COMPANION DE LE RELIER DE LES DE MAZZ

LOS INQUIETOS DEL NORTE interior debuts on the Mot Latin

BASTA YA NO ME DEJES CON LAS CANAS

NADA IGUALES

MAS QUE NUNCA AQUILES AFIRMO D 20 5 ELLA ES MI MUJER TE ESTOY ENGANANDO CON OTRA

6 4 21 EREALEST EL AMOL 2 5 PROMISE SOME SOME SOME MUSIC LATER 3 4 30 TABOO ON DIME THE STATE OF THE STATE

B 3 4 MAQUINA DEL TIEMPO
TIC E MARIOT HAI SIGN & TARREL TO MAI
EL VERDADERO ANOR PERDONA
MAN ANTALE LACAL
MAN ANTALE LACAL 2 6 10 GIVE ME EVERYTHING WHILL HE ST MISSION SMITH NO. C & S WEPA

1 13 RAIN OVER ME 5 7 FRIO 13 4 PA QUE ME MIRES 31 2 ENERGIA
LENS & FIDO CONT MADE CATE
LATIN CHRL "DESACATE
COOKS FOR WIRMS OF CONTRACT

12 8 PARTY ROCK ANTHEM OUIZAS TORY LORS FEAT YURGA COLT M COMO LO HACES TU QUEDATE AQUI FANFARRON

26 4 24 5 EN UN BESO LA VIDA

BETWEEN THE BULLETS

RICARDO ARJONA LEADS THE WAY



Ricardo Arjona debuts his 13th studio set, Independiente, at No. 1 on Top Latin Albums and Latin Pop Albums, selling 7,000 copies, according to Nielsen SoundScan. Its release seemed to prompt increased airplay for first single "El Amor," which rises 9-1 on Hot Latin Songs-his first chart-topper since 2002's "El Problema." The new song earned a 51% increase in audience (10.2 million, un from 6.8 million), landing Ariona his first No. 1 on Tropical Airplay. -Karinah Santiago

Billboard HITS OF THE WORLD 221

EURO) JI	APAN	-	70	ERMANY	275	u	NITED KINGDOM	FRANCE					
	=	DIGITAL SONGS		MILL	BOARD JAPAN HOT 100			ALDUMS		Ξ	ALBUMS			DIGITAL SONES			
The same	31	(MELSES SOURCEAN SCIEGES 22, 2011	E	5	(BARDON SCORDOCAE MPRA PLANTICE) SCIENCE 22, 2011	PRES	TALK.	(MESIA CONTROL) SCTORER 22, 2915	麗麗	TALE WEEK	(THE OPPIDIAL OCTOBER 22, 3011	PPER WEEK	TAST	INICLESO DOURDECAN MTERNATIONAL) OCTUBER 22			
1	10	WE FOUND LOVE THANK THE CALIFO NAMES STP	- 1	15	DEFONDATIONAL SOURCE MADE MAX HOMBER (ATVICES)	2	NEA	ABENTEVER ANDREA BORG TURN MISSIG	1	1	THE AWAKENING	1	1	SOMEONE LIKE YOU			
2	HE.	MOVES LIKE JAGGER MADON 1 TEAT OFFETHA ADDLESS ASSOCIORE	2	gra	GREEN ALIVE	2	150	WITY IMPLUSCED LINE AUS DEN HOTEL ATLANTIC LONG ERRORNESS HET?	2	1	ATTELE AL	2	190	WE FOUND LOVE SMANNA FT CALVE MARKS SO?			
3	2	LOCA PEOPLE (WHAT THE F**KI)	3	1	BO PEEP BO PEEP TAMEM	3	15	WIR SIND AM LEBEN DESERTELT IS, AND	3	HEN	SINNERS NEVER SLEEP TO ME AT SIX VISION	3	1	ELLE ME DIT			
A	10	SERY AND I KNOW IT USERS MITT COOKING I AM CHEROTREE	4	20	IF I HAD A GUN TOOL EALLACHERS HER FLYING BRIDE SONY	4	NO	CAN'T STAND THE SILENCE RESEMBLY WAYERSAL	4	100	OWN THE NIGHT LAST METERCLES CAPITOL MADRILLE	4	1	MOVES LIKE JAGGER MARON BPE CHIEFTHA AGUSTIN AGUST			
	4	I WON'T LET YOU GO JAMES MORNSON (CLAN)		cru	JOSHIRYOKU PARADISE SUPER DIRLE NYEK J MORE		18	WENN WORTE MEINE SPRACHE WARRE THE RENDESS SORT MUSIC	8	3	NUT/CA WARRING CO		5	RAIN OVER ME PERAL PT MAY MENON MIL 306/00/0 D			
8	0	SOMEONE LIKE YOU	0	2	RISING SUN (ELL CETT-DECEN)	6	NEW	NETALS PERT PICYTOR		3	VELOCIRAPTORI	6	6	GOOD FEELING			
7	25	JAR OF HEARTS CHRISTIAN PERMITTIANING	7	80	GOLDEN AGE BEF THOM (UNDIAGE	7	7	NOTHING BUT THE BEAT NAVE SECTE WHIT A PURE WHEN	7	NEW	EVERY KINGDOM SEX ROSSISE SEASO	7	7	GOT 2 LUY U MAN PAIS, FT. BLEXIS JORGAN YF			
8	11	WITHOUT YOU DEVELORED IN MICH.		62	SARD FEBRUS BARDING NAVOUR		100	HAND AUF'S HERZ MITHAUTHER SPIZER ASCH		10	DOO-WOPS & HOOLIGANS SHURD BARG LL(ATIM		10	SET FIRE TO THE RAIN			
8	1	WHAT MAKES YOU SEAUTIFUL ONE DIRECTION (10.0)	9	ttu	TASISITO IN THE DARK	•	12	21 Apple 3L	9	RE	DUETS III TOST DESMETT SPECCOLUMBIA	9	8	BANG SUPTR PT USHER NYAC A MUSIC			
10	3	IRES 500 DOG DOLLE WARNER DROS	10	33	AI WO KURAE SEPERT WATER	10	31	I'M WITH YOU ME HET CHU PEPPERS WARREN BACK	10	18	MOTHING BUT THE BEAT	10	RE	ROLLING IN THE DEEP			
							_										

0	SOMEONE LIN	KE YOU	0	2	RISING SUN	6	XCV	METALS PERT PECTOR		3	VELOCIFIAPTOR!	6	16	GOOD FEELING
7	DAR OF HEAR	RTS #TLANING	7	80	GOLDEN AGE BIF THOM (UNTILE.	7	7	NOTHING BUT THE BEAT	7	NEW	EVERY KINGDOM SER ROSSISS SLAND	7	7	GOT 2 LUV U Stan Part, FT. 61205 JOHGAN VP
8	WITHOUT YOU ORNO BLETTS FOR	U IN MERCENSIAN AND A MARKET		62	SURIO PORTY BARROOM NAVINER		100	HAND AUFS HERZ		10	DOO-WOPS & HOOLIGANS		10	SET FIRE TO THE RAIN
9	WHAT MAKES	YOU SEAUTIFUL		CEN	TASISITO IN THE DARK	a	12	21 ADRIE 34	9	RE	DUETS III	9	8	WITHOUT YOU BARE SHED A MUSIC
10	S IRIS	PARTIE DEGG	10	33	AI WO KURAE	10	151	IN WITH YOU PERFORM WARNES BECK	10	18	NOTHING BUT THE BEAT	10	RE	ROLLING IN THE DEEP
•	CANADA		1	M	ODEA	4	A	USTRALIA		N	ETHERI ANDS		17	TALV
•	CANADA			K	OREA	*	A	USTRALIA		N	ETHERLANDS		n	TALY DIGITAL SONGS
⊕		**	Bit		ARD KOREA K-POP HOT 100	Ė		ALEUMS		N	DIGITAL SONGS		11	DIGITAL BONGS
						Sign 1	1.000	ALEUMS	1 THE A	N MAN	DIGITAL SONGS	1 Trees	11	DIGITAL BONGS
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	ALISU:	MG BCAM BCTEBER 22, 2011	Bit		MRD KORIGA IK-POP HOT 100 ISRLESAN KIRGA) CCTOSEN 22, 2011 TOKYO GIRL	Ė		ALEUMS DANA OCTOBER 10, 2011		N AME - M	CHILDRE SAMESCAN CHILDRE SAMESCAN OFFICEATIONAL SCHOOL TO KNOW		35	DIGITAL BONGS INICIAN SOURCE MICHANIONAL SCIENCE EX. 201 SOMEONE LIKE YOU

		ALBURS	Mar.	-	ARD KOREA K-POP HOT 100			ALBURS			DIGITAL SONGS			-DIGITAL-BONGS
N. Sept.	35	PHELBER SEGREDCAN) ECTESER 22, 3911	MIN.	Take	IORLEGANO KONEA) CCTOBER 22, 2011	22	1500		123	3	(REFLER SOURCEAN OCTOBER 22, 2011	THE	55	(RELIGIO SOCRESCAN WITCHARTONAL) SCYCOLA 22, 2815
1	1	21 ANTIE XI.	-	13	TOKYO GIRL BUSIZA BUSIZE CI LAB	1	1	ADDLE N.	1		SOMESORY THAT I USED TO KNOW SOTTE PT. EMBRA SAMPLES IN SECONDICTIVES	1	17	SOMEONE LIKE YOU AREA X
2	ATH	METALS PRITARTS & CAM'TE	2	18	FOX TWO MONTHS CJ EAN	2		QUETS II SUNT MEMBETT RESICCOLUMBIA	2	13	WE FOUND LOVE NOWANK PE CAUSE HARRIES SAP	2	13	WITHOUT YOU BAND SHALL A BUSIC
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LABELS: Provident Music Group promotes Darren Elrod to seplor VP of finance and enerations. He was VP

Universal Music Group ups Andy Brown to International CFO. He was senior VP of finance at Universal Music Group International Sony Music Nashville names Caryl Healey VP of sales. She

vas associate director of sales.

Black River Entertainment appoints Doug Johnson VP of A&R. He previously served in the same role at Curb Records Neshville

Columbia Records Group names J.R. Lindsey senior director of A&R. He was head of urban A&R at BMG Chrysalis (formerly Chrysalis Music Group)

Sony Music Entertainment International appoints Bart Schorer CFO. He held the same position at Sony Music Entertainment Germany, Switzerland & Austria.











president of Major League Baseball's Los Angeles Dodgers. TV/FILM: Mun2 promotes Ricardo de Montreull to VP/creative director. He was on-air creative director.

RELATED FIELDS: Publicist Natalle Kilgore launches publicity boutique Dashboard Media. She was senior

publicist et experience and event marketing agency G7 Entertainment Marketing. Webster & Associates Public Relations & Marketing taps Kay Waggoner as a senior publicist. She was a publicist at Nashville publicity firm PLA Media.

-Edited by Mitcheli Peters

BACKBEAT

During a Sept. 26 tour stop at the Izod Center of East Disherford N. J. D. P of rock promotion B Burn, bassist Note Hill Burn, bassist Nate Hendel, lead vocalist/ guitarist Deve Grohl RCA CEO Peter Edge, VP of sales Julia Savoca, president/CDO Tom



GOODWORKS WYCLEF JEAN SUPPORTS USCRIGALA Political activist/musician Wyclef Jean will lend his talents to the

100th-anniversary celebration of the U.S. Committee for Refugees and Immigrants. The black-tiegala and auction will be held Oct. 19 at the Andrew W. Mellon Auditorium in Washington, D.C.

Jean, a Haiti refugee who landed in Brooklyn at the age of 10, says his two-hour performance at the USCRI event will include songs from his forthcoming album, Feel Good Music, due next summer. He says the set will feature collaborations with Paulina Rubio, Estelle, Melanie Fiona and Jim Jones.

The gala will also include the presentation of Centennial Awards to President Dwight D. Eisenhower and Sen. Edward Kennedy for their contributions on behalf of refugees and immigrants. The nonprofit USCRI is dedicated to helping improve the lives of refunces and immigrants

Jean is also working to rebuild his homeland following the country's devastating earthquake in 2010.

"In my country, Haiti, the president appointed me the ambassador at large," lean says. "The focus is to work on bringing investment into Haiti. The other part of it is education and job creation. We can do as much philanthropy as we want, but unless we start to come up with philanthropy that is actually helping the people in these countries help themselves, we're always going to find our selves in a situation with a starving nation."

For more details about the USCRI gala, go to Refugees.org. -Mitchell Peters





MICHAEL FOREVER: THE TRIBUTE CONCERT

The life and music of the King of Pop were celebrated last weekend (Oct. 8) during Michael Forever: The Tribute Concert at the Millennium Stadium in Cardiff, Wales. Jamie Fexx and British TV host Fearne Cotton hosted the tribute, which featured performances by Christina Aguilera, Cee Lo Green, Jennifer Hudson, Ne-Yo, Leona Lewis and, via video, Beyoncé. Also hitting the stage with JLS for "Blame it on the Boogie" were Jackson siblings Marlon, Tito and Jackie.

LEFT: After performing "Just Can't Stop Loving You" with Gladys Knight and solong on "She's Out of Hy Life," Smokey Bibblisson cau up backstage with the lete singer's children. Prince, Paris and Micha Joseph Jr., also Blarket. Heldo siesur a dowal/placeten as rectues.

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EDITED BY GAIL MITCHELL













ASCAP SONGWRITERS

France's 14th-century Chateau Marouatte, located in the Dordogne region of Pengodr Vert, was the site of ASCAP's Songwitters Retriest interpretable bookings of the Songwitter Retriest interpretable bookings, songwitters gehered niting organize each day to write and record original songs. Also at their disposal five workstations decided out with state-of-the-art technology and gear At the end of the weeklong session; each songwitter left France with six fully realized origings. The ASCAP retriest was sponned by Cain Foundation. Avid.

GIDDON AND SOMEONERS AND AS ACLES AS ACLES AND AS ACLES A

RIGHT: Hudding together (from left) are ASCAP's Marc Emert-Hutner, songwitters Eille Goulding, James Bay, Chris DeStefano and Lindy Robbin and ASCAP's Sue Drew





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TOP RAB HIP-HOP CHRISTIAN GOSPEL DANCE/ELECTRONIC

TRADITIONAL JAZZ 57 CONTEMPORARY JAZZ TRADITIONAL CLASSICAL

CLASSICAL CROSSOVER TOR LATIN **ARTISTS**

SOCIAL 50

UNCHARTED SONGS

THE BILLBOARD HOT 100 50 HOT 100 AIRPLAY HOT DIGITAL HEATSEEKERS MAINSTREAM TOP 40 52

ADULT CONTEMPORARY 52 ADULT TOP 40 52 BOCK 52

ACTIVE ROCK HERITAGE BOCK 52 HOT COUNTRY 53 54

MAINSTREAM BAR HIP HOP RHYTHMIC ADULT RAB

> RAP HOT RAB HIP-HOP

CHRISTIAN 56 CHRISTIAN AC 56 CHRISTIAN CHR 56

GOSPEL DANCE CLUB 57 DANCE AIRPLAY 57 SMOOTH JAZZ 57

HOT LATIN THIS WEEK ON .biz

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ALISON APIAUSS + LINON STATI LIL WAYNE 54 56

56 57

TROMBONE SHORTY THE LONDON CLASSICAL DISCHESTRA 57 57

JACKIE EVANCHO CELTIC THUNDER 60

48 JUSTIN BEBER 48

MARGON S FEAT, CHRISTIMA AGUILERA

FOO FIGHTERS

RED WOT CHILL PEPPERS BLAKE SHELTON

LIL WAYNE FEATURING DRAKE BRAKE

54 54 54 CRALL

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ADELE

Online COM EXCLUSIVES This week on Billboard.com.

check out our track-bytrack review of Coldplay's new aibum, Mylo Xyloto, and as Halloween approaches, find out who readers voted as the

CONTENTS



Store expand their scope? 12 Sound + Vision 14 On The Road 17 Q&A: Max Hole

TEATURES STEST GIRL IN TOWN Miranda rt returns with Four the Record.

22 SOUND FACTORIES Shop talk with Guild of Music Supervisors' Maureen Crowe and 24 ROMEO, OH, ROMEO Aventura's

frontman goes solo, looking to expand beyond his Latin base

26 FROM THE FRIDGE TO THE FERRARI Streaming music's new ubiquity.

29 A HITMAKER REACHES NEW HEIGHTS Diane Warren embraces new deal with UMG.

MUSIC 37 HE'S A BUSINESS. MAN Toby Keith toasts his down-

home past on 39 6 Questions

Thomas Dolby 40 Reviews 42 Happening Now

IN EVERY ISSUE 44 Marketplace

45 Over the Counter 45 Market Watch 46 Charts 61 Backbeat

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Events FUTURESOUND FILM & TV MUSIC

event. In association with Reporter Film & TV Music Loeb & Loeb Is set for Nov. 17-18 in 5an Francisco. Keynotes Include Turntable.fm's 5eth 5peakers have been Goldstein and SV Angel's Ron Conway, More: future soundconference.com.

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SONY/ATV MUSIC PUBLISHING AND FAMOUS MUSIC ARE PLEASED TO ANNOUNCE THE LONG-TERM EXTENSION OF THEIR EXCLUSIVE WORLDWIDE AGREEMENTS TO ADMINISTER THE MUSIC PUBLISHING CATALOGS OF PARAMOUNT PICTURES & DW STUDIOS.















>>>CITIGROUP STILL MULLING EMI BIDS The fate of EMI Group

press time as owner weigh whether to sell the major-label group to a single bidder or break up the com pany and sell EMI's mcorded-music and publishing divisions to separate entitles & second round of bids submitted in early October fell short of Citigroup's expecta tions One looming uncertainty: EMI's fund liabilities, which would be assigned to

that the label group is sold in pieces. >>>MERLIN

YOUTUBE SIGN LICENSING DEAL Merlin, the Indie-label master rights licensing agency, reached o global licensing deal with YouTube, Under the egreement, Merlin member labels will be paid e portion of advertising revenue

generated by YouTube repertoire. Merlin's members include Merge, Warp, Epitaph, Tommy Boy, One Little Indian, Begga Group, Sub Pop and Domino

>>>PANDORA HIRES FIRST MARKETING CHIEF

Pandora named Cisco marketing executive as its first chief marketing officer, representing the webcasting company's first top level executive hiring

since it went public in June, Fleming-Wood Joins Pandora as it attempts to establish a footbold in the automotive market end faces growing comion from Clear Channel's lHeartRadi service and the re launched AOL Radio, ered by new part

Reporting by Ed Christman and Glenn Peoples.

PUT ME IN, COACH big with baseball synch





14





UPERONT

DIGITAL BY GLENN PEOPLES

Merch For The Masses

Direct-to-fan sales have long focused on the converted—can YouTube's Merch Store expand their scope?

elling concert tickets and music-related merchandise from artist websites provides an effective way to serve dedicated fans. But what about the legions of casual fans who probably won't visit those sites and who represent a significant.

untapped sales opportunity? To reach them, artists needand until recently have lacked.... an online platform that caters to a mass audience.

During the past year, ecommerce services like Moontoast. Nimbit and RootMusic (through a partnership with Topspin Media) have enabled artists to call musch and music from their Facebook pages.

And in mid-October, You-Tube appounced the pending launch of Merch Store, a new platform that allows artists and labels to create storefronts on YouTube channel pages that feature downloads, merch and tickets. The stores will be available at YouTube artist channels but not on individual video pages. according to YouTube product

manager Chris La Rosa As the Wieh's de facto video clearing house. YouTube is a promising platform for directto-consumer sales. With so much of fun attention focused on this one destination, it makes sense to integrate e-commerce to benefit artists and labels, especially when few of them are getting rich from all the traffic hey generate

Among the first YouTube partners to adopt Merch Store are indie rock band Portugal. the Man, cover-song sensation Karmin and hip-hop label Duck Down Records

Duck Down co-founder Drew Friedman doesn't think YouTube has reinvented the wheel with Merch Store. After all. Duck Down already has an e-commerce store that accounts for about 10% of its sales

But YouTube has unsurpassed volume. According to comScore, U.S. unique viewers on Google's video sites (the owerwhelming majority of which visit YouTube) totaled 162 million in August, up 11% from a year earlier and dwarfing nearest rival Vevo.com, which had 62.3 million unique viewers in August, up 37%.

You'Tube estimates it streams more than 3 billion videos each day to viewers around the world. That means untapped potential to a label like Duck Down that posts video content to YouTube every day. "Their reach is what's so exciting," Friedman says.

Merch Store lets artists ont in for a choice of offerings from different third-party partners. Topspin can enable artists to sell digital and physical music, such physical merchandise as T-shirts, concert tickets and fan experiences. Songkick will provide a feed of artists' events, with links to buy tickets. (Tunes and Amazon provide links for download sales (strongly suggesting that YouTube parent Google is still a ways from launching its own digital music stores

Pather than allow for cales directly within YouTube channel pages, Merch Store will only display the items for sale. To buy an item, a fan must click on a link to the appropriate partner. You-Tube will keep a small commission to cover its costs, according



to a representative

Other streaming and download services have talked about selling merch and tickets for years with little to show for it. For instance, in April 2010, Myspace Music began offering artists the ability to add buy links to ticket vendors on their profiles as part of the planned rollout of a broader Myspace Events calendar and ticketing platform. But by then, Myspace's popularity was already in steen decline

With direct to congruence commerce such a natural extension of digital music consumption, why have large online services been so slow to embrace them? Until recently, there has

been a lack of adequate partners. Music streaming services

can typically do only one thing well-some not even thatand can't easily shift resources to selling other types of items.

Today numerous venturebacked startups offer services that can be integrated into a Web page, including one that is bosted on a social network. ing site or a streaming site like YouTube. YouTube doesn't need to be a jack-of-all-trades. It can focus on offering the best streaming experience, while letting its partners specialize in other areas. Because there are other potential partners, the

debut of YouTube's Merch Store

could help propagate additional

storefronts at other streaming services. Topspin has a number of competitors, such as Moontoast, Nimbit and Bandcamp. RandsinTown and Eventful compete in the same concert

listing market as Songkick. But for now, Merch Store will be a learning experience for artists, consumers and even Google. For all its eye-popping traffic, YouTube hasn't been an arena where consumers are accustomed to spending money.

What we'll see in the next months to a year." YouTube's LaRosa says, "is the artists learning what works in the store and in this space."

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BRANDING BY ANDREW HAMMP

Extra Base Hit

Major League Baseball synch deal boosts the profile and sales of Tinie Tempah's 'Written in the Stars'

turing Eric Turner, was the U.K. rapper's breakout U.S. hit peaking at No. 12 on the Billhoard Hot 100 in May.

But the song is now enjoying a strong second wind thanks to a synch licensing pact with Major League Baseball, Since Aug. 12, the single has served as the theme song of the MLB's post-season marketing campaign, appearing in TV spots and during game coverage.

The spots went into heavier rotation after the MLB playoffs kicked off Sept. 30. U.S. digital track cales of the title totaled 26 000 units during the two weeks ended Oct. 16, surging more than 77% from sales of 14,000 during the prior two weeks, and lifting total sales to 1.5 million, according to Minleon SoundScan

As the Texas Rangers and the St. Louis Cardinals face off in the World Series, "Written in the Stars" will continue to be exposed to a huge nationwide TV audience. MLB executives estimate the total promotional time on Fox and Turner Sports to be worth \$40 million-\$50 million in free media exposure, an extraordinary amount of incremental exposure for the song.

Neither MLB nor the song's primary publisher EMI Music Publishing would comment on specific financial terms. "For us it wasn't so much about the money. It was more about the significant impact it would have in the short and long term to Tinie in his career and for this song," says Brian Monaco, executive VP of sales and strategic marketing for EMI Music Publishing.

The deal represents MLB's biggest musicrelated marketing campaign to date. It also included a Sept. 14 performance by Tempah at the MLR Fan Cave interactive event space located inside the old Tower Records at the corner of Broadway and Engeth Street in Manhattan The show was streamed at MLBFanCave.com

"Written in the Stars" had been on MLB's radar for a little while as a potential theme song, but the Tempah connection came courtesy of Rick Krim, a former EMI execution who now serves as executive VP of talent and music programming at VH1.

"He introduced us to the right people to have that conversation," MLB chief marketing officer Jacqueline Parkes says, noting that he happened to be a fan of the New York Yankeer

The Tempah campaign has been a home run for Parkes, who praised the song's ability to help the league reach its target of 18- to 34-year-olds and then some. "It's caught on with fans and celebrities alike—even the baseball players themselves talk about 'Written in the Stars," Parkes says. "It's resonated very well with all of our constituents."

The newfound emphasis on incorporating music into its campaigns began with Parkes' boss Tim Brosnan, executive VP of business at MLB. "He's a big believer in music and sports' ability to transcend generations," Parkes says, "This song really helped us create an anthemic feel for the overall campaign."

The licensing deal was one of the first major commercial synchs brokered by the newly aligned licensing groups at EMI Music and EMI Music Publishing, which combined departments on

nie Tempah's "Written in the Stars," fea- April 1 to become a one-stop shop for recorded music and publishing. In addition to owning the master recording of "Written in the Stars." EMI owns 75% of the composition as it represents two of the song's writers, Tinie Tempah (real name: Patrick Okogwu) and Eshraque Mughal, Warner/ Channell Scandinavia's 2Strines Music Publishing

owns the remaining 25% "It's exciting for the artist and definitely a new platform," EMI Music Publishing's Monaco says. "We thought Tinie was perfect because he's really starting to break in the U.S. He'd already broken in the ITK and we knew the MIR was going to put such an aggressive digital push behind it. We realized they had over 21 million registered users and 28 million Facebook fans, which was really mportant to us

Prior to the MLB partnership, "Written in the Stars" had scored a couple of other synchs, including summer promos for USA Network's "Necessary Roughness" and the theme song for the WWE's Westlemania VVVII count carlier this year, both of which contributed to the song's

Now, Monaco is hoping to leverage Tempah's newfound exposure to make a U.S. hit out of second single "Pass Out," already No. 1 in the United Kingdom, as well as push Tempah's Disc-Overy alburn, which peaked at No. 21 on the Billboa 200 on hine 4 and has sold \$8,000 units, according to SoundScan

"Once people get a chance to hear 'Pass Out," Monaco says, "they may want to hear more." ****



HOME FRONT



Herdcore corridos singer Gererdo Ortiz was the big winner at the ineugurel Billboard Mexican Music Awards, taking home six honors, including ertist, new ertist, mele ertist, elbums ertist (for 2010's Ni Hov Ni Menena end this yeer's Morir y Existir: En Vivo) end nortello ertist of the year. He elso won vocal event song of the year for "Cullecen vs Mazetlen," e Calibre 50 treck with Ortiz es e featured artist.

Gerardo Ortiz Wins Big At **Billboard Mexican Music Awards**

The ewerds show, presented by State Ferm, took piece Oct. 20 et the Orpheum Theatre in Los Angeles and will be broadcast on Telemundo et 7 p.m. ET on Oct. 27, merking the first time a major U.S. TV network has produced and aired an ewerds show dedicated entirely to regional Mexican music, the top-selling genre of Letin music In the United Stetes

Ortiz stends out emong e new generetion of corrido singers who have managed to scale both the airplay and sales charte His multiple ewerds were perticularly impressive given that he didn't debut on Billboard's Hot Latin Songs or Ton Latin Albums charts until mid-2010.

His success this year has elso been marked by tragedy. In Merch, the young ertist narrowly survived en embush in Collina, Mexico. that killed his cousin end business menager Ramiro Caro and their driver.

Other multiple ewerd winners included Larry Hernandez, who won songs ertist end norteño song of the year (for "Arrastrando las Petes") and renchere Icon Vicente Fernen dez, who won ranchero/marlechi ertist and

rencharo/mariachi album of the year for El Hombre Que Mas Te Amo. Also winning two ewerds were newcomers Julion Alvarez y Su Norteño Bende, who won song end benda concret the year (both for "NILL a intenter") and legendary romantic group Los Bukis, who won elbum end duranguense/grupero album of the year for 35 Aniversario.

Le Arrolledore Bende el Limon received the eirpley ertist of the year ewerd and Telemundo's Premio Tu Mundo, which wes determined by online fen voting.

The winners of the Billboard Mexican Music Awards are determined by chart performance as chronicled in Billhoard magazine and on Billboard.com during the eligibility period of Aug. 28, 2010, through Aug. 20, 2011, Award categories ere based on sales data provided by Nielsen SoundScan and radio airplay monitored by Nielsen RDS

Three other ects received special awards: Los Tucanes de Tijuana (the Legacy Award), Dequita le del Barrio (the Voice Awerri) end Jenni Biyera (Telemyodo's Star Award)

For a complete list of winners, go to telemundo.com/premiosblilboerd. ****



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The Billboard **Tumblr Top 30**

On the occesion of the leunch of our own Billiboard Tumbir (billiboard tumbir.com), e look et so labels and venues their manage interesting, smart, beautiful and even wise Tumblrs. Most are still figuring out how to use the microbioging platform—as e promotional platform seems to be a common theme. But some of these Tumbrs ere more about communicating a brand's mission or history, or are about communication for the sake of it. Is that the new promo? The follow ing entities ere in no order except alphabetical, and ere a little ehead of most.

1. ADAM CURRY'S TUMBLE

edemc1999.tumbir.com

As a former MTV VI and podcasting pioneer, Adam Curry focuses on his "No Agenda" podcast, along with bits of aggregated news, Skype interviews and photo commentary about everything from Google to the Obamas to Amazon.

2. ALL JET. NO LAG

elexenderijung.tumbir.com Here SoundCloud co-founder Alexander Ljung allows viewers to sample his service. Plus he posts Instagram shots from places like Washington, D.C., and Zanzibar's Azanzi Beach Resort, as well as audio files from f8 about moves like SoundCloud partnering with Escebook.

3. ANNIE LIN

Attorney Annie Lin of San Francisco's Brave Noise Legal (content licensing, rights management, digital media distribution, deal-making) doubles as music supervisor/co-founder of the San Francisco Mixtape Society. She posts links to stories like 'A Brief History of Contractual Obligation Albums, Good and Bad," as well as graphics that will tell you "what your indie rock crush says about you."

antirecords.tumbir.com The eclectic indie's Tumbir is clean, crisp and gorgeous to look at. It features promotional media for such acts as Mavis Staples, Tom Waits, Wilco and Billy Bragg, Plus there's an Anti-playlist, links to the label's store and a lot of links back to antilabelblog.com.

S. BENNY BLANCO

bennyblanco.tumbir.com

Producer Benny Bianco has worked hits for Justin Bieber, Taio Cruz, KeSha and more. His Tumbir features vintage book covers, song lyrics and evocative photos, as well as stuff he categorizes as "nonsense."

6. BIG. CRUSH.

The musings of a digital strategist at Mother New York: Jessica

Amason is also a professor, music writer and mastermind behind the infamous This Is Why You're Fat Tumblr phenomenon/book She posts magazine covers, infographics and GIFs. For the CMJ Music Marathon, she put together an interactive map of New York restaurants recommended by artists from Hurray to Earth to Kanve West.

7. BROKEMOGUL

brokemogul.tumbir.com The music supervisor for HBO's "How to Make It America," the CW's "90201" and the "Entourage" franchise, Scott Vener hosts minicontests and posts odes to up and-coming artists, show mixtapes, N.W.A mashups and birthday wishes for John Lennon.

8. CLAUDE KELLY

claudekelly.tumblr.com Songwriter Claude Kelly has written hits like Britney Spears' "Circus" and Kelly Clarkson's "My Life Would Suck Without You." On his wood-paneled Tumble, he posts everything from inspirational graffiti to new demos, as well as insights into his songwriting process and valuable tips for newbies.

O CREAGHEAD & CO.

Creaghead & Co. is a Brooklyn-based comedy and music promotion company. Its Tumbir showcases the crew's striking promotional posters, recent projects, clips of Carole King and the odd vintage allsum cover.

10. DEF JAM RECORDINGS

"Respecting DIs since 1984." So states the Tumblr of the legendary label. And while it features promo posters and download opportunities for current artists like Young Jeezy, Ne-Yo. the Dream and Frank Ocean, there are also vintage images of acts like Jay-Z, Foxy Brown, Nas and co-founders Rick Rubin and Russell Simmons.

11 EMI: LIVE FROM THE OFFICE

OF A RECORD LABEL

emimusic.tumbir.com This slick, jammed Tumble is stacked with stuff like Coldplay's new video for "Paradise," links to articles about Katy Perry and Peter Gabriel and live clips of Pink Floyd from the '70s. Plus links to the Twitter feeds of EM1 artists. Pull service.

epitaphrecords.tumbir.com

The indie punk label [Bad Religion, New Found Glory, Alkaline Trio) runs its crisp Tumblr as a fully functional website, complete with a music player and links to merchandise, YouTube and more. There are extremely energetic shots of kids who love punk. 13. FRED WILSON DOT VC

New York-based Union Square Ventures has a relationship with Tumblr, so it's no surprise that its co-founder has a vibrant ac count. From industry juice to amusing viral images, Wilson's followers have plenty of material for reblogging. And thanks to Wilson's regular Last.fm updates, his love of Beirut and Belle & Sebastian is no secret.

14 FUELED BY RAMEN fueledbyramen.tumbir.com

The Florida pop-punk label that helped launch the careers of Fall Out Boy, Gym Class Heroes and Panicl at the Disco is no stranger to online promotion. Its comprehensive Tumble contains info on the FBR street team, a Web store and tour dates.

15. THE GRAMERCY THEATRE

gremercytheetre.tumblr.com From Kendrick Lamar to Nerdist Podcast Live, the Manhattan vesse hypes its shows through Tumblt, often featuring special promotions and giveaways.

16. HOPE TO HAPPINESS

frankdenbow.tumbir.com

Frank Denbow has launched such projects as SongVoodoo and SingSend.com, and is working on his own startup, Songsicle. At his Tumble, he does everything from offer up his own Steve Jobs story to sharing advice on how to hack conferences and meetups.









17. ILLEGAL ART

As label home to Girl Talk, Illegal Art's Tumblr is often stacked with posts that link to media stories. Also: plenty of Girl Talk press bits and information regarding the label's up-and-coming acts.

18 IRVING PLAZA irvingpleza.tumbir.com

Another New York venue, trying Plaza promotes its many rock, pop and hip-hop shows through Tumble. You'll find give aways, contests and coverage of past events as well.

19. IT WAS ALL A DREAM richerdxl.tumbir.com

He doesn't post that often, but XL co-founder Richard Russell runs a pared-down, yet vibrant Tumbir that features videos and news bits relating to XI. acts like Radiohead, Adele and Tyler, the Creator. 20. JE SUIS ELEGRANT QUE VOUS

Clipse manager Steven Victor posts photos of private jets, backstage passes and New Balance sneakers—as well as Jadakiss and Pusha

clips. The crisp shots include ones of bottles waiting to be popped. Tightly lifestyle-focused, this often-updated Tumble 21. THE LIGHTNING COLLECTIVE

thelightningcollective.com

if it's music and if it's cool, the Lightning Collective has probably posted it. This promotions and production company offers a stream of videos, links to news and more from an array of artists both well-known and obscure.













Photo October 18, 2011 I note

22. MEROK merok.tumbir.com

The label that helped discover bands like Crystal Castles and Klaxons, Merok's Tumble is worth following for those with an ear to the underground. Checking posts on current acts like Active Child and Teengirl Fantasy is a good start.

23. ONE BITE AT A TIME

onebiteatatime.tumbir.com

As co-founder/chieftechnology officer of Grooveshark, Josh Green berg gravitates toward cerebral stuff like mini-films about 9mm girls in microscopic worlds.

24. POLYVINYL

polyvinylrecords.tumblr.com

"Ever wonder what it's like to work at a record label?" asks Poly. vinyl Records' Tumblr. Much of Polyvinyl's DIY approach rubs off here: candid photos from around the office, rare MP3s and

25. THE SHOOTER JENNINGS FEED tennesseewolf.tumbir.com

SiriusXM DJ and singer/songwriter Shooter Jennings (son of country legend Waylon) has drifted to Tumblr. Playlists for each month are a highlight of his site. Plus: shots of items captioned "fulf-blown album in the can."

26. SONGKICK

songkick.tumbir.com

Stocked with incredible clips: Bob Dylan in Barcelona, Paul Simon in Hollywood, the Black Keys at Virgin Mobile FreeFest, a shot of

ible. There should be more posts. 27. SOUNDCLOUD

soundcloud.tumbir.com

News about SoundCloud meetups, as well as about artists like Tim Exile, DJ BeatKid and Boska, Not to mention updates about contests—"Make Beats"—lifestyle brands like Stussy are doing

a recent Pearl Jam set list. The Tumblr is quietly kind of incred-

28. TERRORBIRD MEDIA terrorbirdmedia.tumbir.com

This radio promo company's primary targets are college and noncommercial outlets. The Tumble is crammed with clips from

underground, indie, electronic and experimental artists. 29. UNIVERSAL MUSIC GROUP

universalmusic.tumbir.com

Rihanna. Justin Bieber. Lady Gaga. Eminem. Even Kanye West at New York's Occupy Wall Street. The folks at UMG post all sorts of media, from YouTube videos to quirky viral images.

30. WBR VIDEO > BLOG wbryideo.tumblr.com

The official blog of the Warner Bros. Records video and content production department, this is an amazing stash of videos from R.E.M., Jack's Mannequin, Gary Clark Jr. and

Reporting by Jeff Benjamin, Jon Blistein, Maggie Doherty and Chris Payne.

9 THINGS YOU SHOULDKNOW ABOUTTUMBLE

ice, along with Facebook and Twitter, is beservice, along with Pacebook and Twitter, is becoming one of the few platforms a brand can't
live without. Time spent at the service's billions
of pages was only one-hundredth of time spent
at Facebook in Hey, but Tumbir's newfound influence means it's a company you should know
about. Heybe you should start Tumbir-ing?

I. Tumbir has accumulated to billion posts from 30.7 million blogs, according to the company's web site. User post an average of 14 original posts each month, and each is reblogged (fumbir's equivalent to Twitter's retweet function)

OCTOBER 29, 2011

Playing For Laughs

On NBC's 'Up All Night,' music provides punch lines





hen the fall TV season was announced, Fox's "New Girl* held a unique position in the realm of musical possibilities for a sitcom.

Part of the quirky appeal of Zooey Deschanel's character was that she would break into a song at a moment's notice-'[I've Had The) Time of My Life* from the movie *Dirty Dancing" was central to the pilot's poignant con-Sound +Vision

clusion—positioning it as the most music-friendly cornedy in ages. The fact that Deschanel is also half of indie-pop duo She & Him certainly didn't hurt. Then "Up All Night" arrived on NBC with Will Arnett, Christine Applegete and Maye Rudolph playing some of the most music-obsessed

characters ever seen in a sitcom. In its initial episodes, nearly a dozen music-related references have popped up, among them a hipster battle that men

tioned Radiohead and Los Angeles female quartet Werpaint. leading up to a punch line about Train. A car-shopping episode brought in Beastle Boys' "Sabotage" and J. Gells Bend albums never issued on CD. Finding a car with a tape deck evidently wasn't enough for the show's writers—they ultimately had the In-dash player chew up a Spin Doctors cassette.

The characters on "Up All Night" have also blamed Lisa Stan field for the breakup of a romance and created a faux boy band and a Bengles tribute group comprising men in drag.

"Music is an obsession of mine," says the show's creator Emily Spivey, a staff writer at "Saturday Night Live" for a decade. "I nted to use music to set the tone because taste in music says so much about a person. If I could, I would have the radio playing in their house all the time, but that becomes expensive. I would be the Mortin Scorsese of sitcoms." Instead of licensing wall-to-wall music, music super-

visor Mertyn LeNoble—the original bassist for Porno for Pyros, who has also played with the Cult and Deve Genen-has composed themes that echo the sounds of bands like the Speciels and the Cure The early '90s dominate the music references in the show,

mainly to suggest that Arnett's character is still listening to music he loved while in college. Rudolph's character Ava is a

FOR THE RECORD

Nickelback's new singles "Bottoms Up" end "When We Stand Together" were released at the same time. A review of "Bottoms Up" in the Oct. 22 issue of Billboard incorrectly referred to the song as the first single from the band's forthcoming elbum, Here and Now. The review also incorrectly described Mike Kroeger as Nickelback's guitarist. He is the band's bassist.

talk show host who was in a TLC-like band. "That era in music and fashion delights me," Spivey says. "Up All Night" isn't alone in its pop obsessions, as music refer-

ences are also catching on this season with established hit sitcoms. ABC's "Modern Family" humorously turned the band names of England Den & John Ford Coley and Crosby, Stills, Nash & Young into pseudonyms for a char-

acter's fists. Josh Groben's guest appearance on NBC's "The Office" put Extreme's power ballad "More Than Words" at the center of a family's unspoken discord.

Sitcoms that picture the role music plays in people's lives have fared a good deal better in recent years than shows that explicitly focus on people working in various aspects of the music business. ABC's "Mr. Sunshine," set in a struggling San Diego sports arena/concert venue, was gone after nine episodes earlier this year; CBS dropped the A&R/indie

rock-themed "Love Monkey" after eight episodes in 2006; and if you can remember Fox's short-lived 2002 sitcom "That '80s Show," set in a San Diego record store, you prohably belong on "leopardy." Spivey and the "Up All Night" team are now preparing their first guest appearance by an actual music star: Stevie Nicks, a

result of "Edge of Seventeen" being placed in the pilot. "I feel like we haven't been going long enough" to cast musicians, Spivey says, noting that her dream would be to place Ween in an episode. "But that would make no sense."

ALSO: Aaron Eekhart ("The Rum Diary," "The Dark Knight") will portray Beech Boys drummer Dennis Wilson in Rendell Miller and Jody Sevin's film "The Drummer." Eckhart and Jemes William Guerelo, the former manager of the Beach Boys, have joined as executive producers on the film, which is expected to go into production in spring/summer 2012 The cover of Ronald Blackwell's "Li'l Red Riding Hood"

being used to promote NBC's "Grimm" is sung by Brooke Thomes, an independent artist that the network found on YouTube. Sem the Shem & the Pharaohs took the song to No. 2 on the Billboard Hot 100 in 1966 . . . TNT won't air a third season of "Memphis Beat," which featured original music by Keb' Mo' ... Queen Latifeh is financing "Percentage," a film in which she will star alongside Com'ron and Meey Grey Coldpley's TV appearances to promote Mylo Xyloso (Oct. 24)

include "The Ellen DeGeneres Show" (Oct. 27) and "Saturday Night Live" (Nov. 12) . . . The Hub TV Network's singing competition "Majors & Minors" has released the dates that its previously announced lineup of mentors will appear on the show, including Leone Lewis and Ryen Tedder (Oct. 23). Avril Lavigne (Oct. 30) and Colbie Celliat (Nov. 6).

BILL WERDE

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Fire On The Bayou

Louisiana's Bayou Country Superfest stakes its claim as an iconic music event

t was a confident Quint Davis who spoke with us two years ago when the New Orleans Jazz & Heritage Festival producer launched the inaugural Bayou Country Superfest for Memorial Day weekend at Louisiana State University's Tiger Stadium in Baton Rouge, La. Produced in conjunction with TMG/AEG Live president Louis Messina, Superfest's first-year headliners were Kenny Chesney and Taylor Swift, two acts whose tours Messina produces. But launching a new event that costs millions is always risky, especially in an iffy economy. Now, with four crowds of more than 75,000 having packed Tiger Stadium for Superfest, the event has established itself as one of the premier U.S. country music festivals.

This year, Bayou Country Superfiest has booked Keith Urban, Rascaf Flatts, Carrie Underwood, Jason Aldean, Eric Church, Dierks Bentley, Sara Evans, Little Big Town. Joe Nichols and Jerrod Niemann, and the event is espected to continus to grow. Scheduled for Memorial Day Weekend 2012 (May 26-27), Superfiest has become a destination event with staying power.

The first year "blew out beyond our expectations," Davis says, adding that it was immediately evident that the event was a national draw. "We had Ticketmaster print out the area codes of exerybody that bought a ticket that first year, and it was 32 pages long. People came from 1,000 towns, 47 states, two provinces in

Canada and a couple military bases

Still, Chesney and Swift are two of the biggest touring artists on the planet. "The question was: Was this a one-time thing, or could it really become one of the national iconic. big-time country music festivals? The second year we did 75,000 people from 45 states. These complexes and the thing

states. They came back, and the thing stood up. So now as we go into year three, we're staking a claim as America's Memorial Day weekend festival.*

Urban, who headlines Saturday night with Underwood, and Aldean, who headlines Sunday night with Flatts, are both return visitors. Davis says that speaks volumes to the stature of the cent. 'It has a reputation now, land these artists Jall wanted to be part of it.' he says. 'I'm a live show guy, and I'm excited about the show, because it's a hot show.'

There has been a learning curve, but the university athletic department's experience in hosting 93,000 people inside and tens of thousands more outside each fall for football is invaluable. That first year was like running a marathon one centimeter at a time. Davis says. There were challenges, but now that it's been done we've figured out all the losistics."

Like all successful festivals, Superfest has one factor in particular working in its favor: value. "We've got a two-night discount ticket for \$80 that works out to \$8 an act," Davis says. "Our best sideline seat is \$150 for both nights, so you can



sit right up by the stage and you're seeing Rascal Flatts, Carrie Underwood and Jason Aldean for \$16 each. It's a great entertainment value." The lineup has meat all the way down to the

ben free freely has meet at the way down to be bene. They globy on the labor has held major his bene. They globy on the labor has held major his bene freely on the labor has held to be bene freely on the labor has been for the feet and the feet and the feet his gas success, in terms of both the audience coming back and the performers wanting to do it, is our rathow cance. We have a variety of the its our rathow, and the ming the best own the feet and the feet his thing, and that brings the best own the feet and the feet his feet and the feet and

So the show needs pop. We need people that can go out there and rock the house."

Road

ARAY
Major sponsors of the 2012
Superfest are the State of Louisiana Department of Culture, Recreation and Tourism, the Baton
Rouge Area Corwention & Visitors
Bureau and Bud Light. L'Auberge
Casino & Hotel of Baton Rouge is
an official sponsor of the festival.

Davis believes sponsor interest will continue grow. "We've noly done it twice, so it's really interesting as it grows as a national event." he says. "I've got one festival that's 42 years old and is an icon in America, JiazzFesil, and here is one that's only 2 years old. ... Now that this thing is establishing itself going into year three, we're starting to grow with the local sponsorships. And as the years go by will grow both ends—not only more national sponsors but the local businesses in Batton Rouge want to associate with it."

The takent level will sustain as booking agents can now point their artists toward an established. well-run event, while artists ello one another how much fun they have. "The show we've come up with this year you can't come up with just because you've got money." Davis says. "They have to want to be on it. This has really taken root, and I think it's here to stay."

The Billboard Touring Conference of Awards will be held Nov. 9-10 at the Roosevelt Hotel in New York. For more information and to register, go to billboardtouring conference.com.

BOXSCORE concert Grosses

u	5	UXS	CORE con	cert Gros	sses
1		GROSS/	ARTIST(S)	Attendance	
ь		\$2,155,105	ELTON JOHN	-44.0	Projectes
н	1	5 - 1	The Colosseum et Caesers	12.566	Caesars Entertainmant
п		\$1,285,617	ENRIQUE IGLESIAS, PIT	BULL PRINC	E ROYCE
ш	2	School Service	ENRIQUE IGLESIAS, PIT Steplas Center, Los Angeles, Oct 6	15,432	Concerts Wast/AEG Live
п	_	\$1,122,650	PLACIDO DOMINGO, KA	THERINE JE	NKINS
и	3	\$41156 \$ 15	CBS Centerbury Arena. Christchurch, New Zealand, Oct 6	8,202	Domingo Christchurch
П	4	\$1,097,941	CAIFANES		
ш	•	STATEMENT	Noisa Theetre L.A. Live, Los Angeles, Oct. 14-15	13,900	Goldenvoica/AEG Live
ш	5	\$1,077,999	ENRIQUE IGLESIAS, PIT	BULL, PRINC	E ROYCE
п	-	\$4950 .			
ш	6	\$1,011,807	ENRIQUE IGLESIAS, PIT		
ш		\$19-1/\$19111	Alistate Arena, Rosemont, III., Oct. 1	14,787 prints1	Concerts West/AEG Live
ш	7	\$981,367 \$15,47,\$18.88	Oct 1 ENRIQUE IGLESIAS, PIT: Av Ceneda Centre, Toronto, Sept 29	BULL, PRINC	Concerts West/AEG Live
ш	-	\$973,149	Sept 29	Foc	CONCRETE WELL PLEASE CONTRACTOR
ш	8	129 69 \$99 56	MEAT LOAF THIRSTY M Sydney Entartainment Cantra, Sydney, Oct 12	9,157	Prontier Touring
н	-	\$855,263	ENRIQUE IGLESIAS, PIT	RULL PRINC	E ROYCE
ш	9	\$100 _1 \$10 ·	ENRIQUE (GLESIAS, PIT HP Payelion, San Jose, Celif.) Oct. 7	14,336	Concerts West/AEG Live
п		\$699.300	FIRE DOLLES, THE COME	ERT FOR CE	INTRAL TEXAS
ш	Ю	1 1	Frank Erwin Center, Austin, Oct. 17	15,076	Live Netion, in-house
п	π	\$680,663	BARRY MANILOW		
ш	"	\$12 \$65	Peris Theetre et Peris Les Vegas, Las Vagas, Oct. 8-10, 14-16	5,552	Concerts West/AEG Live
н	12	\$634,810	Lov Yagas, Oct. 8-10, 14-16 LOVEVOLUTION AFTER: Orecle Arene, Deklend, Celif., Sept. 24	GARETH EN	HERY MOBY & OTHERS
н		Second	Sept. 24	9,550	Skills DJ Workshop
н	13	\$630,133	CHRIS BROWN, KELLY R Verizon Center, Weshington, Q.C., Sapt 17	OWLAND, T	-PAIN TYGA
п		965 - 200 15	O.C., Sapt 17	7,920	Live Netion, Hoymon Enterteinment
н	14	\$629,880	ENRIQUE IGLESIAS, PIT Rad Rock Casino Amphimastra, Les Veges, Oct. 8	Z-N6	Red Rock Casino Resort
ш		\$603,196	ENRIGUE IGLESIAS, PIT	DOING	
П	15	\$4950/\$610 \$3950/\$8 50	TD Garden, Boston, Sept. 22	12,267	Concarts Wast/AEG Live
н	н	\$589,221	CARRANIA	- Anna	
Ш	16	\$64 5/5/27	Greek Theetre, Los Angales, Oct 5-6	10,528	Ne derlander Concerts
Ш	17	\$570,473	TIM MCGRAW, LUKE BRY	AN. THE BA	ND PERRY
ш	"	\$7.5 \$20	Blossom Music Canter, Cuyehoga Fells, Ohio, Aug. 12	15.447	Live Netion
н	18	\$569,054		AN, THE BA	ND PERRY
п	~	Contraction of the last of the	Riverbend Music Center, Cincinnati, July 31		Live Nation
Н	19	\$564,574	Terget Center, Minnersonia	VEN 10,264	G.A.M.E.
ш		\$563,548	Del 1S ENRIQUE IGLESIAS, PITI Perace of Auburn Hills, Hich., Sapt. 30	ALL ADDING	G.A.A.E.
1 2	20	Single State	Pelace of Auburn Hits, Auburn	10,668	Concerts West/AEG Live
Ш	п	\$557,209	DEF LEPPARD, HEART		
П	21	Sie \$71 54 \$21	USANA Amphitheetre, West Vellay City, Uteb, Aug. 31	11.531	United Concerts
Ш	22	\$554,697	BRYAN ADAMS		
П	"	\$ 2496/\$8 36	BRYAN ADAMS Sydney Opera House, Sydney, Sept. 17-19	5,836	Prontier Touring
П.	23	\$550,408	ENRIQUE IGLESIAS DIT	BULL, PRINC	E ROYCE
H		\$24.3.510.7			Concerts West/AEG Live
II.	24	\$549,788	MARC ANTHONY, JOEY Monegen Sun Arene, Uncessille, Conn., Sept. 10	7.631	Cerdenas Merketing Network
П			EVANESCENCE	all in	Citation of Memory Setwork
	25	\$547,778	Colliseo da Puerto Rico, Neto Rey, Puerto Rico, Oct. 6	7,789	Rompeoles
П		\$532,275	DEF LEPPARD HEART		
Н	26	1 . \$65		0,005	Live Netion
П.	27	\$527,773	ENRIQUE (GLESIAS, PIT Sprint Camer, Kantas City, Hq., Oct. 3	BULL, PRINC	E ROYCE
П		\$19 (0/\$19 (0)	Sprint Center, Kansas City, Ho., Oct. 3	9,825	Concerts West/AEG Live
П	28	\$524,721	MAROON S. TRAIN, NIK	KI JEAN 15,309	Live Netion, Pelece Sports & Entertainment
н		\$11	DTE Energy Music Career, Clerkston, Mich., Aug. 21	18,303	Live Netion, Pelece Sports & Entertainment
H	29	\$517,063	DEF LEPPARD, HEART lowe State Fair, Des Mornes, Iowa, Aug 13	10.554	Triengle Teleni, lowe State Feir
н	н	\$507,229	MARC ANTHONY JOSY	WEGA	therage series, lower state new
L	50	\$ 110 0	MARC ANTHONY, JOEY Orecle Arene, Gestend, Celif. Sept. 23	7,069	Cardenas Herketing Network, Live Netion
П		\$504,672	JOSH GROBAN		
н	31	\$10 1/\$11:	Rexall Place, Edmonton, Alberta, Sept. 2	5,963	Liva Nation
П	32	\$502,840	CAHILA		
H		Section.	Collseo da Puarto Rico, Hato Rey, Puerto Rico, Oct. 1	10.663	Publivers
П	53	\$501,120	JASON ALDEAN CHRIS Illinois State Feli; Springfield, Ill., Aug. 16	YOUNG THE	OMPSON SQUARE
П		\$497,684	III. Aug 14	(0)	Triangla Talent; Illinois State Fair
	54	\$497,684	BRYAN ADAMS Perins Treetra, Malbourne, Australia, Sept. 15-16	S.S43	Frontier Touring
П		\$489,120		YOUNG, THE	
18	55	545 \$25	lowe Stete Feir, Des Hoines, lowa, Aug. 12	11,412	Triangle Telent, lowe State Fair

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Success Is Spelled E-X-I-T-O

Fonseca is the latest artist to score big at Colombian mass merchant



music seller The twist, though is that Exito—the name means "success"rarely stocks music. But during the past three years, the company's periodic partnerships with key artists have yielded the country's biggestselling albums.

The latest is with Colombian singer/ songwriter Fonseca. whose executive tronical/pop album, Ilusion (released Sept. 30), is being old exclusively in Exite owned stores through Nov. to when it will be available to all netailore

The album has sold 50,000 copies of 100,000 shipped, according to Exito marketing director Martin Nova-a stunning success in Colombia where a gold certification is 10.000

Fonseca also receives

\$1 million, according to manager Felipe Jaramillo, including prime positioning, branding and signage in some 300 Exito-owned properties, promotional annean

ances in Exito stores around the country and a 15-city 17-date concert tour promoted by Evite

Notas LEILA The local of promotion...it's so marrive and

Latin

simultaneousis amazing," Fonseca says, speaking from Bucaramanga. Colombia, during a promo stop at an Exito store. "There are billboards, posters, TV spots. I think it's the only way to put

so many copies of the CD on the street and reach as many people this quickly Even with radio hits Fon seca adds, "you need to wait for

each single to cycle. Here, the results are immediate." Exito's music promotions are few and far between, which makes them hugely covetedparticularly because Colombia doesn't how on Disses stom

*Selling music is not our bosiness," Nova says. "it's more an innovation and marketing tool. but we've had great opportuniallum malance in Colombia

Evito started its musical partnerships when Nova took the post three years ago. The first deal was with Carlos

Vivas who sold 280 000 copies of his 2009 album because the consumer clearly Claricas da la Dan vincia 2 according to Nova, Last war it was Chables who cold 120 000 copies of Sale el Sol, and a smaller cam-

naion with Julio Jolesias tied to Mother's Day sold 75 000 copies of a compilation.

A big factor in generating Exito's sales is pricing. Albums in Colombia typically retail for between \$10 and \$13, but Evito sells them for between \$6 and \$8

"Our consumer is the typi cal middle-class woman," Nova says "But clearly her children are also future clients of Exito." That determines the success

of more targeted campaigns, like one Evito did around Lady Gaga and another surrounding an electronics feetival that has Evito selling a compilation album in its consumer electronic stores. Nova says that sales in the store have

Exito, the Colombian mass a media blitz worth around ties. We set offered every single iumned 25% since the promotion's start

Partnering with Fonseca. with his wholesome good looks

and broad appeal, could have even greater results. "More than short-term gains we looking at the long term.

identifies (the promotions) with Exito," Nova says. "We're able to increase our market share For Fonseca, who signed to Sony following a split with EMI, the reach is also long term. The Exito tour may be the longest tour ever to be scheduled in Co-

lombia and could serve not only as a valuable promotional tool. but as a setup for the album's release in other markets. Sony has already released flusion in Ecuador and Venezuela and will offer the album in the remainder of South America by war's end Jaramillo and Sony are in conversations for release of the album in North America. where touring potential may be more important for Latin labels than record ealer

However, Jaramillo says, *For us the album contioues to be super important. You can't undermine selling 100 000 copies "





DIEGO PRUSKY

one country we breeclients in

other parts of the world. We

also work with clients outside

of music (such as Univision).

Also, we started right before

the economy went sour, so we

had made a name for ourselves

THE BILLBOARD

inStyle Digital Marketing president/founder Diego Prusky has assisted some of the music industry's biggest names navigate the digital space, helping cilents look beyond thair own websites to use social media platforms and other online tools to build audiances

St. Louis-based inStyle has worked with clients like Warner Music Group's and Universal Music Group's Latin music labels, and has headed online market. ing eampaigns for such acts es Mená, Juenes, Cristian Castro and Luis Fonti Prusky talked to Billhon about InStyle's approach to

Why should artists on to you instead of an agency with similer services? We have teams of people domestically and internationally who can work on a single project and move quickly. Sometimes we have three days to prepare and sometimes we have five months. We don't just point at Facebook and Twitter. Our specialty is understand-

ing social media, communi-

cations and the search engine optimization| process. We look at every project objectively and measure the success. What if you don't gat the results you're looking for?

it's very important for us to be transparent with our clients. The first thing we do is create a plan and develop clear objectives. It helps when an artist has presence, but we measure everything. A group like Maná received about 150,000 hits oo a [promotional) landing page that we built [for 2011 album Drama y Luz]. We also saw 50,000 clicks on iTunes (in the) U.S. and 40 000 hits on a Facebook game. But we also have to look at the artist and the

experience and the relation-

ship with the consumer-

this is key. We combine dif-

ferent aspects of media and

advertising campaigns that

and things like games. Not evaryone is Maná, tha world's most successful

away, but most of the time we tell them it doesn't make sence to spend money when they're not ready. They have to know what they want as an organization. How are you surviving in this aconomy?

Budget cuts in the music industry have affected us. Labels are cutting back and business can be slow. But our advantage is that we can adapt to this new economy with a diverse slate of

America. If the pace is slow in

and people still come to us for clients from the U.S. to Latin price and volume. -Justino Águila EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish Billboardenespanol.com.

BREVE

DEEDMIISIC LATIN SCHOLARSHIP

DEADLINE IS EER 10 The BMI Foundation Is taking applications for its ninth annual peermusic Latin scholarship competition. The competition is open to songwriters and composers ages 16-24 who ara enrolled in any college or university within the United States or Puerto Disc. The priva will be given to the bast composition in any Latin genre and must he 100% original in order to compete for the \$5,000 award. Entries must be postmarked by Fab. 10. For more information, go to bmifoundation.org.

ELAMENCO STAR DIEGO EL CIGALA TO TOUR

NORTH AMERICA Latin Gremmy Awardwinning Spanish flamenco singer Diego Ei Cigala em-

barks on his first major North American tour in October. Stone Include Knight Coneert Hall in Miami on Oct. 27. Town Hail in Naw York on Nov. 1 and the Harris Theater for Music and Dance at Millennium Park in Chicago on Nov. 11. For more informetion, go to elcigala.com.

INDIANA UNIVERSITY HOSTING LATIN

MUSIC CONFERENCE indiana University's Latin American Music Center is calabrating its 50th anniversary with a conference Oct. 19-23 titled "Examining the Musical interactions between the II S and Latin America " The conference will featura kaynote addresses by Cerol Hess musicology professor at Michigan Stata University; Alajandro Madrid, associate professor/director of graduate studies in the Latin American and Latino studies program at the University of Illinois in Chicago: and Robin Moore professor of athnomusicology at the University of Texes in Austin.

-Justino Águila

BY LARS BRANDLE THE BILLBOARD



Max Hole

Universal's international chief talks about why he's excited about emerging markets.

As Universal Music Group scours the globe for new hydroes connectunities. Universal Music Group International COO May Hole is at the center of much of the action

The former UMGI executive VP and Asia Pacific president assumed the COO post in July 2010, charged with overseeing Universal's operations outside of North America, the United Kingdom and France.

Since then. Liniversal has struck a worldwide recording and artist services agreement with Talpa Media Group of the Netherlands for Talpa's "The Voice" TV singing competition franchise and opened a new regional business development unit in Singapore for Universal Music Southeast Asia. It promoted UMGI axecutive VP of international marketing Andrew Kronfeld to the newly created post of UMG president of global marketing. And it played a key role in shepherding the Songs for Japan charity album and in Chinese search engine Baidu's landmark licensing agreement with One-Stop China, a joint venture established by Universal, Sony Music Entertainment and Warner Music Group (Billboard, July 30).

As head of Universal's worldwide classical music business. Hole's duties also include growing the company's flagship classical labels Deutsche Grammophon and Decca Classics. Ha has appointed a new senior management team for classical music, including senior VP of classical artists and repertoire Costa Pilavecht (former president of EMI Classies), and has moved Deutsche Grammophon's headquarters from its longtime base in Hamburg to Berlin. the home of Universal Music Deutschland

Billboard caught up with Hole during his recent visit to the Sydney offices of Universal Music Australia. In an interview, the axecutive chats about opportunities in emerging markets, classical music and UMG's restructuring under his boss, ehairman/CFO Lucian Grainge

Why are emerging markets a high priority for you?

Over the last 30 years, we made 85% of our revenue in 10 countries. Over the next 30 years that will channe dramatically. Because of mobile devices and social media, we're going to start to see our revenue grow in Brazil China, India, Indonesia, Russia-countries where we really struggled are going to become a reality. We're expanding in the Middle East, because we can make music offerings for telcos to hit the consumer in Oatar and the United Arch Emirates

It's a challenge to make money from muste in tndta. Would you do it through ileansing deals rather than physical salas?

No Physical sales have declined to an alarming point in India. But India has an expanding middle class, which is interested in fashion and popular culture both in the Indian language and in the English language. They increasingly have smartphones and we have the prospect of being able to sell direct. Also, we can offer telcos music services that attract customers to their business You launched a regional office in

Singapore in July What oppore tunities are in Southeast Asia? We're doing well in Asia. Sandy

Monteiro runs Southeast Asia for me. Singapore is a market where we have a very good partnership with SingTel and it's growing the business. Whereas physical sales are disappearing in Singapore, the digital business is really taking off. Asia is an important priority and it's growing for us.

Australian concert promoter Michael Chung has long discussed a Pan-Asian touring elreuit.

It's starting to happen. You're starting to see a lot of artists play Hong Kong, Taipei, Singapore, Manila Jakarta and into mainland China. It's sort of become

You were also elevaty involved In the Baldu deal. Do you have high hopes for the China market? Two years ago. I was pretty neseimietic shout Chins. In the last

year, I've become a lot more optimistic. We took a decision a while ago that we were going to invest in Mandarin-language music; China's a 95% Mandarin-language market. And the Baidu deal was a big step along the way. Baidu agreed that if we could make a deal for a legitimate music service, they would remove deep linking. It suddenly gives us the potential for real growth. And we're hoping iTunes could launch in China in the not-too-distant future. It's still a small market, but in the next three to five years, it really could

You're involved in reinvigo-

he something

rating classical for Universal. What's directing your afforts? I felt we'd lost our way a little with classical music. It had become a little isolated and separate from

the mainstream on I set about try. ing to bring it back into the mainstream of our business. Our managing directors are just as likely to be asked by me about what we're doing with [conductors] Gustavo Dudamel or Daniel Barenboim as they are with Instin Richer or Lady Gaga

You ignore classical music at your peril. There is a huge audience for classical music, certainly the ticket business for classical music is bigger than ever. Because of the collapse of retail, we're finding it difficult to communicate with the classical consumer. We're doing a lot of things to try and change that. We're signing a lot of new artists, lguitarist Milos Karadaelicl being a very good example of an artist who's playing classical music but he understands the power of promotion. We're trying to bring some pop music discipline to the way we promote classi-

cal music and to really focus on a

few artists. It's not rocket science.

It's about paying attention.

How is Linivarsal retooling itself for the times about?

We've had to diversify, but at the heart of what we do is music and artists. The thing that hasn't changed is our 10094 focus on AS-P. We're having a pretty big year with international this year. It's because of the strength of our local repertoire in places like Germany, and in Japan and France, that gives us our depth. In America Lucian is hiring and strengthening our businesses in A&R. That hasn't changed.

How has Lucian Grainge bean entoving his new plat

I think he loves it. He loves Los Angeles We've had great success in the past but clearly needed some renovation and renewal. He's really close with Jimmy Jovine on the West Coast and he's brought in Barry Weiss, who he's also very close with, on the East Coast,

And he's stirring it up, either pro moting from within people like [Island Def Iam Music Group executive VP/head of A&R| Karen Kwak or bringing in people from the outside like (Def Ism Recordings executive VP of A&R] No I.D. or [A&R consultant| Brandon Creed or |Geffen Records chairman| Gee Roberson There's a whole host of new A&R people. (Universal Republic executive VP of A&RI Rob Stevenson has come back to us. He's a real asset for us to have back

Which Universal acts should we keen an ava out for?

Lana Del Ray is very exciting, limmy lovine has an artist. Lloyd, who I think we're going to break big. She's not a new artist, but the new Florence & the Machine album is sensational. In classical, we've got a pianist called Ben Grosvenor, who is one of the most talented planists that we've seen. We've got a rich stream of new artists coming through.

Because of mobile devices and social media, we're going to start to see our revenue grow in Brazil, China, India, Indonesia, Russiacountries where we struggled are going to become a reality.



FASTEST

MORETHAN JUST HER "THE HOUSE THAT BUILT ME." MIRANDA LAMBERT RETURNS WITH A NEW SOLO ALBUM, A NEW GROUP ALBUM AND MORE APPEARANCES THAN THE NEWLYWED. HEADI INING PLATINUM SUPERSTAR CAN SHAKE A STICK AT RY DEROBAH EVANS PRICE

ewly signed artists: often timid. pliable souls so happy to have a record deal that they can be easily molded into someone else's vision

Sony Music Nashville chairman/CFO Cary Overton knew during his first conversation with Miranda Lambert she wasn't that kind of girl. *I remember having a lunch with her at the Palm before she made her first record for Sony," says Overton, who was heading EMI Music Publishing's Nashville division at the time. He was trying to sign Lambert as a songwriter.

"She said, "I can tell you

this: They're not going to tell me what music to record. I'm going to do it my way." I said. Well, that's kind of not the way it happens on Music Row, and she goes. 'Well, that's the way it's going to happen

with me, or I'll just so back to Texas and make my living. I'm not going to change my music or anything else." "I was telling everybody that at that point," says Lam-

bert, whose fourth album, Four the Record, is due Nov. 1. "I probably just didn't know any better, being that young. and brand-new in town. But I'm glad I made that stance. because people took it seriously-and they still do. I'm still doing music my way, and it's working."

"It's working" is an understatement. In a format where female acts have generally languished in recent years. Lambert has exploded-thanks to a distinctive voice, impressive songwriting chops and an incendiary stage presence. Her 2005 Enic debut. Kemsene has sold more than 1 million copies, according to Nielsen SoundScan. Lambert's 2007 Crazy Ex-Girlfriend scanned 1.1 million, and 2009's Revolution has sold 1.4 million. All three albums debuted at No. 1 on Billboard's Top Country Albums chart.

Revolution spawned the hits "White Liar." "Only Pret-

tier," "Heart Like Mine" and "The House That Built Me." a poignant Tom Douglas/Allen Shamblin-penned ballad that swept nearly every major awards show, earning some of the year honors from the Country Music Assn. and Academy of Country Music as well as the Grammy Award for best female country vocal performance. She's the reigning CMA female vocalist and has won the last two ACM top female vocalist honors. Revolution was named album of the year by both the CMA and ACM.

SO EXPECTATIONS ARE HIGH. But Lambert refuses to let her successful past paralyze her creative future.

"I went into it without a plan," she says, "I figured that I'm not going to make Revolution again, and I really shouldn't. Part of being an artist is evolving and reinventing yourself, so I went into the studio with an open mind and let the songs lead the way. That's why there's everything on this record from rock to blues to country-all my musical influences. I listened to a lot of Jerry Jeff Walker, David Allan Coe, Willie (Nelson) and Waylon [Jennings] growing up.

Raised in Lindale, Texas, Lambert's youth was not only steeped in music that would provide a bedrock foundation for her unique brand of country, her parents were private investigators. This provided young Miranda with a bird's-eye view of the town's most interesting characters and situations. "I definitely think that influenced me." Lambert says. "So between my real life and what I've lived through, and what I've seen my parents live through, it all mixes together and makes my style unique."

As a teen, she honed her skills on the competitive Texas music circuit. She gained her first national exposure on country talent competition "Nashville Star," placing third on the show in 2003. "It definitely helped me," she says. "I don't think I'd be talking to you right now if it weren't for 'Nashville Star.' It gave me a launching pad, and I'm thank ful for opportunities like that. If it weren't for 'American Idol,' we wouldn't have Kelly Clarkson or Carrie Underwood to make the music industry look great." In 2003, Lambert signed with Epic Records. Her debut

single, "Me and Charlie Talking," released in the fall of 2004, peaked at No. 27 on Hot Country Songs the following March. Though the title track and highest-charting single of debut album Kerosene only peaked at No. 1S, the album debuted at No. 1 and went platinum.

Her sophomore album, Crazy Ex-Girlfriend, produced four singles-the title track, "Famous in a Small Town, "Gunpowder & Lead" and "More Like Her," which peaked

TEAM LAMRERT

ALBUM TITLES Four the Record

LABEL:

RELEASE DATE: MANAGEMENTS farion Kraft a Shopkeeper

PRODUCERS: Frank Liddell at Carnival Productions, Chuck Ainley and Glenn Worf

A&R: isa Ramsey-Perkins at Sony Music Nashville

STUDIO: Sound Stage Studios (Nashville)

PUBLISHING:

SITE: PUBLICITY:

Music Nashville, Marcel Pariseau at True Public Relations

BOOKING: oey Lee at William Morris Endeavor

ATTORNEY: Jess Rosen at Greenberg Traurig

TWEETS:

at Nos. 50, 14, 7 and 17, respectively. Despite the lack of a top five hit, the album debuted at No. 1 and was certified platinum. Revolution was a game-changer for Lambert. "I had chart success," she says, "I'd never had a top five before Revolution. I had good sales and got on big tours. but definitely having a counte of No. 1s under my belt really kicked things into gear."

First single "Dead Flowers" only hit No. 37 but "White Liar" peaked at No. 2. "The House That Built Me" topped the chart for four weeks. "Only Prettier" neaked at No. 12. and "Heart Like Mine" became her second No. 1. "It was kind of a slow build," says Lambert, who turns 28 on Nov. 10. "It took a while for people to grasp what I was about because I'm a little left-of-center and I do have kind of a feisty image. But I feel like now people understand where I'm coming from. It has taken three records to get there fully, but now radio and fans have embraced what it is about me that's different and now they like it '

Lambert's vocal style makes her music decidedly coun try, but in terms of her lyrical content and production. there's a definite edge. "Whatever I do is country with my accent and the way I sing," she says, "but my records have so much more to them. There's a lot of different influences. I'm kind of all over the map."

Lambert thinks diversity is part of her appeal, and that approach plays a big part in Four the Record. "This album has something for everyone," she says. "You can't just listen to the first single, 'Baggage Claim,' and go, That's what the album sounds like.' Different people will have different favorite songs and that's what I like about it. I can reach the mass audience if I come from different perspectives on every song."

"It's spectacular," Sony Music Nashville's Overton says. "The cool thing was, she knows that a song like 'The House That Built Me' is a one-time song. If you're lucky enough to have one come along in your career, it's wonder ful. She didn't try to find a song that's similar to that, like a lot of artists try to do. She was like, 'I'm not trying to recreate that. I'm going to keep moving and find some other great songs, or write them.' I think that was important." "Baggage Claim" is No. 9 on Hot Country Songs and

climbing. Lambert penned the tune with Natalie Hemby and Luke Laird, and contributes her sonewriting skills to six of the 14 tracks. Lambert co-wrote four sones and penned two tunes solo, "Dear Diamond" and "Safe,"

"I'm really proud of 'Dear Diamond," Lambert says. "I had this vision, I wanted Patty Loveless to sing on it because I was in Switzerland doing a festival last September and Patty was there. We got to spend some time together. She was already one of my heroes, but I definitely left there loving her even more. So as soon as I wrote it I was like. 'I want Patty to sing on this song,' and she did. It was a dream come true. It's really special to me."

Lambert and her husband, Blake Shelton, duet on "Better in the Long Run," penned by Charles Kelley. Ashley Monroe and Gordie Sampson. She and Shelton co-wrote the poignant "Over You," about the death of his older brother. "He got into a car accident when he was 24 and Blake was 14," she says, "He was sharing with me about that experience and we wrote that song it's very personal and really close to both of our hearts." Of course, Lambert is also known for sassy uptempo tunes

that include fire-and firearms-and Fourthe Record doesn't disappoint in that department. "Fastest Girl in Town" opens with the lines, "You got the bullets, I got the gun/I got a hankerin' for getting into something/I hit the bottle, you hit the gas/I heard your '65 can really haul some ass.' "I wrote that one with Angaleena [Presley]," Lambert

says of her Pistol Annies bandmate (see story, above). "and to me, that's classic Miranda, That's a song everyone would expect to hear from me. It's one of my favorites."

A broken heart and revenge are also territories she's visited before in hits like "Kerosene" and "Crazy Ex-Girlfriend." She does so again on "Mama's Broken Heart," nenned by Brandy Clark Shane McAnally and Kasey Musgraves: "Wish I could be just a little less dramatic/ Like a Kennedy when Camelot went down in flames/ Leave it to me to be holding the matches/When the fire trucks show up and there's nobody else to blame/Can't LAMBERT BUSY WITH PISTO ANNIES NEAL McCO HUSBAND BLAKE SHELTO ori that way is demand than Lambert attribute able music, "We all he al women and as ir (when) you put all the Efectules and what w think and don't actually sa we just carried it ou In addition to the A bert has been in the studi ton producing an album w McCov. a Texas compatrio who sang at t wedding. "We actually w sked together with wan, Blake and I, to pro luce an all Lambert says of XII, which will be rele

land-based Blaster Records in Janu "A-OK," penned by Barry Dean, Luke Laird and Eletrorican was just released

"I've known Neal for a long time. We were rig d the corner from each other in East Toyas." Lambert says. "He asked Blake to be a part of [the w album) and then Blake asked me to be a part of it. We got together with Brent and it's been a great experience. Neal is such an amazing entertainer still to this day. Our goal is to get him back on the radio, get some hits and have him go out on a tour."-DEF

get revenge and keep a spotless reputation."

For anyone who thought love and marriage would soften her edge, Lambert says it's unlikely to happen. I have that angst naturally," she says. "I always lean toward a sad song or an angry song more than a love song. but now that I am happy and in love and married, I can have the perspective of both."

"She's an artist in the true sense of the word." Overton says. "She's marching ahead. She's not trying to pander to anyone or think, 'How do I capture this audience or this crowd? There is music within her and she listens to it. That's how she makes her records and that's how she makes up the set list each night.

"People sign up for that," Overton adds, "They see it, They see this strong woman and this incredible live stage show. When you think of Miranda, there's an image.

You know what Miranda is, what she means, what she stands for There are other artists who don't have that

Overton further notes that despite the fiery reputation, Lambert is a kind soul with a soft side that not everyone sees. "Having been around Miranda now for the last year-and-a-half, it's very interesting," he says. "1 don't want to blow her cover [because] she is that sassy, very strong woman, but I've had occasion to see that very sweet and tender side of her that a lot of people don't see [when they] just buy a ticket to a show.

A ROAD WARRIOD

It's a Friday afternoon and Lambert is having her hair highlighted and cut before taking the stage in Baton Rouge, La., on a stop of her Revolution tour. Juggling an interview and hair stylist doesn't pose a problem for the multitasking art-



fall of 2009 and launched her first major tour as a headliner in the spring of 2010, and has been progressively growing her business. "In the spring of 2011, we played 4,000- to 6,000-seat venues and in the fall, she's playing 5,000-7,500 seats." Lee says. "In the spring of next year, everything is pretty much 6,000-9,000 and in the summer she's doing a run of amphitheaters, which are all 12,000-18,000. Then we'll probably finish up doing arenas, 2012 will be all arenas and amphitheaters. There will only be eight or 10 fair and festival dates

Lee says the growth of Lambert's touring has been strategically planned and next year it'll be stepping things up. "We're immoing into a lot of the major markets that we tried to stay out of in 2010 and 2011 " he save "We've primarily played secondary markets in the spring and mmer now that she's jumping up to the major markets. She starts out Jan. 9."

Law attributes I ambert's encours to the fact that "chair an artist who from day one has always had something to say and still does. It reflects in her music, in her live shows and the way she conducts business. She's an all around artist-a singer, a writer, a performer and she has something to say."

During the next month, Lambert will be busy launch ing Four the Record.

*Our awareness campaign started in June at the CMA Music Festival * Sony Music Nashville senior VD of man keting Paul Barnabee says. "We had a very unique street date in 11/1/11 and began to start making people think of the date. We secured the Web address and created the site www.whatis11111.com. We then bired street teams to give away T-shirts, stickers and fans, all branded with www.whatis11111.com. We also asked the teams to chall the streets with the message "

The label capitalized on Lambert's performance on the final night of the CMA Music Fest by flying an airplane over the crowd at LP Field in Nashville before the start of the show with the question "What Is 11111?" In July. Lambert was a guest on "Good Morning America" where she revealed that the numerical message was the release date of Four the Record.

"All those folks who signed up at the website were sent an email alerting them that it was Miranda's album release date," Barnabee adds. "We've since set up some of the usual partners such as preps, blog interviews, as well as radio syndicators. We also utilized her tour markets to continue to promote the new album and release date."

In addition, Sony Music Nashville is partnering with the Hipstamatic iPhone app to launch a *Listen & Create" photo contest where fans will take photos inspired by the song "Mama's Broken Heart." The winner will be chosen based on the photo's number of Facebook likes and will receive an autographed guitar. And, during street week Lambert will appear on

"Today" and "Live! With Regis and Kelly." On Nov. 9. she'll perform during ABC's live telecast of the CMA Music Awards. She'll also appear on "Access Hollywood," APTV, "The Tonight Show With Jay Leno," "The Ellen DeGeneres Show" and "limmy Kimmel Livel" Among

the magazines featuring her on the cover will be Ladies Home Journal, Texas Monthly and People Country. "Miranda's music has always been the best marketing. tool," Barnabee says, "Our job is to let folks know when it's coming and just how freaking great it is."

Overton notes that Lambert often gets TV and print opportunities not generally offered to country acts, and it's no secret her music has been deemed cool by rock critics. who usually turn up their noses at country. "It's scary." Lambert says. "I'm just trying to break down doors for other artists who want to be themselves."

She's happy with where her defiant streak has led her. 'I'm right where I want to be right now in my life and that's a great feeling," she says with a sigh, "I have set goals and I've reached them. I just want to keep going and make sure that I stay on a good path."

Deborah Evans Price is a Nashville-based freelance journalist Her work also annears in Country Weekly and CMA Close Un and an AQU's the Root and watchemety com

THINGS YOU DIDN'T KNOW



to be exact.





every animal on my farm is named after a song or an artist in country music. Some examples are one of my dogs is 'Delta Dawn' and i've got a mini horse named Salad Annie.' I've go another mini horse amed Sugar. She wa aiready named, but here's a million song

there's a million song: that you could put with that one. I have chickens and they are sil named, collectively Ain't Nobody Here but Us Chickens

ist. Performing is a possion and Lambert's live show has been a major factor in her career trajectory. They worked hard early on in her career setting her

up to be a headlining act instead of taking the easy money and continuing to open for the Kenny Chesneys and the Brad Paisleys," Overton says of Lambert's management and booking agencies. "She could have just taken the money, but said. 'No, I want to build a following,' and that's been one of the keys."

Lambert says she assumed headliner status out of necessity. "There really wasn't anywhere else to on " she says. "I had been on pretty much every big tour you could be on and I had to sink or swim at that point. I had to work and earn my spot to be the one right before Kenny Chemey at a stadium, and where do you on from there? You don't want to be an opener the rest of your career.

You have to step out and get your feet wet and take that chance. I think we've done it the right way . . . A lot of money and a lot of people's lives are on the line, but so far it's working great," Lambert will wrap her current tour on Oct. 22 in Ionesboro. Ark., then hit the road again in January with Chris Young and Jerrod Niemann as her opening acts.

If Four the Record debuts at No. 1 on Top Country Alburns. Lambert will hold the distinction of having every album she's released bow aton the chart. Lambert's book ing agent. Joey Lee at William Morris Endeavor, credits her live show with spurring her success. "It's been the beast behind the whole thing since day one, since before she even had a single," Lee says. "She's always been a performer."

Lambert played her first few headlining dates in the

SOUND FACTORIES

FILM & TV MUSIC

GUILD OF MUSIC
SUPERVISORS' MAUREEN
CROWE ON MUSIC THAT TELLS
STORIES—AND THE FUTURE
OF HER ORGANIZATION
BY PHIL GALLO

n 2010 No new Guild of Music Supervisors made a high-profile debut. There was an awards ceremony, a party to celebrate energy core on TV shows and a lobbying campaign to create an Emmy Award for music supervision.

Now entering its second year, guild president Maureen Crowe says the organization, which hopes to have 125 members by year's end. is planning a second awards event—most likely during Grammy Week—and working to establish a presence at the upcoming Film Independent Spirit Awards.

A let of supervisors are the one slooking for real artists," says Crowe, whose supervisor credits include "Chicago." "Poseidon" and "The Replacements." "We're committed to the music business, and elevating it. While the current movement of light finding new bands and new songs let great, nobody its more driven by that than music supervisors and we hope the guild puts a spotlight on the shows that do a great job."

The group also continues to expand the educational outreach. Its primary aim is to place music supervisors on par with other behind-the-scenes jobs in film and TV while elevating the quality of music in numerous visual mediums. Crowe poles with filliboral while in New York to work on "The Live Quarter," a drain directed by Yazon Ziberman for RXD Pictures about a musician stricken with Parkinson's disease and its impact on a string quarter, starring Philip Seymour Hoffman. Calabrine Recent and Christopher Walken.

With a year under your belt, what is the key direction for the guild now?

For membership, we're reaching out to commercial music supervisors, who seem very interested in getting involved with us, [and] also to corporate people who work with products at places like Nike and use music to tell a story. Our goal is to be that conduit to media and have a galvanizing voice when we go out to the Directors Guild or Producers Guild, the Television Academy or the Motion Picture Academy. On our website we're going to be updating the role and definition of a music supervisor to include understanding budgets, how to deal with different agencies, technical delivery requirements, clearances and also marketine. It's important that we show that our members understand the whole process. We also want to be an educational tool for directors with their projects as they navigate the somewhat complicated world of music.

is your site's aim more to build ewereness of the guild, or to provide infor-

mation about musle supervision?
It's mostly for people who are starting out, or who have had minimal expourare with a music supervisor. I get a dozen calls from students with a short [film] and they don't have the rights to a Randy Newman song—and they need it tomorrow. Music schools teaching the music business need [super-teaching the music business need [super-

reacring the music customers need jusper vision to be more intricately wowen time all media—so they understand it like they understand special effects. They know there are some effects they can do on their computer, and that it will look a whole lot better if it's done at George Lucas' place. Same thing with music but it's one in the curriculum.

What about people elreedy working in the industry?

Alst of people in the industry have gotten music for free for so long they don't see why there would be any insue over music they want to use. Or that they have to pay for it "Cook," Im 27. 28 years old and I have my new show and I have never paid for music, so why would I have be pay for I movie. So repose have to explain that music in the same as a cast cas, the clothes graphic design, If a log education. We want to clean the industry of people who are calling themselves music supervisors who may be just pitching music, or carepologoging. To many people are suppired. "Illust we shalves." Institute the studies and creates a loof furthershort and carepologoging. To many people are suppire. "I'll use whalves." That the studies and creates a loof furthershort.

Are labels and musicians getting behind you?

Some labels are. I was talking to Glasarone persident | Daniel Glass in Memphis ... The conversation I had with Daniel was that we need to do things in film schools and television schools and talk about music in a much broader sene. We are not a separate industry. I'd be hard pressed to pick out any media that had no music in it. Music is a driver.

Since the summer there has been a lot of that in cable TV. Hes that side of the industry upped the ante with music? The HBO shows have always been great and they spend money.

on music. That's why they're very distinguishable. "Mad Men" on AMC or "Boardwalk Empire" [prove] that quality shows have quality music. It goes hand in hand. When you

see a show paying attention to music, it shows. And when music is given short shrift, it says you're shortchanging your own program.

The fall network schedule features comedies that use music more, especially "New Girl" with Zooey

She's found her niche. Go back in her credits and you'll see she sings a lot. She writes original songs and it would be wonderful if we heard some of that. It's [a sign] that truly creative people see music as a wonderful part of storytelling.

That still seems rare—that music gets to play e role in storyleiling

on TV.

Go to BM1's and ASCAP's film and television awards and you hear the same east cute for 20 shows whether It's a new above, an entertainment above or a reality show. They are indistinguishable from one another. That she pressing, When you have great theme music it elevates the show, like the theme to 'Housewire of New Jersey.' Whatever a show is, it unique and it should be treated uniquely—a memorable cute can give the show write less that the show and the show cartal egus.



We see a flexibility in the amount they want to pay so people try to cut budgets and say, "Let's use free music and have my nephew do that." Again, it's about getting the information out there that we deserve recognition.

The Guild of Music Supervisors will discuss budgets and how they affect music choices at the Billboard/Holdywood Reporter Film et TV Music Conference being held Oct. 24-25 at the Renaissance Hollywood Hotel in Los Angeles. For more information and to register go to filmand/wantisconference.com



THE GUILD OF PROSPEROUS INTENT: "We want to clean the industry of people who are calling themselves music supervisors who may just be pitching music, or carpetbagging," guild president MAUREEN CROWE says.



A SONG IS BORN

FROM 'THE HURRICANE' TO 'THE RUM DIARY.' CHRISTOPHER YOUNG PUTS FILMS ON THE JAZZ TRACK

always been in my blood but I haven't had the opportunity to channel this style." Lakeshore Records will distribute the soundtrack to "The Rum Diary," the first release from Depp's company Infinitum Nihll. Available digitally on Oct. 25 and on CD Nov. 29, the film opens Oct. 28. Young is now writing and recording "semi-country-influenced music" for the Billy Bob Thornton/Eva Longoria film "The Baytown Disco." "That's the wonderful thing about being a film composer—you "Inat's the wonderful thing about being a list composer—you get to modify your style on every film," Young says, "Actually, it's a blessing

After graduating from

studying large ensemble jazz. A drummer and fan of Stan Kenton and

the arrangers who worked with Frank Sinatra, Young was keen on getting

into that game. He took a detour and wound up tucking away his knowledge of jazz arranging for three

decades as he scored films ranging from "Jenniter 8" to "Wonder Boys" to "Spider-Man 3." Now Johnny Depp's film version of Hunter S. Thompson's novel "The Rum Diary" has changed that. "I've written scores that have had jazz elements," Young says. "The Hurricane' and 'Shade' had some funky jazz and 'Rounders' had some of that Vegas-style funk. Jazz has

UCLA, Christopher Young atte North Texas State, the mecca for

The soundtrack to "The Rum Diary" is the sort of Jazz that was popular from the mid-50s

to the entry love, when may unterman cours or significant cities.
It's set in the 1950s in Puerto Rico and [director] Bruce Robinson encouraged me to emulate that era's is a second or neutral in Fuer to respond to a record of the process of the contract of the to enhance one real a sound. I was always a tremendous fan of Sinatra and said of those arrangers (like Gordon, Jenains, Billy May, sound. I was awwryk a tremenasula tan or smaara and anorthone arrangens uwe uoroun, ayawan, awy iring, Neal Hefti and Nelson Riddiel so that easthelic was deep in my heart. There were so many Jazz musicians which the back of my mind...this was an impression of my time spent listening to that music.

Did you approach this as you would a film score, or as if you were making a jazz album? and you approach this as you would a time score, or as it you were intering a year element.

Most of the tracks on the CD were served up as themself possibilities for the film and in truth I can't recall. rous un the tracks on the L.C. were served up as usernab, publishmen, or the tier, also it unant can trecai which molody came first based on what Bruce encouraged me to think about. We recorded at East West Studios, the same place Sinatra recorded

[such songs as "My Way," "That's Life," "Strangers in the Night" and "The Lady Is a Tramp"), over the course of four days.

Word has it you wanted this to be released on a jazz label, instead, Depp is releasing it. How did that come about? When you're a film composer, no matter what the style is, it is presented as film music and the people who buy it are film music fans. I thought maybe, just maybe, there would be a jazz label interested. But it was kind of complicated once Johnny and his band added some tracks. To share a score with Johnny Depp is pretty wild.

Did you read Thompson's novel or does that get in the way when you

lasked Bruce, "Do you want me to read the book?" [and he] sald, "No." I knew about

roumer, out a count cut order any research before I said at the plane. When I did (2001s) "The Shipping News" [director] Lasse Heistrom said "ab water or sear on time planta, interest used (AAP13) - the Sergpartity revers [carectors] Labor resistance and substitution of the South Resistance and the Serge Resistance and S SOURREY FOR THE BOOKET FRANKING THE DOOR. USED BY FOURTHIEF WAS THE OF THE BOOKET, THE BOOKET AND A SOURCE THE BOOKET, BUT I did and it.

When I did "Flowers in the Attic" [In 1987] no one encouraged me to read the book, but I did and it. when the reviews in the ALDS: Let learly no one encouraged the to read the book, but, did and it changed my entire perspective. I'd been brought in after the director walked out, and no one knew what changed my entire perspective, rol been brought in after the director wasked off, and no one kin to do. It was a thriller, but the book lituminated the fact that it needed to be about the children.

rou normed it big blind to perform at a Jazz club in Hollywood.

We're playing at the Catalina Bar and Grill (on Oct. 27). It's a 20-piece band with strings playing the ever to property as the Contamina of a more using (DNCCC, 47), ICO a 44-Posce board with starming property tracks in "The Rum Diary," I'm a little nervous. Never in all my years would I think I could put together a band to play my music live outside a recording studio.

Christopher Young is among the participants at the Billboard/Hollywood Reporter Film & TV rmstopner roung is among time participants at the amount province reporter mills of Music Conference being held Oct. 24-25 at the Renaissance Hollywood Hotel in Los Angeles. For more information and to register, go to filmandtymus/conference.com.

ROMEO, OH, ROMEO

WITH A WILLSMITH-PRODUCED ABC SITCOM, AND A SOLO DEBUT ALBUM THAT ALREADY FEATURES TWO NO. 18, ROMEO SANTOS. FORMERLY OF HIS MASSIVELY SUCCESSFUL BAND AVENTURA, ARRIVES WITH THE NEW HEFT OF THE LATIN DEMO—BUT AIMS TO REACH EVERYONE

BY LEILA COBO

nthony "Romeo" Santos was born in the Bronx in 1981. His mom: Puerto Rican His dad: Dominican

This month, it was announced that Santos will be starring in an upcoming multi-camera ABC comedy series. He will portray the son of Dominicans living in New York's Washington Heights who is torn between his grand ambitions and his parents' traditions.

In other words, Santos has pretty much agreed to play himself. "It's a show where, as they say, 'Each head is its own world,'" Santos says. The series is produced by Overbrook Entertainment, the company founded by partners James Lassiter and Will Smith.

*My dad in the show owns a mom-and-pop restaurant. He's really old-fashioned, really radical, and wants to do things his way. And his dream is for me to take over the restaurant. And Imy character wants) to grow, to be a developer who owns all these buildings," adds Santos, whose real father is a retired cab driver and construction worker. "[He] never gave me permission to be an artist."

But artist he is. And that sits just fine with the growing contingency of producers, marketers, brands and record companies that want to reach that growing—but continuously elusive younger, bilingual, bicultural, home-grown Latino who is fluent in English but keeps one foot firmly anchored in his or her roots, culture and language.

"They say all Latin kids in the U.S. right now who are 18 and under, 92% are born in the U.S.," Santos' manager Johnny Marines says. "So the idea is first generation versus second generation. What parents view as success . . . the second and third generation have much bigger goals and look at success in different ways. And although this is going to be a story told through a Dominican family, it exists in all cultures and all races. Everybody can relate."

In the Latin realm. Santos isn't the first U.S. born artist to attempt reaching a young, bilingual demographic. But as lead singer and lead composer of urban/bachata group Aventura, he has arguably been the most successful. Aventura has sold more than 1.7 million albums in the United States, including The Last, which was the top-selling Latin album of 2009 (according to Nielsen SoundScan).

Now, as Santos prepares for the Nov. 8 release of his solo debut album, the bilingual/bicultural Formula, Vol. 1, his potential appears to be growing. "You," the album's first single, spent seven weeks at No. 1 on Billboard's Hot Latin Songs chart earlier this summer. Current single "Promise," featuring Usher, reaches No. 1 this week and also tops the Latin digital download chart. Since the release of its video two weeks ago, sales of the track doubled, reaching 49,000 this week, according to Nielsen SoundScan.

"Romeo has crossed over without singing in English," says Sony U.S. Latin president Ruben Levva, who signed Santos, "He's been able to do what other artists have been able to do-reach a dominant-English-speaking audience-only by singing in Spanish."

Santos is signed to Sony U.S. Latin but a joint effort between the label and RCA/live Records allows him to enjoy atypical dual promotion in both English and Spanish media. The "Promise" video, for example—which features Usher singing bachata in English—was pushed heavily on MTV and reached No. 1 on its most-played list.

In the meantime, Walmart, which is releasing an exclusive version of the album, is doing massive TV promotion for the project.

Spots are running on both Spanish-language and mainstream TV channels, including ads during the Latin Grammy Awards telegast on New 10

Many are hoping this rollout will be the blueprint to reaching a new Latin fan and music buyer. "It's the perfect combo of having a super artist together with the power still wielded by a major label." Sony Music Latin VP of marketing Paula Kaminsky says. The issue is, of course, how do you replicate Santos?

Like most major successes in any market, he is an oddity, in every sense of the word. Or, as comedian George Lopez says in the intro skit that opens the album, "Romeo, you have the formula. Eres el mas chignon [You're the shit]."

Now 30, Santos created Aventura more than a decade ago, crafting traditional bachata-the typical rhythm of the Dominican Republic known for its syncopated percussion and plucked guitar-but with traces of R&B, English, graphic lyrics and Santos' high tenor. The group, signed to indie Premium Records, steadily gained a following, much of it in New York, before breaking out with the 2002 single "Obsession," which became a surprise No. 1 in Europe. From there, Aventura's star rose, thanks to Santos' theatrical antics onstage, coupled with his songs-veritable mini soap operas.

For millions who would've been hard pressed to pronounce the word "bachata," much less identify the music, the genre became a household name. Aventura's Kings of Bachata became the second-best-selling album of 2007, according to Nielsen Sound-Scan. The Last was the top-selling album in 2009, and Aventura had the top Latin tour on Billboard's 2010 year-end charts, including four sold out dates at New York's Madison Square Garden.

Rumors swirled about Santos going solo, and in January it became official. He signed a multimillion-dollar multi-album deal. But even with that move, be broke rank with the norm. While most acts who aim for Latin and mainstream markets usually release albums in English and Spanish that are then promoted to their respective markets by the respective labels, Santos' aim was always to reach one unified fan base.

We made sure the deal wouldn't differentiate albums by language," Marines says. "We felt it would over-separate the fan base, and we wanted to make sure everybody could go get one album." Indeed, while Formula, Vol. 1 is about 60% bachata, the overall

track list is a reflection of its multicultural author. While "Promise," "You," "All Aboard" (featuring Lil Wayne) and two skits are bilingual, there's also straight-ahead bachata, a marvelous fusion with flamenco guitarist Tomatito ("Mi Santa"), a pop ballad with Mario Domm of Camila ("Rival") and a mix of bachata and rap with Spanish underground rapper La Mala Rodriguez ("Magia Negra").

Walmart's 20-track exclusive album also includes the uptempo "Aleluya," in English and Spanish and featuring Pitbull. That song, along with others on the Walmart version, may later be included in a deluxe version to be released in 2012.

"It was supposed to have more English material," Santos says of his album, noting that in the next year he plans to record five new English-language songs. "But I didn't want to take that risk with my fans. I always wanted to do stuff like that but I was slowly taking my fans there."

In fact, at the 2010 Billboard Latin Music Conference, when asked how he wanted to grow beyond Aventura's success, he said he wanted to have mainstream acts, like Usher and Justin Timberlake, sing bachata. "I said, 'There's something I'm miss-

ing, and that's putting these artists from the Anglo market into my bachata world."

The connection with Usher came through AEG Live CEO Randy Phillips, who was impressed after Aventura sold out two shows at Los Angeles' Staples Center in 2009. Phillips introduced Usher to Marines, who proposed that the two record together.

*Seeing him perform, hearing his music but also seeing bow incredible he is as a performer, I said. This is the thing that people will remember," Usher says in a behind-the-scenes video on YouTube. The TV deal was similarly serendipitous. Overbrook Entertainment's Lassiter and Smith developed the idea of a show with a Latin star and contacted former record executive Steve Stoute, founder of marketing firm Translation. Stoute didn't know Santos but had already set his eyes on him. He called Marines out of the blue and asked for a meeting.

"I asked them, 'Are you guys aware I've never done this before?" Santos says with a laugh. Santos is soft-spoken-in sharp contrast with his dramatic, sometimes very sexual onstage presence.

"I'm very private, not the interview type," he says over wine one evening at his suite at the W Hotel in Miami Beach. He's with Marines, and on the kitchen counter there's takeout food from PF Chang's. Santos, in black jeans and a sweater, lounges on the couch, talking through each of his tracks, something he hasn't even done yet on his Twitter (@RomeoSantosPage), where he has more than 81,000 followers. "I don't tweet very much," he says with a small laugh, "I still

believe in the mystery of an artist. I believe in going out when I'm ready to sell my product. A lot of artists are out there every day. But I remember the Julio Iglesiases, the Jose Joses-and it was about the music

"There really isn't a formula for success," he adds. "The way Aventura became successful was so weird. We didn't have a major label. They say everything has a reason, but it's not easy to find, The only thing that was right was the music."

TEAM SANTOS

LABEL: Sony U.S. Latin

RELEASE DATE: Nov. 8 MANAGEMENT: Johnny Marines (@johnnymarines)

PUBLISHING: Mayimba Music (ASCAP) o/b/o Palabras de Romeo

MANAGEMENT CONSULTANT/BOOKING: Angelo Medina at Angelo Medina Group

PUBLICITY: John Reilly at Rogers & Cowan,

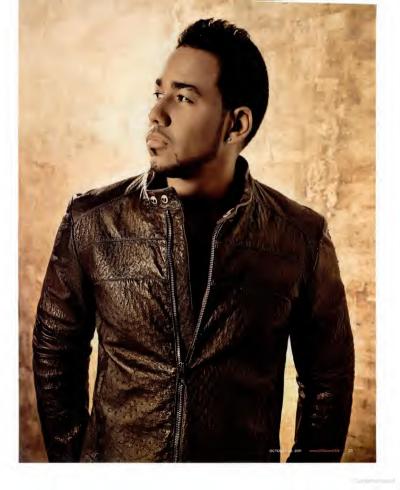
Nanette Lamboy at Artist Solutions

ATTORNEY: Paul Schindler at Greenberg Traurig HOLLYWOOD: Ariel Emanuel at WME UPCOMING TV: "Primer Impacto" (Nov. 8, Univision).

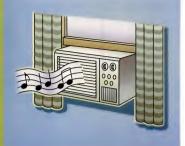
"Al Rojo Vivo" and "Cristina" (Nov. 8, Telemundo), Latin Grammy Awards (Nov. 10, Univision)

SITES: RomeoSantosOfficial.com: Facebook.com/ romeosantosofficial

TWEETS: @RomeoSantosPage









FROM THE FRIDGE TO THE FERRARI

BRANDS LIKE PANDORA AND IHEARTRADIO ARE SUDDENLY EVERYWHERE—THE MONETIZATION MODELS ARE TRYING TO KEEP UP

BY ANDREW HAMPP







only exception at the time was a toaster. But now, Goodman says, "If I had to do that again, I'd probably be wrong. There probably is a toaster with a radio somewhere."

Goodman's not exaggerating. Streaming music services like Portone, Herntzfank, Spotlify and Vosa not virtually everywhere these days—from connected TW. (Beds and Xlones to BMW), [Peds and Klones to BMW], [Peds and Xlones to BM

In the case of Pandora, mobile listening now accounts for an astonishing 70% of the company's 37 million active monthly users across 400 different Pandora-enabled devices. Yet Pandora has yet to monetize a significant chunk of that activity through ad sales.

"We're really focused on growth, and we think the most important thing we can do right now is establish our presence and ubiquity." Pandora founder Tim Westergren says. "As you reach scale, it begins to make sense to have a more localized sales team, no matter how small it is to sell. Our goal is to do that as quickly as possible and in a more orderly fashion."

Clear Channel Digital president Brain Lakump describes the distribution-neutral strategy as a makering play. "We need to be in all those places so consumers don't miss opportunities to interact with our properties." He says, Clear Channel notably held as two-day music festival Sept. 24-25 in Las Vegas that served as a akiciaff event for Heart Radio's new and improved mobile and public and the served as a skiciaff event for Heart Radio's new and improved mobile, which already has deals with auto partners like Ford and Toyota as well as IVE navigation receivers.

The digital arms noe comes at almow when digital radio listening is paining the lost when of media states to have all occurs for far just fractions of overall communitation. The Radio Advertising Bursaus recently estimated that streaming radio only accounted for 4% of all radio listening in 2010, abbrough digital at oversure increased by 34% so SSI million for the fully are point hast and oad at revenue up 6% to \$137.1 billions, Pandora, which down't report revenue figures to the RAD, posted at overene of \$583 million for the second quarter, a 118% has from the same period in 2010. One distributed voloning to enhance the a model for stream-

One distributor sooking is entiance the act most for stream, in must be Mixercold's Xbox 560, which a monaured plans to add nearly 46 entertainment providers to the Xbox Leve Innexp, quittion for Mixercold's interactive entertainment business, says media partners have the option of Jeveraging a new ad product called NUAD, which synches with Mixercold's Kinerc technology and adds more layers of interactivity to add. Xbox Live has a worldwise base of 35 million active users.

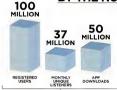
"We are committed to helping our partners drive a bigger business for themselves—they have to be successful for us to be successful." Honey says. He points to the multiplatform success of such longtime Xbox media partners as Netflix and Last. fin as proof of this win-win model. "It took a lot of effort to help them row their business."

New MCG, the 5-year-old music on-demand service, is amping up its offline effects, recently learning with BMW for a new in-car app set to toll out later this month on the iPhone: Ehan Forchette, who works in advanced technology planning and strategy at MWW, recently told Billboards that hasp pile its MOG and Pandora are starting to help boost BMW's position among potential customers. The perentiam subsequents is perty competitive right now, but this integration of technology on top of our features could definishly tip the scale.

But perhaps the biggest benefactors of all these new platforms may soon be the record labels thresselves. While servvices like Pandora and iHeart Radio are collecting ad versume to boot their own bottom line, the expansion of other arrives in the Vero, Spolify and Radio will only further benefit the labels as the interactive litense models evolve, PIG Media analysis Rish Circenfield says. 'The labels want services like Spolify to grow, because the opportunity by drive evertaling subscriptions is a much more meaningful chans of dellars than online radio dollars. He says. 'Feen it the dellars were hope in advertising;

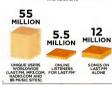
BY THE NUMBERS

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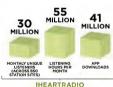


PANDORA

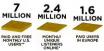
DEVICES INCLUDE FORD SYNC,
BMW APPS, ALPINE RECEIVERS,
MINI CONNECTED, SAMSUNG LCD REFRIGERATOR,
APPLE IOS (IPHONE, IPOD TOUCH, IPAD)
AND XBOX LIVE



LAST.FM/CBS RADIO
DEVICES INCLUDE ANDROID, IPHONE,
IPOD TOUCH, XBOX LIVE, WINDOWS PHONE
LOGITECH SQUEEZEBOX, SONOS MULTI-ROO
MUSIC SYSTEM AND IKON DIGITAL RADIO



DEVICES INCLUDE TOYOTA ENTUNE, FORD SYNC, JVC NAVIGATION SYSTEMS, IPHONE, IPAD, BLACKBERRY AND XBOX LIVE



SPOTIFY
DEVICES INCLUDE IPHONE, IPOD TOUCH AND IPAD

SOURCES: Company data, "ComScore Media Metrix (August), "Facebook application data according to AppDate (October)



VEVO
DEVICES INCLUDE APPLE IOS,
ANDROID, WINDOWS PHONE 7,
BLACKBERRY PLAYBOOK,
GOOGLE TV, BOXEE AND XBOX LIVE

Diane

Because of your "singular" voice, you've given so many singers theirs.

You're a national treasure and you own my heart.

I love you.

Kristin Chenoweth

A Hitmaker Reaches New Heights

Diane Warren, fresh from a Golden Globe victory, embraces new deal with Universal Music Group

BY MELINDA NEWMAN

her doesn't mince words when asked the secret to songwriter Diane Warren's monumental success. The two have a long history, stretching from 1989's 'If I Could Turn Back Time' to this year's Golden Globe-winning. 'You Haven't Seen the Last of Mee' from the movie "Bullesque."

Last of Me" from the movie "Burlesque."
"No one can say it quite like Diane does," Cher
says. "She knows how to write songs that express
emotions everyone has, but she can say it better

man anyone cise.

Beyoncé agrees. The multiple Grammy Award
winner cut her first Warren song this year when
she recorded "I Was Here" for her album 4.

"When Diane first played me 'I Was Here,' I got chille," she recalls. "My album was just about done but I knew that this song had to be on it. I knew it was going to be a very special song. It just fit where I was in my life and expressed

something I believed and wanted to share.

"As an artist," Beyoncé adds, "you want your music to mean something or to help someone get through something, and when a song has a great message and meaning, it is what you strive for."

strive tot."

The two plan to work together again on the forthcoming remake of "A Star Is Born." starring Beyoncé, according to Warren's manager, Merck Mercuriadis.

It has been nearly 30 years since Warren's first major hit, Laura Branigan's "Solitaire," and her

integrand success has sensor minimum. Through the years, she has written or cowritten 97 Billboard Hot 100 hits. Her songshave earned five Golden Globe, six Oscar and nine Grammy nominations. Her work has been acclaimed by ASCAP, the Songwriters Hall of Faime, the Academy of Country Music, the Ivor Novello Auardic and othere.

But now, Warren is poised to reach even greater heights through a new deal with Universal Music Group, under chairman/CEO Lurian Grainer.

A composer's gift: DIANE WARREN "knows how to write songs that express emotions everyone has," Cher says, "but she everyone has," Cher says, "but she



The multifaceted pact, approunced in June. calls for Warren to serve as a global A&R consultant for UMG's recording artists. Additionally. Universal Music Publishing Group (UMPG) will administer Warren's Realsones catalog outside of North America, a task formerly handled by Sony/ATV.

"This is a milestone event for UMG as Diane is one of the finest songwriters of her generation and certainly one of the most commercially successful." Grainer said in a statement announcing the deal. "On the recordedmusic side, she will now become UMG's 'go-to creative' person available to our labels and artists around the globe to write songs that will help to fully realize their potential. It's a win-win for everyone."

Involved in the deal are key members of Grainge's team including UMG president Zach Horowitz, Universal Music Publishing Group president Evan Lamberg and UMPG Europe/U.K. president Paul Connolly.

"The entire strategy was to increase the conversations that were taking place about Diane's songs with artists, managers and record and movie executives, on a daily, weekly and monthly basis, around the globe," Mercuriadis says. "I felt that Lucian Zach, Evan and Paul were the right people to lead those conversations.

The opportunity to work with Warren "is something music publishers dream of." Horowitz says. "She is one of those very rare talents, whose songwriting connects with music fans across a wide variety of musical genres, while continuing to inspire and influence contemporary music and popular culture.

Warren's attorney, Aaron Rosenberg, who negotiated the deal, says, "Although it is difficult to envision a higher level for someone of Diane's already legendary success, this deal helps to continue that legacy by creating a real synergy between Diane and Universal's recording and publishing divisions. Diane is a creative force of nature and both sides were equally eager to find ways to incorporate that creativity throughout the UMG system."

Representing Warren's catalog is "an exceptional opportunity," says Connolly, who also commented on Warren's broad appeal. The "essentials to success," he says, are "the

songwriter's ability to write songs that consistently appeal to a global audience, and . . .

the publisher's ability to effectively represent and to creatively promote those sonus across many different territories. Diane Warren has that rare ability as a songwriter."

The unique agreement with UMG has already yielded results with two of the cor ny's signings, Popular British/Irish boy band the Wanted flew to Los Angeles to meet with Warren and cut three of her songs in three days for its second U.K. album, including likely single "Rocket." Amy Winehouse's goddaughter, Dionne Bromfield, also recorded one of Warren's tunes

Even though UMPG in the United States is excluded from the pact, "we work with her as if she has a deal here," Lamberg says. "We're looking at this as a worldwide deal. If Beyonce has a Warren-pennedl smash, we won't benefit in the U.S., but every other (UMG) territory will. If we hook her up with a new artist like [Lava's] C.J. Holland, my vision is the could be a global breaker and everyone else could benefit."

Mercuriadis notes that "in addition to increasing the conversations about Warren's songs, I wanted to create a strategic alliance with the best record makers in the world,"

The first of these nonexclusive alliances is with producer Tricky Stewart, best-known for his work with Resoncé Ribanna Justin Bieber and Britney Spears. Stewart produced the Wanted cuts

"When you can make the marriage between the artist, producer and the song all at the same time, it gets done," Mercuriadis says, "The whole process is accelerated."

Stewart feels like he and Warren are two peas in a pod. "Diane is arguably one of the most prolific songwriters in the history of music," says Stewart, who thinks they could have their first No. 1 record together with the Wanted's "Rocket." "My career has gone all the way from making rap records to making country records. Diane's songwriting capabilities have shown the same versatility and broad spectrum as my production capabilities. That is why we are a good match."

The UMG deal and the partnership with Stewart are parts of a plan to make Warren's music omnipresent. The strategy also includes realigning Realsongs' priorities so that more time is spent promoting Warren's catalog than

Warren, who still has the scrappiness and drive of a newcomer, has certainly kept up her

Fans Of Diane

"Diane has it all, and her drive and ambition-after everything she has elready written and achieved—is why I have this unshakable belief in her future with us."

"Diane Werren lives and breathes music this force of nature But I learned to be thralled by it, grow fond of it and indeed cherish it. Whether it was 'Un-Break My Heart' for Toni Braxton, or 'Love Will Lead You Back' for Taylor Dayne, or 'Don't Turn Around' scoring for Ace of Base, or 'I Didn't Know My Own Strength' for Whitney [Houston], our personal list is a very long one. Great artists need great songs. [Frank] Sinatra always knew that. He was forever Indebted to the professional conquestors whose material he immortalized. Diane has done that for more artists with more copyrights than envone in the last quarter century. For this we must be thankful that her intense insecurity, her pain, her heart and of course her bugg talent have kent us singing her songs year after year. Without question, she is one of a kind."

"i"il never forget the first time i heard "You looked at Diane and said. 'I can't sing this fucking song. Are you kidding me? With those notes? No way,' But envone who knows Diane can tell you that she's relentless when she gets it in her head that you need to sing a song she wrote."

Diane Warren is nothing short of brilliant. Her competitive nature is intoxiceting while frightening at the same time. But what hes always impressed me most was her imaginative use of obscene curse words that could make a sallor blush."

"i em very proud to say that Diane's first hit was on Atlentic. Twenty-eight years ago, Laura Branigan scored a top 10 record with Solltaire.' Since then, Diane's eccomplishints have been nothing short of extraordinary. It is one thing to be able to write a catchy song; it is quite another to be able to tell a moving story through music. That is where real magic lives in Diane's work--in her inspired aift of telling universal stories that touch the hearts of people through rilliant melodies."

"When I first heard 'Bleed for Love." 'Still Here' and 'You Pulled Me Through.' i knew immediately that they were all pleces I wanted to sing. To then learn that they were written by Diane Warren was no surprise. It had always been a dream of mine to sing one of her songs. She is without a doubt one of my favorite songwriters and a true talent of our generation. Diane writes real music. She brings the words to life with such emotion and power. I have always said that I went people to feel something when I sing and her songs make it easy for me to eccomplish [that]."

"So the first time I met Dlane Warren, our A&R man, the illustrious John Kolodnar, brought me a tape with a Celine Dion wennebe singing this song called 'I Don't Wanne Miss a Thing.' I listened to it in the car and I said. 'Well. where's the chorus?' i just didn't hear it. And when I got back to the Sunset Merguis, Diene was waiting. She sat et the piano end proceeded to play the song and I fell off the bench, sat on the floor and I said 'This is the most beautiful song i've ever heard.' because when she sang it, the song came to life. And it's been a love relationship with her because when someone as beautiful as Diane is as a songwriter writes songs for people like me, it's like having a beby together. It just is. She's thet good of a songwriter. She has made my life as about as sweet as it can be: Aerosmith's first No. 1. She's got enother little gem called 'We All Fall Down,' which I'm keeping in my back pocket as a secret weapon."

"Diene Warren end I heve worked together many times. She has written several amozing sones for me over the years, From the No. 1 song 'Music of the Heart' by 'N Sync featuring Glorie Estefen to the incredible song 'Born to Be Somebody' that she recently wrote for the Justin Bleber film 'Never Say Never.' She is a true phenomenon and force to be reckoned with. Her creetlyity and passion are unmatched in today's music business, and I plan on having many more successes with her in the future, in my opinion, 'Don't Went to Miss a Thing' was one of the greatest movie songs of all time."

Quotes compiled by Melinda Newman.



JUUIN

hers W

One of a kind.
One of the family.
Thanks for making us your
musical home for 30 years.

But 9

From all of us at ASCAP.

We Create Music

ASCAP

WWW.ascap.com

LEAVING ROOM FOR DESSERT IS COOL. LEAVING TOWN FOR DESSERT IS COOLER.

Skipping from is loss expensive with the 42-MPG-hwy Chary Chary Cruze Eco. How'd we get to 42. An Eco overdrive gear a semant pille, lightweep 4 alum ours when ultrafour-



III LI WESSES

DREAMSEEKERS THE BEST MUSIC YOU'VE NEVER HEARD



THE DREAMSERIES INITIATIVE IS BILLEDARD'S MONTHLY RECAP OF SOME OF THE BEST UNDISCOVERED TALENT OUT THERE TODAY. IT COMBINES COVERED TALENT OUT THERE TODAY. IT COMBINES ARTISTS REVIEW REFORE APPEARM ON A HALD BILLEDARD SERVICE OF THE TALENT THE DREAMSEEKERS INITIATIVE IS BILLBOARD'S

insert, to the power of the Billiboard brain. Members receive exposure to thousands of industry insides and more than 10 million music fans through Billiboards were the second of the s insert, to the power of the Billboard brand. Members

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BILL OF BATURED ARTSI



GARDNERVILLE, NEVADA, NATIVE BRYAN
JONES ES STING IN A HIBEGUSIY COLORED
HOTEL ROOM IN HEEPORD, ORBOON, STYLED
HOTEL ROOM IN HEEPORD, ORBOON, STYLED
WITH DULL OSANGES, FADES TURBUGUESES,
AND A MAYY RUG, THE ROOM CONTAINS TWO
TWIN BEDS AND A BROKEN TELEVISION.
THIS IS WHERE JONES AND THE REST OF
HIS FIVE PIECE AMERICANA/ROOD'S BAND,
BUSTER BLUE, WILL BE STATHED TONIGHT.

The singer/gultarist moves a camera around the room, mapping out where each multi-instrumentalist band member will steep; Jay Escamillo is already cured up in a blue blanket, but there's a soot on the bed next to him for Andrew Martin; multi-instrumentalist Rabel HeŒhiney, and Brendon Lund will share the other twin bed, while Jones and tour managor Billy Dohr will crash on the floggr.

manager Billy Dohr will crash on the floor. This is the third YouTube Installment of Buster Billue's road blog, posted just after the band's fifth show of their second bour this year. The all-handson-deck DIY act has 34 shows left between now and December (making that around 160 for the year, per Jones' estimate), the videoblogs are just one of many ways Buster Blue connects with fars and fans-to-be.

"People know the personalities in the band very well," says Jones. It's not even like they're writing to Buster Blue—people seek out certain members

of the band. And it's not disingenuous; we want to share our experiences... we want to show them how hard we're working."

naro were working, of they are: Buster Blue started And was and Essentillo "trataing the neighbors pots and pans goins to open mics." but has since evolved into a band that self-released their debut. "When The Silver's Gone, last year (they recorded it in an open busie in the ghost town of Virginia City, Nevada), and are set to record their follow up early most year. They been operating autonomously as

a full band for nearly two years. But even a band as industrious as Buster Blue faces the challenge of surmounting its own often-stifling geography. Jones says their home base of Reno, Nevada, has a relatively small arts scene, explaining that, despite its tight-knit, supportive community: "there intri really that push for a lot of bands, to get outside of that ring." Reno, like eny scene in its early stages, claims victims—bands can run themselves ragged solely plying shows around town. The key.

he says, has been making their own rules.
"We've always had the drive to just do something different: says Jones."Growing up [in Gardnerville], we never had a band to look up to...so we just kinda

figured out how to do it on our own."

At the start, the band relied on classic tactics—filers, mailing lists, social media, newsletters, street teams (which now exist in various cities), and booking local Reno shows as openers for bloger like-minded

acts that rolled through—to build their profile at nome. As a totally Independent act, Buster Blue is archetypal—the strategies they've pursued are needs of a DIV blob that has baunched many a successful act in recent years. Lost year, the band begon expanding and emberied upon their first self-booked expanding and emberied upon their first self-booked them to do it again—twice this year, once in the soring and now, in the fall.

spring and now, in the reason spring and now, in the reason spring and now, in the reason spring to their slew of flyers, excellenters, and the opposition of their flyers, excellenters, and the opposition of their flyers, excellenters, and the opposition of their flyers, and the opposition of their flyers, and the second spring their flyers, and their flyers of their flyers of their flyers, and their flyers of their flyers of their flyers of their flyers, and their flyers of thei

In the midst of an American roots music revival, the roll of the revision of the roll of

"it's kind or numbling, the response we get from people that want to help, want to feed us for the night, or they want to put us up," says Jones. "People are so wonderful and supportive of what we're doing."

—Jon Blistein

TOP 5 BY YOUTUBE VIEWS*

	AMTHOR	VICTORS VICTOR	MONTHLY RAN
1	Traphik	2,261,074	
2	Tyler Ward	772,655	4
3	Maddi Jane	522,636	
4	Sungha Jung	438,278	9
5	DJ BL3ND	312,856	2

TOP 5 BY

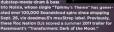
	ANTHO	POLLOWERS	MONTHUY BAID
1	Pitty	66,950	20
2	Jota Quest	28,470	41
3	Childish Gambino	19,894	46
4	OrelSan	10,146	21
5	Maddi Jane	10,105	5

TOP 5 BY MYSPACE MUSIC PLAYS*

	Addige	MYSPACE HUSIC SENS PLAYS	PRONTING EAST
1	Your Favorite Enemies	363,614	
2	Giri Talk	53,819	15
3	DJ BL3ND	48,862	
4	Porta	42,039	8
5	Rosa de Saron	35,855	29

NOISIA

ng up from No. 16 on onth's recap is the ibstep-meets-drum & bass





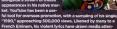


The continued success of debut elbum "X Reted" (released Sept 12) has helped Cenedian DJ Jeff Abel (e.k.e. Excision) rise from No. 36 lest month to No. 19 on the Uncharted recap. A free mixtape,

feeturing live recordings from British Columbie's 2011 Shambhala festival, also helped bring visitors to his new website. His aggressive brend of dubstep has been touring North America this Fell, as an opening and feet deadlers. an opening ect for deadmeu5.

ORELSAN Caen, France Rap/Hip-Hop

On Sept. 26, French rapper n, "Le Chant Des Siearances in his native market. YouTube has been a use-



French Eminem, his violent lyrics have drawn media attention end censorship efforts from the French government.

MORD FUSTANG Tallinn, Estonia Electro-House/Dubstep

and disco basslines" of this Estonien DJ have been geining



momentum throughout 2011, most recently thanks to Aug. 1's "A New World" EP and its title track (which has received over 96,000 Soundcloud plays). Cur-rently touring Europe, Mord Fustang will swing through North America from mid-November through the end of the year.

	ARTIST	NEW FACEBOOK PARS	PRONTHLY BANK
1	Porta	138,164	
2	DJ BL3ND	94,684	2
3	Maddi Jane	65,475	5
4	Capital Inicial	57,567	N/A
5	Jesus Adrian Romero	51,868	5

UNCHARTED

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www.myspace.com/maddijanemusic NOISIA

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MODULAR PUNK

SHOUGHT TO YOUR'S

DREAMSEEKERS HIT THE ROAD

OVER THE PAST FEW WEEKS, BILLBOARD AND CHEVROLET

has been heating Dreamweekers shoucasts in major cities around the U.S. to spotlight hot new isant nationwide. Enceed by Sugar Ray's Mark McGrath and radio hosts like Dailars Billy the Kidd of 1061 KISS FM and JNIIce & Julian of the 998 Morning Show in Chicago, the concert series featured local acts and up-and-coming national artists like noise-rockers Alleac to Bury Strangers, hip-hop trouge Shinob Minigs, and Billiboard Agricus of the Shinob Minigs, and Billiboard on the Minigs of the Morning Minigs of the Morning Minigs of the Morning Shinob Morning on the Morning Shinob Morning M

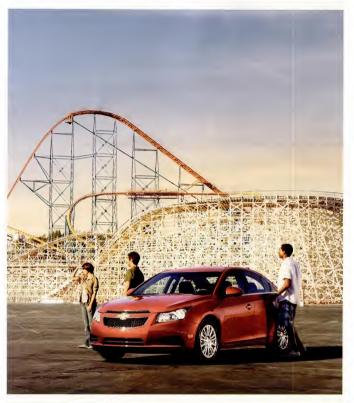












The 42-MPG-hwy 2012 Chevy Cruze Eco. Chevy Runs Deep







end of the bargain. She has been on a writing spree lately, landing musically diverse cuts with a wide array of acts ranging from Nicole Scherzinger, John Legend and Kristin Chenoweth to You Tube sensation Karmin, Mary J. Blige, Semi Precious Weapons and Steven Tyler.

Plus she has two new contenders for Oscar nominations: "Rhad for Loss " moneded by Ien. nifer Hudson and featured in the Winnie Mandela bionic "Winnie," and "Born to Be Somebody" from Justin Bieber's "Never Say Never."

Billboard spent time with Warren in the plush den at Realsongs' Sunset Boulevard office in Hollywood. Her passion and her excitement about the UMG deal and her other projects were palpable.

years, but it's nice. Look, money's a scorecard, so in that way, it's cool. I just love to write songs, It's never not exciting when someone does a great job on one of my songs or you have a hit.

is your UMG deel exclusive in env wev? I still work with other artists. You couldn't pay me \$50 million to say I can't work with another artist. I have to give the song to the best artist that the song's right for.

One of the first projects as part of your UMG deal was to work with British/Irish boy band the Wanted. They come to your office end recorded three songs in three days. That's a cool part of my deal. Here's a group that's the top group in England that [Univer-

possible to write. It's never not exciting when someone does a great job on one of my songs or you have a hit." You have more activity swirling eround you sall sent out to work with me. That was really

"I just try to write the best song that is humanly

than ever including the UMG deal. Does on of it fundamentally change how you work? I don't usually even think like that. I always have my blinders on. I show up every day to work. I'm doing now what I've always done: I just try to write the best song that is humanly possible to write

What excites you the most about this deal? I really like Lucian. He's a great guy; he loves songs. I just love that he's hooking me into so many great opportunities with [Universal] artists around the world . . . I could find artists maybe, develop an artist. It's all about my songs. The deal is an amazing deal and I want to earn all the money back. I saw him the other day, I said. "Lucian, I want to double and triple your money back." That's who I am.

You didn't do the deal for money, obviously. I have never done this for the money in my entire life. I haven't needed any money for, like, 20 cool. I gave them something different for them and for me: It's an uptempo dance track (called "Rocket"]. The thing is, I do uptempo songs. People know my hallads, but I have a whole dance side to what I do.

Tricky Stewart produced the Wanted tracks as part of e strategic elliance you two heve formed. Why ere you e good pair?

He's a great producer. We're a great tearn. I'm not a producer. I know nothing about producing any kind of record. That's not what I do. I'm not an arranger. You have someone like Tricky, who's state of the art at that, [and it's] like, "I'm in good hands." These are my kids, these songs. You want to make sure they're in the best hands possible.

So many of the ertists you're writing for ere new. Is that what helps keep you relevant? Well, yeah, but I always think I'm relevant. I don't ever buy into any of that [about] I'm not relevant.

It's almost like hedging bets. You go with the stocks that you know are going to do well, like the major artists, and take your chances (with the otherst but I want it to be someone who excites me.

We're at a very rhythmic, beat-heavy point et radio end it has been thet wey for the last few yeers. How does that effect how you do your lob?

I do a lot of stuff that's (beat-oriented) too. I like to take in some of that stuff, but I'm not ever not going to have songs. Some of the stuff I hear, I go. "What the fuck?" It's just not very interesting. We're not in a very interesting time at top 40 radio.

You've celled "I Wes Here," which Beyoncé recorded for 4, your favorite song you've even written. How did that one come about?

I was at my house [and] I come up with this line, "I want to leave my footprints on the sands of time." I'm like, "Oh, that's like the best opening line I've ever come up with." It's so evocati This song was channeled through me. I didn't have a tape recorder; I'm sitting, singing into my answering machine. I thought, "Who could this he for? I've never worked with Revoncé. Marke it's Beyono@"

So I call lay-Z; he doesn't call me back. [A few days later). I told my assistant to call lay-Z again and tell him it's urgent. He took my call this time. I said. "If I told you I wrote one of my best songs, would you want to hear it?" He said. "I want to bear it this second." [I play it for him] and he goes, "Oh, my God. This is one of the best songs I've heard in my life. Stay where you are. Beyoncé is going to be getting off a plane: I'm going to have her call you."

She called me a couple of hours later. [I play it for her and] she goes, "I'm supposed to be mastering my album on Friday. I don't care. I'm coming out on Wednesday to cut this song."

Mary I Bline recorded "Resultiful Sears" recently, a song about wearing your wounds proudly. How did she reect when she heard it?

It's a song I wrote and I really felt was great for Mary. She came over to see me and I played it for her on the piano and she cried. There's no better reaction than that because it's real. Even if they're not sad tears, they feel something. I love that. She was really crying, she had to have Kleenex.

You've recently worked with John Legend for the first time. How did that come about? We have the same lawyer. He came to hear a couple of sonos. I played him one, he liked it, but said. 'Play me something else." [I played him "Where Is Your Heart" and be loved it He said "Let's do it at my bosses tomorrow " I hazel bearing him sing this sone—there's been a couple of moments like that . . . whether it was Beyoncé singing "I Was Here" or John singing "Where Is Your Heart. There's nothing better than to hear the song that you came up with |sung back|. It's like your heart found another heart. It's like you have this little orphan kid, this really cool orphan kid, and someone took him into this beautiful house this warm house, when it finds its right [home].

Did it bother you that he wasn't crazy about the first song?

No That's why I keep to most with an artist That could never have happened if I didn't sit in a roo with him. if I was just sending songs to an A&R nerson. That's not the way to do it for me.

nifer Hudson just cut "Bleed for Love" for "Winnie," e film chronicling the life of Winnie Mondela

I'd read the script and got the song from that. I hadn't actually seen footage yet and I thought, "This is kind of my Oscar moment if it's done right." The Cher thing was kind of a disappointment. It was great to win the Golden Globe, but to be honest, it was a pretty big disappointment not to get nominated [for an Oscar] . . . Don't even get me started. (The Golden Globel was the first televised award I've ever won. That was a great moment.

Did you write "You Haven't Seen the Last of Me" specifically for Cher? I wrote that a million percent for Cher, I wrote

it for the movie. I wanted to write a sone that was not only for that character that she played, but I wanted to write a song that was Cher's "My Way." She's still here. She outdoes all those bitches and she always will. She'll be 95 and she'll be [saying], "Yeah, you bitches, you've got a lot to learn."

Whet would it mean to win en Oscar? It would be great. I'd be honored. It would be really nice. Look, I'll be happy being nominated. It's so hard to get nominated with these rules. I can't figure out the music branch [of the Motion Picture Academy of Arts and Sciences). I'm

You not only have "Bleed" from "Winnie. but elso "Born to Be Somebody" from Justin Bieber's movie that could be Oscer

a member of it and I can't floure it out

You never know. I'm so lucky. Whether it's Justin Bieber, Beyoncé, John Legend, the Wanted, Karmin, Jennifer Hudson, Il Volo-it's kind of fun. To go from Il Volo to Aerosmith . . . It keeps it interesting.

dear Diane:

from Burlesque to Beyoncé, you continue to shine!

a big "mazel tov" to you on this exciting new chapter.

with love and respect,

aaron, eric, jeffrey, francois and your family at the firm

myman greenspan fineman fox rosenberg & light, llp





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MUSIC

COUNTRY BY DEBORAH EVANS PRICE

He's A **Business**, Man

More than 20 million albums sold, an expanding investment portfolio and a highly anticipated album on deckraise a glass for Toby Keith

Toby Keith has come a long way from the wide-eyed teen soaking up the music and atmosphere in his grandmother's bar: millions of records sold. several chart-topping singles, hundreds of sellout shows. But his new Show Dog/Universal album, Clancy's Toxera-which pays homage to his grandmother and her home away from home and arriver Oct. 25 ... makes it clear be hasn't forpotten his roots.

His grandmother's work ethic and the musicians he met in her bar helped shape Keith's vision

regular basis six or seven times a year during my childhood but one whole sumget pitched mer I went and stayed with her." Keith recalls, "I was there with her every single night. I looked forward to going down there and watching the band. It was an

amazing time. I

was addicted to

music when I left. She (had already) bought me a guitar and I learned a couple chords, but I didn't really started getting serious about any of it until after that summer."

Talk about serious—since then. Keith has sold 28.9 million albums. according to Nielsen SoundScan. That's the seventh-most albums sold among all country acts in the Sound-

Scan era-only Garth Brooks, George Strait, Tim McGraw, Alan Jackson, Shania Twain and Reba McEntire have moved more. He's placed 19 titles on Billboard's Top Country Albums chart, including nine No. 1s. His top-selling set. 2003's Shock N Y'all, has sold 4.4 million units. Since debuting in 1993 with the chart-topping hit "Should've Been a Cowboy." Keith has placed 64 titles on the Hot Country Songs list, with 40 reaching the top 10 and 20 hitting No. 1, including "How Do You Like Me Now?!," "Who's That Man?," "Ameriof his future. "I was in there on a can Soldier," "Whiskey Girl," "Beer

two each topped the

400-500 Kaith's strate. spheric success business has let him expand far beyond investments a his roots in music vear, so 99% of with various outside business venthem get cast tures. In addition to Show Dog Reaway."

-TOBY KEITH

This Bar & Grill: he also recently launched Wild Shot, rated the No. I premium mezcal in the United States by Beverage Media magazine. No wonder the Oklahoma native was named country music's top-earning entertainer by Forbes magazine. But Keith insists his extracurricular

business activities don't interfere with his music career.

for My Horses" and *Ar Cood Ar I Once Music is the only thing I'm hands-Was." The latter on [with]," he says. "We probably get "We probably

Initched) 400,500 business investments chart for six weeks. a year, so 99% of them get cast away. But when something makes sense, like when somebody says, 'Why don't you get into the mezcal business2--t own 11 bars, and in the next five years, I'll have 40 I Love This Bar & Grills in major cities. It only makes sense to use your resources and synergize. I'm selling my liquor through my bar and building another brand. I've ont a our cords. Keith owns that's my partner in it who has been a chain of restauin the national liquor business forever. rante called LLove He put the thing together, and I get out

> But right now Keith's focus is telling the world about Clascy's Tavers. He'll be in New York during street week promoting the new album, then heads overseas for a three-week European tour that includes stops in London, Amsterdam, Munich, Hamburg and Stockholm before wrapping in Berlin on Nov. 19. Show Dog has launched

here and tell the world about it."

a contest on Spotify to promote the new album-the winner gets a trip to Keith's Stockholm show

Show Dog-Universal head of sales and marketing Bill Kennedy notes that Clancy's Tavern marks the first time Keith has had "a simultaneous global release," noting that Keith has been working with reps in Universal's European office since March. "He laid the groundwork in 2009, going over there and doing the shows, the interviews, the press, " Kennedy says. "That was so successful "

The release of Clancy's Tavern is preceded by Keith's latest No. 1, "Made in America." "It's nice to have a huge record unfront, a No. 1 lead single, to help as your main driver," Kennedy says. "Surrounding that has been his sold-out tour, which has been great all summer. Obviously, he's had a chance to play a couple tracks and talk about

the new album Another track on Clancy's Tavern garnering attention is "Red Solo Cup." penned by brothers Brett and lim Beavers and Brad and Brett Warren. The congwriters are featured in the cong's playful video, along with NBA Hall of Famer Larry Bird, Ted Nugent, Eric Church, late-night talk-show host Craig Ferguson, Sammy Hagar, singer/song-

writer Rose Falcon and Carrot Top. "I didn't think radio would be that interested in playing it, but we wanted to do it in the show, so I went ahead and sprung for a video," Keith says, But since he's been cetting such a positive response from radio that may change *It could be a single-if not, we'll move on to something else," he says.

Keith also hears the title track as a potential single. The "tayern" in question was called Billy Garner's Supper Club, but his grandmother's husband nicknamed her Clancy, and Keith drew on that for the title. She worked at the club for years and eventually bought it from the owner. "She owned it when she died." he says. "She was just a grand, striking woman. I really admired her."



store Project took over oklyn's Dumbo neighd for an arts and ic festival on Oct. 15-16 at featured performances bu Sour Tot Com and new copper and new A\$AP Rocky brought along Also that weekend: the premiere of "Stop the Virgens," the new rock opera from Going to the chap Buzzing electronic artist n Acab will hit the road for his first U.S. tour. The 11te swing featur umbus Oblo Phoenix and New York: and bicks off

Sanctuary at Salem United Church of Christ in Harrisburg, Pa. .. Being there: Wilco tacked on a slew of dates to its fall romp, including four sold-out hometown gigs at Chicago's Civic Opera House, Riviera Thestre, Vic Theater and Metro

ov. 4 at the 190-year-old

nt kings: Ka est and Jay-Z (touring as h the Throne) added to their North Ameri a. Including two den (Nov. 7-8) and exded stays at Chicago's (Dec. 13).... Rebound: After et Belgium's Pukkeln next year on Aug. 6.18 Government rows the OK after determining that sare heading to Australia for a string of dates. ding two nights at Meie's AAMI Park (Dec. there they'll be joined

Up... Punching the clock: Brooklyn noise rockers Part & Labor are calling it a day after 10 years. Their final five shows—each highlighting one of their records—began Oct. 19 at local Union Pool. One last bash booked by Todd Pis scheduled for Feb. 24 at the Brooklyn scenes'

by Jack Black and Kyle Gass

DIY mecca, 285 Kent.

— Jon Blistein & Chris Payne



S hawn Stockman was 18 years old when Motown released Cooleyhighharmony, the debut album from Boyz II Men—then made up of Stockman, Michael McCary and brothers Nathan and Wanya Morris—in Esbrurany 1991.

Morria—in February 1991.
Coolsylightarmony and its
1994 follow-up, If, have sold a
combined 15.6 million copies.
according to Nielsen SoundSean. The first album's hit
single, "End of the Road," set
a record for longest run atop
the Billboard Hot 100 with a
13 week stay in 1992. If's "I'll

with a 14-week stint at No. 1 in 1994. And then "One Sweet Day," a smash duet with Mariah Carey, spent 16 weeks atop the chart a war later.

Two decades after the group's debut, Stockman, 39, has indeed gone from boy to man. Asked how he's changed, he laughs and says, "Well, I can make love hetter"

As for the music? "Now, being grown men and having relationships and children, the songs take on a deeper meaning and add something that we wouldn't have been able to understand if we didn't experience them," Stockman says. That freshly formed reso

nance defines Twenty, the group's first U.S. release of new material since 2002. Due Cet. 24 on the act's own imprint. MSM Music Group, and in association with Benchmark. Twenty offers fars a fresh batch of soul, including first single "More Than You'll Ever Know," Which has sold 15,000 copies, according to Nielsen SoundScan, as well as a second disc, featuring rerecorded evisions of nice.

Boyz II Men classics. Since the release of 2002's Full Circle (350 000 conies ac has released three covers albums and a Japan-only full-length, and has sung the hits on multiple international tours. Since 2009, Stockman has also served as a judge on NBC's "The Sing-Off-However, the trio (McCary esited in 2003 due to health concerns) wanted to commemorate the 20th anniversary of the group's formation by reuniting units producers UR. Babiforce UR. Babiforce UR. Babiforce UR. Babiforce UR. Babiforce with producers the 20th anniversary of the group's formation by reuniting units producers UR. Babiforce and the producers of the

cording to SoundScan), the act

group's formation by reuniting with producers like Babyface and Jimmy Jam & Terry Lewis earlier this year and creating a new album, featuring a more adult version of its classic sound. coming up on the 20th anniversary and [said]. This is the time to do original material—to not only write for themselves but to rekindle the magic that they had years ago," eays Joe Mulvihill, the group's manager since 2004.

Despite the nostalgic vibe surrounding the release of Twenty. the rollout will be hip and aggressive: Boyz II Men's Facebook page is updated daily for its 317,000 fans, and MSM chief marketing officer Marc Offenback case that humor unheiter College Humor and Funny or Die have approached the group for collaborations following a May appearance on Comedy Controlly "Took 0 " Those on portunities will coincide with appearances on "Today" and "The Rosie O'Donnell Show." as

well as upcoming promotion on the current season of "The Sing-Off"—Twenty will be mentioned on the show during its week of release, and Stockman hints that Boyz II Men may perform on the program's Nov. 28 finale.

The act also scored a deal with Walmart. The big-box re-tailer will exclusively feature the physical album, which will be distributed through the Or-hard. "Walmart's got millions of people walking through their stores, and what they're going to do for us visibility-wire is a huge part of our campaign." Offenbach saw.

Make Love to You" bested that d

Disco Inferno

Justice fuses arena rock and underground dance on its sophomore album—with explosive results

Itwas the year 2007, and dance music was at a construda. On one side: the symbolisized, instrumental rhythms of underground dance, created by dominantly faceless producers to feed a global yet dwindling network of souring DJs. On the other, masshup artists like DJAM and a boy of fimitates, making everything from "Sweet Home Alabams" to "Opel.". Did It Alagain "into dancefloor folder, frequently in the celebrity packed VIP Jounges of Las Vegas and Los Angeles.

Then came Justice. That same year, the French duo released debut album Coss, a cocksure. Daft Punkler fluenced feast of house and electro, peppered with popery like the hit single "D.A.N.C.E." True to its name. Cross kindled the notion that dance music's two paths need not be so divergent after all.

Nearly five years later, hundreds of thousands of festival-geers are dancing to both the radio pop of David Guetta and the dubstep rage of Skrillets. So it only seems right that Justice—producer/DJs Xmier de Rossny and Gaspard Auge—it back with its second album, Audio, Video, Diaco (Vice/Ed Banger/Because Wasie/Elektra), out Oct. 25. Audio, Video, Disco takes all of the "On-references of the the duva' debtu across town, from the disco of nightchabs to the prog-enck of aerous. "Hence power 'opens the allow units integring power chards, "Entermissions' pales on the harmonics, and "Parade" even offers up a "We Will Rock 'tow' intermissions' pales on enally about samples—proper electronic music. Chops are really about samples—proper electronic music. Chops are puter, "Winter says." This allows was a played guitar. It reverse is up anome refer to the and part in the computer," Winter says. "This allows its all ofference feeling."

drums and keys, which gives it a different feeting."

At first listen, it might sound like satire. But Auge
says that's not the point. "We're helpless romantics."
he says. "[We] always have to go a tiny bit over the top
in terms of emotions, but it's never parody. We make

music in a very naïve and sincere way."

The album reconnects the Justice team with Vice Re-



cords, which successfully released Cross in the United States as part of a Warner Bros. distribution deal through Allanic Records, this assoid 14,000 copies and 78,000 single downloads, according to Nichten SoundScan, When the deal dissolved, Justice bounced to Downtown, which then moved to Universal, temporarily leaving the pair without a label home. Now, Vice is back in the Warner fold.

"That was all about politics and business," says Pedro Winter, the band's manager and head of Ed Banger. "But the band and myself requested to be linked with Vice again, for sentimental reasons. And we have a lot in common: We're the same ages, we're open minded, hardworking, we grew up listening to hip-hop and are passionate about electronic music and alternative culture—in France we call it countervulture."

The new album's first single, "Civilization," has already been featured in an Addidss TV spot, garnering more than I million YouTube views for the commercial and 1.5 million for the track's Edouard Salier-directed video, which features animated buffalo attempting to escape the apocalypse.

While justice's new sound is more instrument-based, the group doesn't intend to tour as a live band—which means that its rancous DJ shows, documented lasciviously in the 2008 DVD documentary's Cross the Universe; "will his it analest already buzzing for dance music, fusition set at Vice's recent Creator's Project was shut down by New York oxider. Vide for Australia Creation and Company of the Company of the

"We ended up in the dance circuit almost by accident," he says. "When we do albums, they're more meant to be home-listened, hopefully a few times. When we DJ, we play party music for what it is—to makel people dance."





ROCK BY DEVON MALONEY

COME AS YOU ARE

Fresh off a year of frantic touring and unexpected side projects, Deer Tick returns with a riotous new record

he boys of Deer Tick have been on fire lately-literally.

Massive explosions. I burned my hand," guitarist Ian O'Neil says with a laugh. "It'll come out really great."

He's referring to the band's recent flame-filled video for "Main Street," a track off new album Divine Providence, out Oct. 25 on Partisan Records. The shoot was so raucous that drummer Dennis Ryan caught on fire, and frontman John McCauley ended up in the hospital with a sprained ankle. But for fans of the rowdy alt-country quin-

tet's beer-drenched sets, the pyromania should come as no surprise. And there have been plenty of opportunities to share in the band's revelry: The release of Divine Providence comes bolstered by a yearlong stint of heavy touring, free shows, charity fund-raisers, branding deals and well-received side projects-a strategy that aims to establish the group's independence and adaptability.

We want to get away from being pigeonholed," O'Neil says of the act's versatile approach. (Fittingly, Divine Providence, named after the band's home base of Providence, R.I., is the first record on which O' Neil's vocals—as well as Ryan's—are featured.) "We need people to understand that we won't be releasing country-rock records forever. It's up to us to carve our own niche."

Niche-carving seems to be what Deer Tick does best. In the wake of its last effort, 2010's Black Dirt Sessions, Deer Tick has elevated its profile significantly. McCauley's successful stint in supergroup Middle Brother (which also includes Matt Vasquez of Delta Spirit and Taylor Goldsmith of Dawes) gave the band significant press coverage, and Deer Tick made several appearances as Deervana, a Nirvana cover band, at South by Southwest in March and Brooklyn's Northside Section in fune

Though Black Dirt Sessions sold 23,000 copies, about 4,000 units less than 2009 LP Bern on Flag Day (according to Nielsen SoundScan). it peaked at No. 4 on Billboard's Heatseckers Albums chart and No. 24 on Independent Alburns, while Born on Flag Day reached Nos. 17 and 44, respectively.

Still, Deer Tick manager Ian Wheeler insists that no one in the band's camp is paying attention to sales any more than they have to. According to his calculations, the group's Facebook numbers have doubled with each record since Born on Flag Day. The release of Black Dirt Sessions yielded a TV debut on "Late Show With Donald Latterman

"We're in a declining market right now, and the band's other areas of income have improved exponentially," Wheeler says, "My main focus is that they're able to continue to grow, be happy and have careers in music."

That plan is proving more attainable on the eve of Divine Providence's release. The band has already snagged its second "Letterman" appearance (Oct. 12), and the album's free first single. Miss K"—which has ranked highly on the CMJ charts since its August release—has been downloaded thousands of times.

And that's just the start: McCauley and keyboardist Rob Crowell just finished recording yet another collaboration, called Diamond Rugs, with members of Black Lips. Los Lobos and Six Finger Satellite. That record is slated for a late-spring 2012 release.

But in terms of income, deals like the one the band just landed with Stella Artois may be what fund its modest ambitions. After hearing Deer Tick's own pitches, the beer company and Mother Agency, in partnership with Terrorbird Media, recently took the band to Buenos Aires to shoot an online-only ad that will run in the coming weeks. The clip, directed by "Biutiful" screenwriter Armando Bo, is one of the first branding opportunities the act has accepted. Wheeler says the experience is one that will be repeated. "It's a great viral asset for the band," he says.

"And they're getting paid for it. These days, that doesn't happen as much as it used to: And if concerns about a salt-of-the-earth, rough-

and-tumble group like Deer Tick "selling out" are raised, the band is quick to brush them off.

"We don't have that sense that we need to maintain some kind of public image to be satisfied with who we are," O'Neil says. "Our music has all the integrity we need."



Nearly 20 years ago, British synth-pop artist Thomas Dolby walked away from a music career largely defined by his 1983 hit "She Blinded Me With Science." The song, which originally appeared on the Blinded Me With Science EP and was later included on a repressing of Dolby's debut album, The Golden Age of Wireless (released on Venice in Pearl in the United Kingdom and Capitol in the United States), showcased Dolby's masterful command of synthesizers, beats and pop music and peaked at No. 5 on the Billboard Hot 100. In the Interim, he spent a fair amount of time working in computer science, developing ringtone technology and, more recently, an online videogame called "The Float-

ing City," e reference to his studio on e houseboat in the North Sea. ny one, en enerende to mai subset on en outsettoet in the retornal area.

Dolby has served es music director of the annual TED Conference since 2001. Now he's gearing up for the release of A Map of the Floating City, his first album of new material since his 1992 release, Astronauts & Heretics. A Map of the Floating City errives Oct. 25 on Lost Toy People Records/Redeye, with a U.S. tour plenned for early next year.



new album suggests that you've listened to

e lot of different music since Astronauts &

I like to use different musical idioms to tell a

story and these stories are so diverse. I find

it stimulating to work in genres that are un-

2 While a song like "Simone" connects

sonically with your '80s work, A Map of the

Floating City has some pseudo bossa nove,

I'm trying to create something I would like to

hear, but Jin the last two decades I've absorbed

rather than listened. It's quite rare that I buy a

download of an album-1 just seem to pick it

up. I feel I have a fondness for American roots

music and I remember hearing a Dolly Parton

album where she was going back to her roots. It

3 The elbum is full of fictional stories, but

you mention pieces like Cuba, New York end

the "spice trail." Why is geography so impor-

I'm strongly affected by geography-that's

why there are three distinct sections set on

mid-'60s pop horns end even some banjo.

Heretics. Why go all over the map?

familiar to me.

was really sweet.

tant to you?

and Oceaneal. For "Amerikana," I very fondly look back at my years in California and I felt comfortable enough to return there [musically]. "Urbanoia"—I'm not a city person, but I do like going in for a few days. I prefer the country and I've returned to the environment I grew up in, the coast of England facing the North Sea. to give my kids the experience I had as a child. It's very gratifying. When I did "Oceanea," Eddi [Reader] came in and her performance broke my heart.

4 Rether then return with a concert tour, you're doing shows that ere similer to two you did in lete July in England.

It's an hourlong solo show. I play a half-dozen songs, a couple of old favorites and I tell the story of the lifeboat and how in setting up the album it turned into an online game that proved popular. I saw [talking about the game] as a way to express myself in a different medium, attract a new audience and gain a crowd through social networking. It's a different audience than the Deller mote

5 Obviously, technology has made huge leaps since you entered that field. How does that affect your music?

To be able to interact with fans is a joy. In chapter one of my career I would look at the charts and I'd say, "I don't know who these people are [buying my albums and singles]." I hope they'll continue to come out of the woodwork and support me. I finally feel like I am making music for an audience rather than an A&R executive. For kids starting today, that approach will be healthy.

Heap, Mark Knopfler end Natelle Mec-Mester-how did those collaborations come about?

I have been working for a decade as the music director of the TED conferences and have had to bring in musical acts. I bought in Imogen, Natalie MacMaster the fiddler, all except Mark. Having made those connections, I then asked if they would do a cameo. In Mark's case, somebody heard the track and said it sounded like [Knopf ler's 2000 song] "Sailing to Philadelphia. 1 always loved his guitar playing so I sent him a demo and he invited me to his studio in London. After a few hours he gave me a few tapes of his part.

fictional continents [Urbanoia, Amerikana OCTOBER 29, 2011 | www.billboard.biz | 39

ALBUMS

CHRIS ISAAK

Beyond the Sun Producer: Chris Isaak Wicked Game/Vanguard

Release Date: Oct 19 On his first indie studio album following a lengthy stint at Warner Bros., Chris Isaak pays loving tribute to the catalog of another independent label: Sam Phillips' Sun Records. famous for launching the careers of Elvis Presley, Jerry Lea Lewis, Roy Orbison and Johnny Cash, among others. No one who's heard Isaak's own neo-rockabilly material during the last couple of decades will be surprised by the faithfulness of his renditions here. He shares little taste for renovation with II Divo, which recantly performed its popoperatic version of Isaak's Wicked Game*on "Amenca's Got Talent." But Beyond the Sun is one of the warmest tribute albums released in years-and not just because it includes "Ring of Fire." "Dixie Fried" and "Great Balls of Fire." On "I Walk the Line"

Isaak accentuates the brilliant

simplicity of Cash's original.

while "Can't Help Felling in

to have around.-MW



THE BEACH ROYS

The SMILE Sessions Producars: Brian Wilson, Mark Linett, Alan Boyd, Dennis Wolfe

Capital/EMI Release Date: Nov. 1

The Beach Boys' SMILE, the first 19 tracks of this five-CD set, is an assential pop music album. The version Brian Wilson released in 2004 for Nonesuch was more polished than this collection of music from the Initial 1966-'67 secsions. The SMILE Sessions captures Wilson, session musiclans and the Beach Boys in moments that are chaotic. loopy and remarkably in synch. It's a consistently brillient album. With four CDs reliving Wilson's hours spent shaping SMILE, the song "Heroes and Villains" is limned at an extraordinary leval, placed under the microscope and ultimately on a throne. Hands down one of Wilson's finest melodies, "Haroes and Villains" is Gershwinesqua in its sweeping moments, hauntingly still at times and cosmically choral in others. Set early on SMILE, a healthy amount of listening separates the song from its epic brathran "Surf's Up" and "Good Vibrations," heard here in a more rustic version than the hit single. Those better-known tracks feel perfect in langth and structure; "Heroes and Villains" lingers—were SMILE a Broadway show, theater-goers would hum it while exiting the vanue SMILE Sessions showcases Wilson's production style and temperament, which is oddly calm and precise. -- PG



FIVE FINGER DEATH PUNCH American Capitalist

Producers: Kavin Churko. Five Finger Death Punch

Love" showcases his still-Prospect Park Records sensual singing. As preserva-Release Date: Oct. 77 tionists go, Isaak's a good one If anyone thought that a little success might soften Los An-

Ed Banger/Because/Elektra Release Date: Oct. 24 Dance music has exploded in the United States in the four years since this Parisian duo released its Grammy Award-nominated 2007 debut, no style more than the hard-hitting electro-house Justice helped take mainstream with the hit single "D.A.N.C.E." (You know you've moved the cultural needle when Jay-Z samples your track, as the hip-hop star did for 2009's "On to the Next One.") Yes rather than treat its sophomore album as a victory lap, Justice changes directions on Audio, Video, Disco, paying homage to '70s-era progressive rock. In the track "Ohio" the French mixmesters layer Yes-style harmonized vocals (by Vincent Vendetta of Australia's Midnight Juggernauts) over a bubbling lounge-funk groove, while "On'n'On" cribs the Eastern-inflected riff from "Kashmir" by Led Zeppelin.

The duo's old grime creeps into the music occasionally,

as in lead single "Civilization," which follows a fuzz-caked

highway to hell (Check out "New Lands" for a more bla-

tant AC/DC rip.) Mostly, though, the surprisingly warm-

blooded Audio, Video, Disco reveals Justice to be human

JUSTICE Audio, Video, Disco Producers: Gaspard Auge, Xavier de Rosnay

Down," Those give the album, and the Death Punch gang, a left-right combo that's absolutely lethal.-GG JACK'S MANNEQUIN

ber Everything" and "Coming

People and Things Producers: Jim Scott, Rob Cavallo, Andrew McMahon Sire Records Release Date: Oct. 4 "People, Running." "Amelia Jean." "Amy, I." It isn't hard to

geles rock quintet Five Finger figure out why Andrew Mc-Death Punch, or at least lead Mahon called the new Jack's it to write some happier lyrics, Mannequin album Pagnie then think agein-the bend and Things. If the singer's comes out harder than ever lyrics here reflect his dealon its third elbum, American ings with the folks around Capitalist. The set features a fehim, though, the music often rocious "license to hate," a fully suggests his thoughts on articulated "100 Ways to Hate" another cast of charactersand, on the track "Under and Over It," some particular vitriol for haters who would deny the JOHN PRINE group its mainstream spoils. The rage gives American Canitalist a fierce potency. It offers defiant mosh pit anthems like the title track, "The Pride" and "Backfor More"; middle-fingerthrowing kiss-offs like "Wicker! Ways"; and the nihilistic call to arms "Generation Dead." Five Finger Death Punch even enters power ballad territory on the family-dissing "Remem-

The Singing Maliman Delivers Producers: Ray Nordstrand, Alex McCollough Oh Boy Records

Release Date: Oct. 25

Forty years after the release of his self-titled debut, John Prine revisits material that predates that set with this charming two-disc look at his early days. The product of a garage cleaning-for which Prine duly thanks his wife in the liner notes—these 1970 recordings hall from when Prine really was delivering mail by day and performing at night. During the time he was well-known enough to be interviewed at Chicago's WFMT, where he recorded II of his songs in the studio, and referred to as a guy "who needs no introduction" before live sets at the Windy City's Fifth Peg. Both sessions feature stripped-down and immediateng renditions of many of the songs that made John Prine. The Singing Mailman Delivers also features such rarities as the unreleased "A Star, a Jewel and a Hoax" and a live medley of Hank Williams' "Hey Good Lookin" and "Jambalaya." The stark, intimate quality makes tunes ike "Helio in There" and "Great Society Conflict Veteran's Blues* even more heartbreaking, and Prine's wit that much more accessible. Let's hope some of his peers will start cleaning their garages, too.-GG

thing Corporete. (The latter toured last year in support of a greatest-hits set and has spoken of recording another studio album.) The more expansive arrangements suit McMehon's hyper-expressive singing, especially on a hendful of cuts ("My Racing Thoughts," "Platform Fire") with keyboards by veteran session player Patrick Warren. But occasionally they make McMahon's songwriting feel less distinct than it has in the past. "Television" and "Release Me" could fit on records by Train or the Goo Goo Dolls without anyone noticing.-MW



Producers: Martina McBride. Byron Gallimore, Dann Huff Republic Machual

Release Dete: Oct. 11 You can take the girl out of Neshville, and apparently you can take some Nashville guys like Bruce Springsteen, out of the girl, too-or at Billy Joal and Elton John, least out of Martina McBride People and Things is the on her 11th studio album. The most classic-rock-oriented appropriately titled Eleven outing yet from Jack's Man-(which has 11 tracks, with 15 nequin, which begen as on a Target special edition) side project during McMais all about the new for Mchon's days with Southern Bride. This time out she has California emo crew Somea different label, a fresh coproducer, and it's her first time recording outside of Music City (in Atlanta), Fortunately, McBride is up to the task of handling a wealth of new directions on what is, for all intents and purposes. a pop album with occasional country touches. The song Teenage Deughters" features a sly bit of soul-rock and "Watcha Gonna Do" is just plein soulful, while "You Can Get Your Lovin' Right

> polished groove. Elsewhere, "Broken Umbrella" has more sunshine than a Katrina & the Waves video and "I'm Gonna Love You Through It" will sell plenty of tissues, while McBride and Pat Monahan re-create their "CMT Crossroads" duet on Trein's "Marry Me." Clearly you can take McBride-who cowrote six of these tracksanywhere and she'll sound just fine.-GG

Here" mines a slinky but

40 | BILLBOARD | OCTOBER 29, 2011

REVIEWS-

SINGLES



ILISTIN RIERED Mistletoe (3:02)

lucers: The Messengers Writers: N. Atweh, A. Messinger, I Dinhas

Publishers: various

RBMG/Island Def Jam Music Group Justin Biober Is back for the holidays with "Mistietoe." a soulful, acoustic R&B/reggae jam that serves as the first single off forthcoming Christmas album Under the Mistletoe. His voice has certainly matured since his "Baby does councilor amount and intensity or he colebrates the most wonderful time of the year with lines like, "The wise men followed the star/The way I follow my heart/And it led me to a miracle." Meanwhile, the stripped-down sound allows the young superstar to showcase how much he and his voice have grown. Although the chorus sounds warm and fuzzy thanks to a pleasant melody and unfussy production from the Messengers. Bieber's breezy crooning and flat lyrics make "Mistletoe" come off like an uninspiring. Jason Mraz-esque holiday track. Bieber tries to inject his undeniable charisma into the song, but he's still far from the classic holiday pop of Mariah Carry's "All I Want for

KATE BUICH Wild Man (7:16) Broducer Mate Buch

Christmas Is You "-P.IC

Writer: K. Rush Publisher: Noble & Bright Anti- Records/Fish People The weird and whimsical "Wild Man" serves as the first new single from British art-rock craftswoman Kate Bush in a who poing six years (not including the retooled tracks from this year's Director's Cut). A word of advice to first-time listeners:

Re sure to have an atlas and

Producer: Jeff Stevens

Publishers: various Canitol Narhville

| Don't Want This Night to End (3:39)

Writers: L. Bryan, D. Davidson, R. Atkins, B. Hayslip

There are a lot of aspects of "I Don't Want This Night

to End," the second single off Luke Bryan's Tailgates &

Tanilogs that shouldn't work Namely the singer/songs

writer's clunky pacing, out-of-place guitar solo and the

line, "Your pretty little eyes so blue/Are pulling me in,

like the moon on your skin." Yet, somehow, Bryan turns

what could've been a generic anthem into an emotionally engrossing snapshot of the type of longing every listener

has encountered. As he sings about cruising around with a

girl who can let her hair down and but her hands up while

"singing every song" on the radio, Bryan's husky vocals

become unexpectedly strained, denoting a deep-seated

hurt that comes with reflecting on a lost moment. It's a

surprisingly poignant effect and bints at Bryan's future star

potential after "Country Girl (Shake It for Me)" scored on

country radio earlier this year. -JL

LUKE BRYAN

thesaurus handy. "From the a crisp Steve Gadd kit and

expressionistic digital quitar curliques wandering around

sherpas of Annapurna to the Rinnoche of Giorghai/Shenbords from Mount Kailash to Himachal Pradesh," Bush sings in her breathy lisp. somehow sounding erotic while randomly referencing Indian provinces and Buddhist principles. For all of its impenetrable wordplay, "Wild Man" makes for a wicked headphone atmosphere, with Dan McIntosh's

Fireball (4:11) Broducers: Stooped Robots Welters O Doorbort M. Kinchen, L. Franklin, Publishers: various One African Continuities Looking to build momentum for her forthcoming debut album viral sensation Willow Smith teams with Young Money's most stylish hiphop icon (sorry, Drake) for this heat-heavy dancefloor hid. The 10-year-old Smith sounds somewhat overshadowed when paired with the imposing Minaj, though

John Giblin bass As an an-

nouncement of Bush's re-

turn, "Wiid Man" is a tad off-

kilter But then again when

has the over-singular Rush

been anything but?-RR

WILLOW SMITH

MINAJ

EFATURING NICKI

she makes her hest effort to make Smith feel at home and references her 2010 smash by spitting, "When it's time to whin your bair but your braids un!" The cherus to "Fireball" also attempts to replicate the earworm quality of Smith's debut, with a

beavy beat pounding like a boxing glove and lyrics that



RRIINO MARS It WIII Rain (4:17) Writere D Mace

P Lawrence, A. Levine Publishers: various Summit/Chop Shop/ Elektra/Atlantic

Burne Marel Istact ciunta "It Will Rain," expands on the darker insecurities first beard in the singer's Billboard Hot 100 chart-tonner "Grenade"-which is why the track made the cut for the "Twilight Sagar Breaking Dawn" soundtrack that's



due next month, "It Will Rain" starts with a menacing, disso mant crescendo, but resolves in a simple piano riff that the pop grooner uses frequently. Tight harmonies and haunting backup vocals compliment the aching lyrics: "If you ever leave me baby/Leave some morphine at my rions I functionally aware/Every rise it will rain " The hallard's use of necrossion and the solome chord progression actually recall OneRepublic's ocuvre more than Mars' sunny hits, but for fans of the latter's pitch-perfect vocals and his knack for warbling about women troubles, the man once again delivers.-MD

make for a solid singalong. tween star to spread her Though not the revelation Whip My Hair" was, "Fire-

wings alongside the cocksure Minai. Plus. how can anyone not smile upon hearing a child sing, "My whole crew is fresh and they roiling with me*?-CP

LACUNA COIL Trip the Darkness (3:13) Producers: Don Gilmore Lacrina Coll Writers: D. Gilmore, Lacuna Coil

Publishers: various

Century Media Records Channeling elements of American bard-rock acts Linkin Park and Eyanescence, Italian noth-metal outfit Lacuna Coil knows the right chords to hit with an international audience. The first single off the group's forthcoming album. Dark Adrenathat could solff commercial success. "Trip the Darkness" takes a while to get down to business: Its six-measure electronic intro nicely develops the themes of "Darkness," but once the song takes off, it's relatively simple albeit apnealing in its delivery Andrea Ferro and Cristina Scabbia's vocals are unusually crisp. but the production needs an nunce or two more of the lowend power that defines the goth metai genre. Nevertheless, "Darkness" is formidable as a single release antly foretelling the flavor and intensity of the record it precedes. - DM

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

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MUSIC HAPPENING NOW



COUNTRY BY DEBORAH EVANS PRICE

Return To Form

Vince Gill breaks five-year hiatus with home-cooked new album 'Guitar Slinger'

ambitious four-CD, Grammy Award-winning MCA Nashville collection These Days. The Country Music Hall of Famer will return Oct, 24 with Guitar Slinger, a home-cooked effort filled with slice-of-life songs.

"The feeling of being home is pretty wonderful for someone who travels all the time." Gill says of recording in the home studio that he and wife Amy Grant built in Nashville. "When you start being creative and comfortable, you really stand a chance to min "

Gill has been a consistent winner in the country arena. During the Nielsen SoundScan era. the singer/songwriter has sold 18.9 million units on the strength of best sellers like 1994's When Love Finds You (3.1 million), 1992's I Still Believe in You (2.9 million) and 1995's Souvenirs (2.2 million). These Days has sold 380,000. He has also won 20 Grammys and 18 Country Music Assn. Awards, including five consecutive wins for male vocalist of the year

Guitar Slinger gets personal on several tracks, including Gill's "True Love" duet with Grant, who wrote the song about her husband. "It took a while to convince her to do a duet with me." Gill says. "herause she thinks she can't sing songs as slow as I do. I really like a very laid-back tempo more often than not. I had a drummer once that said. Your songs are so slow I have to count them off with a calendar "

The album is community of a family affair with daughters Jenny, Sarah and Corrina also contributing background vocals. Gill decided to include 9-year-old Corrina when he was taking her to school one morning and heard her singing along to "Billy Paul," a song he wrote about a friend who killed a woman and then killed himself. Gill says, "[I thought] this could be hauntingly beautiful if a little girl's voice was singing, 'What made you go crazy, Billy Paul?' Why wouldn't a kid ask that question?

t's been five years since Vince Gill released his A kid might be the first to ask that question." Another Gill-penned track, "Buttermilk John," was written in honor of the late John Hughey, who had played steel guitar with Gill on records and on the road since 1990. Lead single "Threaten Me With Heaven"-No. 46 with a bullet on Billboard's Hot Country Songs chart-is a tune Gill wrote with Crant Dillon O'Brian and the late. Will Owsley. While not all of the songs on Guitar Slinger deal with somber subjects, Gill has never been one to shy away from songs of substance "Music should have emotion in it " he says. "I'm not a fraid of emotion on any level, so it's not hard."

Gill will promote the album through numerous media appearances, including "Today" (Oct. 26), "Early Show" (Oct. 29), "The Tonight Show With Jay Leno* (Nov. 16), "Jimmy Kimmel Live!" (Nov. 17) and "CMT Crossroads" with Sting (Nov. 25). GAC will premiere "Backstory: Vince Gill" in November. Gill will also perform on Yahoo's "Ram Country," "AOL Sessions," QVC and MLB.com's "Major League Artist."

"Vince always excels through his live perfor mances, so we took every marketing opportunity we could to do that." Universal Music Group Nashville VP of marketing Tom Lord says. "And because of Vince's stature as an artist, there are doors open to him that aren't available to newer artists, like the 'CMT Crossroads' program with Stine."

Gill's versatility as a guitarist and vocalist also keep him in demand. He has recently sung or played on projects by Alice Cooper, jazz trumpeter Chris Botti, Australian act the Greencards and Irish group Cherish the Ladies. "It never ceases to amaze me sometimes who is on the other end of a song," Gill says. "I did something with Tom Hank's wife, Rita Wilson, the other day. She's a really great singer; just completely knocked me out. I like all things and never say 'no.' You never know what you're going to miss."

FAR CANDY

Radio gets ready to treat listeners to Halloween hits

Leading up to Oct. 31, radio stations will soon dress up their playlists with songs especially appropriate for Hallowern In one instance Clear Channel adult top 40 WSNE Providence. R.I .- at the suggestion of air talent Dave Newfell-even rebranded itself from "Coast 93-3" to "Chost 93-3" for the holiday

But which (witch?) Halloween songs are the most popular? According to Nielsen BDS, Mi-

chael Incheon's "Thriller" meeined the most plays of all Halloweenthemed songs in the week preceding the holiday last year. Bobby "Boris" Pickett & the Crypt-Kickers' graveyard smash "Monster Mash" ranked second in that span, followed by Ray Parker Ir.'s "Ghostbusters." Thriller" is likewise the most

downloaded Hellowsen themed hit with digital sales of 2.8 million, according to Nielsen Sound-Scan. The song is also Jackson's best-selling download, ahead of runner-up "Billie lean," which has sold 2.3 million. - Gary Trust



BILLBOARD'S TOP HALLOWEEN SONGS

Rank	Title	Artest	Billboard Hot 100 Peak Position (Year)
1	"Thriller"	Michael Jackson	No. 4 (1984)
2	"Honson Hash"	Booby "Boris" Pickett A the Grypt-Kickers	No.1 (1962)
3	"Ghostbusters"	Ray Parker Jr.	No.1(1984)
4	"Werewolves of Landon"	Wairen Zevon	No. 21 (1979)
5	"Highway to Hell"	AC/DC	No. 47 (1979)
5	"A Nightmere on My Street"	& the Fresh Prince	No. 15 (1986)
7	"Don't Fear the Reaper"	Blue Öyster Cult	No. 12 (1976)
8	"Somebody's Watching Me"	Rockwell	No.2(1984)
9	"Runnin' With the Devil"	Van Halen	No. 84 (1978)
10	CW/boby Woman?	Eagles	No. 9 (3972)



Like They Never Left

With its first No. 1 since 1999 Bush joins growing handful of heritage alternative bands still going strong in 2011

Add Bush to the list of veteran alternative rock groups that are still recording and performing. The British band notches its first No. I on Billboard's Nielsen BDS-based Alternative radio airplay chart since 1999, and its fifth overall, as "The Sound of Win-

The first single from The Sea of Memories (Bush's first album in 10 years, which bowed on the Billboard 200 four weeks ago at No. 18) marks the group's first Alternative No. I since "The Chemicals Between Us" began a five-week reign 12 years and one week ago. The group's gap between leaders is the chart's second-longest after Jane's Addiction's 12-year, seven-month and three-week wait between its No. Is "Been Caught Stealing" in 1990 and "Just

"It's the most brilliant start we could have imagined," Bush vocalist/guitarist Gavin Rossdale says of the response to "Winter." "Having a No. 1 song at radio is a restament to not only the band, but the great team that surrounds us, the support at radio and, of course, the tireless fans who give us daily oxygen." The success of Bush's latest single also reinforces

that heritage acts remain an essential ingredient in alternative stations' programming strategies. "Winter" displaces "Walk" by Foo Fighters—a format staple act since its 1995 arrival—after eight nonconsecutive weeks atop Alternative. Red Hot Chili Peppers interrupted the command of "Walk" with "The Adventures of Rain Dance Maggie" for four weeks, the band has been charting on the tally since 1989. This year has also brought Jane's Addiction's first Alternative top 10 ("Irresistible Force") since 2003, Social Distortion's first top 10 ("Machine Gun

Blues") since 1996 and Blink 182's first visit to the

top tier ("Up All Night") since 2004. While such acts as Foster the People, Awolnation

and the Joy Formidable are gracing the Alternative chart with debut top 10 singles, a longer history at the format isn't proving a hindrance. "The alternative format has been around for well over 20 years," KVGS Las Vegas PD Sean Lynch says. "Many of our listeners grew up with these heritage acts, so it's not surprising that they are embracing this great

The Sea of Memories is the first Bush album released on the band's Zuma Rock imprint through an exclusive partnership with eOne Music. And "Winter" is just the seventh of the Alternative chart's 292 No. 1s, dating to the list's 1988 inception, released on an independent label. Notably, the prior six—the Offspring's "Come Out and Play (Keep 'Em Separated)" (Epitaph, 1994), Everlast's "What It's Like" (Formey

Boy, 1998), Silversun Pickups' "Panic Switch" (Dangerbird, 2009), Phoenix's "1901" (Glassnote, 2010), the Dirty Heads' "Lay Me Down" featuring Rome of Sublime (Executive, 2010) and Mumford & Sons' "Little Lion Man" (Glassnote, 2010)—were released on established indie labels, unlike Bush's model of self-releasing its new product.

Reflecting the adaptability of Bush, whose albums have sold a combined 10.9 million copies in the United States, according to Nicisen SoundScan, the band is

on tour with Chevelle (which first reached the Alternative ranking in 2002) and Filter. The key to the longevity of these longtime alterna-

we artists is that they continue to put out quality material that is relevant to today's audience," Lynch says. "Bush came back with one of the best singles

of its career," KDGE Dallas PD Josh Venable says. This has been the summer/fall of the '90s all

POWER ROOKIE Newcomer Elle Varner strikes a chord with debut RCA single

Nudging the top 40 on Billboard's Hot R&B/Hip-Hop Songs chart, Elle Varner is also less than 150,000 clicks away from 1 million views of the video for her debut single, "Only Wenna Give It to You," featuring J. Cole. The duo pops in bold feshion statements throughout the clip: Sha rocks multicolorad neon tights and a metellic Keith Haring tank top, while he sports en emergency-orenge-colored vest. The eye-catching visuals are in keeping with Varner's background as a 2009 graduata of Naw York University's Cliva Davis Department of Recorded Music. Nick Sanseno, associate art professor and production faculty head at NYU, says he wouldn't expect anything else. "That's totally her," says Sans

the has also produced such ects as Sonic Youth and Ice Cube. "She always was a bigger-than-life character, even at a young aga ... Very devoted, she had a good perspective on things." That davotion-including build-

ing word-of-mouth on the showcase and festival circuit in the Naw York arae-is paying off. Vamer's J/RCA single rises to No. 41 on Hot R&B/Hip-Hop Songs and No. 22 on Mainstream R&B/Hip-Hop. Adding to the track's appeal are thumping 808s, e walking bassline and an old-school vibe.

Buzz about Vamer, signed to MBK Entertainment, began earlier this year. The singer/songwriter was listed as one of "S Urban Artists to Watch in 2011" by pove, MSN's urban music blog. And RCA CEO Peter Edge talked about the newcomer's "incredible, raspy Lauryn Hill-esque delivery" in Billboard's Summer Preview issue (May 21). "She writes, sings, plays and produces," he said. "We're dropping the single ... and hope it will be a big Christmas win."

At the recent taping of the sixth enual Black Girls Rock! Awards-premiaring Nov. 6 on BET-Varner told Billboard.com thet while she didn't hava a release deta for her album dabut, it "will happen this winter." -Jeff Benjamin



VOICERECOGNITION

With release of her first solo EP, Deadmau5 protégé SOFI steps up as dance music's new diva Denca music has elways embraced its divas.

Lolaatta Hollowey and Donna Summer hald court during the golden days of disco. Kristine W end Daborah Cox carried the torch during the genre's nightclub-driven later years. But the bass-or-bust rave ravival of the past year has moved forward without a set of representative

voices, favoring instrumental tracks instead. Entar SOFI, aka German-born Sofia Toufe. Thanks to tour performances and studio collaborations with DJ/producer Deadmau5particularly "Sofi Needs a Ladder" off his 2010 Ultre album 4x4=12—tha formar backup singer/dancer for Avril Lavigna and Britnay Spaars is effectively the only vocalist associated with the currant dance explosion. And as ona of its few populer fameles, SOFI is sat to ralease har first solo affort: the two-part EP Locked & Loedad on DeadmauS's own MeuS trap imprint. Part one, feeturing collaborations with Brighton, England-based dubstap craw

"It's been a crazy experience," says SOFI, whose staga nama is an acronym for Soma

Other Famala Intarast, "[This ravival] just feit right: e punk rock attituda with electronic dance and rawness, more grimy than beautiful. Tan years from now, it will be a great story."

SOFI's journey from pop backup singer to danca frontwoman bagan through a mutual friend of her and DeadmauS (eke Joel Zimmerman): Mötley Crüe drummar and dance eficionado Tommy Laa, who called a few years ago and asked her to provide backup voceis for one

"i didn't know Tommy was into elactronic music, I thought I'd be singing rock music," SOFI racells. "But I welked in, and thare were all these beats going on and a guy with a mouse head."

in early 2010, DeadmauS asked har to write to an instrumental track tantatively titled "You

Naed a Ladder." Within four hours, the lyrics

wara written and the vocal wes cut. A waek after that, SOFi was parforming the song in front of \$0,000 paople during Daadmaus's haadlining set at Miami's Ultra Music Fastival. The track later won a 2011 Juno Award for best dance recording and picked up key placements in "Tha Hangover Part II," the premiere episode of the final season of HBO's "Entourage" and the videogama "Need for Speed: Hot Pursuit."

The second part of Locked & Loaded is slated for Dec. S and will faeture collaborations with bass music kingpins Noisia and Skrillex. Performance videos of the anthemic Skrillex track "Bring Out the Davii" are aiready logging hundreds of thousands of YouTube viaws

SOFI will continue parforming on Deed mauS's Meowingtons Hax tour through the and of the year. Then she will take time off in early 2012 to work on a full-langth album.

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Evanescence Returns; Holidays On Horizon Rock hand Evanescence returns to Wildflower The set shifts 69 000 in its

the Billhoard 200 scoring its second No. 1 album as its self-titled third set hows with 127,000 copies sold, according to Nielsen SoundScan. The act, led by singer Amy Laa last released an album in 2006, when The Open Door

debuted at No. 1 with 447 000 The new set's first single, "What You Want," rises 15-13 on the Rock Songs airplay chart this week, while also holding a bullet at No. 17 on the Alternative tally. The group's first album, 2003's Fallen, spawned the Billboard Hot 100 hits "Bring Me to Life" (No. 5) and "My Immortal" (No. 7).

Last week's No. 1 album, Clear As Dayfrom 2011 "American Idol" winner Scotty McCreery, falls to No. 4 with se non Manus SSoci A second 2011 "Idol" alum joins Mo-Creery in the top five, as runner-up Lauran Alaina debuts at No. 5 with

Weekly Unit Sales

opening frame

This is the first time since 2008 where both the winner and secondplace finisher of "Idol" posted ton five-charting albume (or ton 10 for that matter). The last Nos. 1 and 2 placers to do so were '08 victor David Cook and runner-up David Archul-

eta. Their debut albums respectively bowed and peaked at Nos. 3 and 2. SIGN OF THE SEASON: It's the most wonderful time of the ways or Billhoard's Ton Holiday Albums chart makes its annual return to our web-

sites. The tally, which reflects the week's biggest Christmas albums (and sets (aspired by the season), is led by David Crowder Band's Oh for for EP, which sold 3,000 conies. The chart will continue to be compiled through the end of the holiday season in lanuary.

Despite how it's not even Halloween yet, it's beginning to look a lot like Christmas on the charte, thanks to Justin Biebar's holiday album Under the Mistleton due Nov. 1

Under's first single, "Mistletoe," went on sale at iTunes Oct. 17. followed by other retailers shortly thereafter. It will make a splashy debut on the Billboard Hot 100 next issue. Industry proposticators suppost the sons could move more than 250,000 downloads in

its first week Rieber's Under is one of two probabe joining Michael Bublé's Christmas out Oct. 24

Bublé could be this season's answer to 2007's Norl by Josh Groban U bull. dozed through 3.7 million in the last

Over The

Counter

12 marks of 2007 and became the biggest-selling album of that year. Every year we've been looking for "the next Nect." and Bublé's Christmas just might be it.

The common theory is that holiday albums profit from sales generated by older consum-

ers—mostly women—who are buying music to play around the house during the wintery season. That idea makes sense if you look at some of the biggestselling holiday albums from the past few years Last year, Susan Boyla's then-new

The Gift moved 1.9 million, and in 2009, Andrea Bocalli's My Christmas release chifted 2.2 million Certainly Bublé's target audience is younger than either Boyle or Bocelli, which again makes him more comparable to Groban (And Bublé, Boule and Borelli appeal to a much more senior demographic than Bieber, which places him in a class of his own.)

What's also helping Buble is his breakthrough to top 40 radio in recent years-something that continues to elude Groban, Bublé's "Haven't Met

You Yet" neaked at No. 21 on the Mainstream Top 40 radio airplay chart last year and spent 19 weeks on the survey. It also reached No. 8 on the Adult Ton 40 chart, one of his four hits on that tally.

Groban, on the other hand 'has set to visit either top 40 list. He's still firmly an Adult Contemporary artist, having notched 16 hits on the AC radio chart, including five No. 1s.

Nocl stands as the Nielsen SoundScan era's second-biggest

selling Christmas album, behind only Kenny G's Miracles... The Holiday Album (7.2 million), Noel, at 5.3 million total, is followed by Calina Dion's These Are Special Times (5.2 million) Mariah Caravia Mercy Christmas IS 1 million) and Mannhalm Steamroller's Christmas in the Aire (3.7 million).

WELL, WELL, WELL... Casting Crowns' Come to the Well may debut at No. 1 on the Billhoard 200 next week. with perhaps 95,000-110,000 soldso say industry prognosticators. The set could mark both the act's first No. I on the big chart and the first since 1997 to crown both the Billboard 200 and the Christian Albuma chart LaAnn Rimas* You Light Up My Life

topped both tallies in September of that year.

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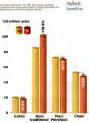
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Market Watch A Weekly National Music Sales Report Year-To-Date





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SOCIAL/STREAMING Billboard



* * +< 10C ++-

Electronic artist Kradón—aka Matthew Kratza, a founding member of the Glitch Moh—released his latest album, Anthen of the Hero, on Oct. 10 and simultaneously streamed it no SoundClood. Since being uploated to the site that same day, the set has been streamed enere than 28,000 times, helping birm delver on Historizand at No.





An Esquire magazine cover and a Foutheack companies used billiamon into the Social SV's top Nive, where the shares the spottigals with suchs limited (No. T), Auder (No. T) and UMSQ (5-3). The Foutheack companies, called "Misocless", "allews Tass to Solwey pain access to information about the new alleum, Tall That Tast, which is tose Nov. 21. Sile also added 271,000 perchada laws used to ment



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WEEK	LAST	WEEKS CON COST	TITLE The most popular songs on YouTube 1874ST (MEMORITOLASE)
1	-1	10	SOMEONE LIKE YOU
2	2	4	SEXY AND I KNOW IT LIMAGE PRATECTORS OF THE CHICAGO PROPERTY OF THE CHICAGO PR
3	5	10	SUPER BASS
4	3	10	PARTY ROCK ANTHEM
	A	10.	RAIN OVER ME
	6	9	MOVES LIKE JAGGER
7	19	10	MARODI S FEXTURING CHRISTINA AGUILERA (ALM/OCTORE/RITERSCOPE) DANZA KUDURO
		27	DON OWAR & LINCOLD HAVE COMMUNICACHETE (MINTEREAL MARKE LATRIC) WITHOUT YOU
		1	ROLLING IN THE DEEP
9	8	10	COUNTDOWN
10		1	RANGE (MARINACIÓ) COLUMBIA)
11	14	9	JUSTIM BESER FEATURING LUBACING (SCHOOLE CYTRATHORID BRAUBISCANDIO
12	10	10	ON THE FLOOR REMAIN LOPEZ PEARLINGS PITEGLE (GLAND/DJMG)
13	-	1	WE FOUND LOVE ROMANIA FEATURING CALLYD HARRIS (SPAYOEF JAM (DUING)
14	9	10	THE LAZY SONG
10	13	7	SET FIRE TO THE RAIN AMERICAL CHARAGE
10	13	7	AHOO! IDEO TITLE The week a most ensured veloce for Necot Max
10	13	7. 100.00	AHOO! THE MAIN A CHORAGO OF THE MAIN MAIN A CHORAGO OF THE MAIN A CHORAGO OF THE MAIN A PAGE STRANG VARIOUS
10	13	7 200 100 100 100 100 100 100 100 100 100	AHOOI TITE The was a root among on those or whose or whose or a control to the
10	13	1	AHOO! THE WASHINGTON THE PAIN WASHINGTON TO THOU MAN THE PAIN THE
10 1 2 3 4	13	1 2 1	AHOO! TITLE THE MARK TO BE MADE AND
10 MM 1 2 3 4 4	13	1 2 1	AHOO! DEC MURICIPATION DEC M
10 1 2 3 4 6	2	1 2 1 7 2	AHOO! THE TO THE RAIN THE TO THE RAIN THE THE TO THE RAIN THE THE TO THE
3 4 6 6	2 7	1 2 1 7 2 21	AHOO! THE PART OF THE BANK OF OF THE
1 2 3 4 6 6 7	2 7	1 2 1 7 2 21 16	AHOO! THE MANAGEMENT OF THE AND
3 4 6 6	2 7	1 2 1 7 2 21 16 7	AHOO! THE MAN THE MAN AND AND AND AND AND AND AND AND AND A
2 3 4 6 6 7 8	2 7	1 2 1 7 2 21 16 7 2	AHOO! THE MAN AND PROVIDE OF THE PR
3 4 6 6	2 7	1 2 1 7 2 21 16 7	AHOO! THE MAN THE MAN AND AND AND AND AND AND AND AND AND A
2 3 4 6 6 7 8	2 7	1 2 1 7 2 21 16 7 2	AHOO! THE THE PROPERTY OF THE
2 3 4 6 6 7 8 9	2 7 10 8	1 2 1 7 2 21 16 7 2 7	AHOO! THE TOTHE ANN THE THE THE TOTHE ANN THE THE THE TOTHE ANN THE
2 3 4 6 6 7 8 9 10	2 7 10 8	1 2 1 7 2 21 16 7 2 7	AHOO! THE THE PROPERTY OF THE
2 3 4 6 6 7 8 9 10 11 12	2 7 10 8	1 2 1 7 2 21 16 7 2 3 8	AHOO! MURICUTED THE MAIN AND THE

BALLINE SEED NOW CO. I



MAHER ZAIN
LOS CLAXONS
LEE SUNGYEOL
BRYAN GREENBERG
KAFANI
G7KHAN TEPE
FELIPE PELAEZ
VICTOR MU?OZ

RERECCA FERGUSON

QUIET COMPANY

STEVEN WILSON

LIKE MOTHS TO FLAMES

4 AUGURN

HEATSEEKERS ALBUMS

2.4						_	
10	98 E	ARTIST	Total	0	10	10 H	ARTIST TO ARL & NAMES / DEFINISHING \$4900 SPREET
0	MAT THE REAL PROPERTY.	WILLIAM SHATNER	Seeking Major Tom		0		THREAT SIGNAL Threat Sign
2	1 31	AWOLNATION	Megelithic Symphony	7 (3.4)	9	-	RICHARD ELLIOT MACK ANGEST TOTAL ARTISTICS (AT 60)
0	-	SKELETONWITCH	Forever Abomination	The Black Crowes quitarist's second	0	27 13	IMELDA MAY AMEASIASSI ETSTEDUCCA (13 HI) Mayhe
4	12 31	THE HEAD AND THE HEART	The Head And The Heart	solo studio set	0	-	CASINO MADRID ANISHT \$2352 PAZOR & TE (12 50) RODO
0	RIF.	THE PARLOR MOB	Dogs	arrives with 2,000. His only previous	30	22 18	ANDY GRAMMER Andy Gramm
0	10-46707	YUCK	Yuck	chart bit was Live at	31	17 3	WOMEN OF FAITH WORSHIP TEAM Rejor
D	-	RICH ROBINSON	Through A Crooked Sun	the flory, which did a week at No. 34 on	0	-	REDEMPTION This Mortal C
0	11 3	YOUTH LAGOON	The Year Of Hibernation	Independent Albums in 2007.	33	2 2	TRANSIT Listen & Forgi
Ö	HOF	1 AM THE AVALANCHE	Avalanche United	Accounts in 2001.	0	H-CEUT	THE GOURDS Old Mad J
0	MW	PORTER ROBINSON	Spitire		0	MA	TRAPPED UNDER ICE Big Kiss Goodnig
	11 3	SETH MACFARLANE	Music is Betier Than Words		36	3 2	JASON BOLAND & THE STRAGGLERS Rencho A
D	MW	FUTURE ISLANDS	On The Water	19	37	28 98	SIDEWALK PROPHETS These Simple Trus
D	HW	JOE HENRY	Reverts	While she's familiar to many from the	0	100	BRIAN BRUSHWOOD JUSTIN ROBERT YOUNG Young Night Alta
D	-	CHARRED WALLS OF THE DAMNED	Cold Winds On Timeless Days	film "Once" (and	0	48 9	GESTIEST JOSH WILSON See Y
D	18 47	YELAWOLF GET TO A MARTIN THE STORY OF 14430 YEAR (18 88)	Trunk Muzik 0-60	its soundtrack) and her work with Gleo	40	25 50	FITZ & THE TANTRUMS CARGINARD CO. T. TO BE
D	-	I DECLARE WAR	I Declare War	Ransard in the	0	-	SCOTT H. BIRAM Bad Ingredier
7	13 37	DUM DUM GIRLS	Only in Dreams	Swell Season, this is her first sole album.	4	39 33	VOLBEAT Beyond Hell/Above Heavy
0	HEN	JEFFREY NOTHING	The New Psychodalia	It starts with 1,000, and also enters fells	43	37 4	TWO STEPS FROM HELL TWO STEPS FROM HELL Archang
1	100	MARKETA IRGLOVA	Anar	Albums at No. 13.	44	4 2	THE LONDON CLASSICAL ORCHESTRA (WLSON) Paul McCartney's Ocean's Kingdo
0	. 2	ZOLA JESUS	Constus	-	0	43 5	GROUPLOVE Never Trust A Happy So
0	nev	WEDNESDAY 13	Calling All Corpses	Fe nets his 17th top	46	29 2	ALLEN STONE Alien Sto
5	MW	JJ HELLER	Deeper	10 on Contemporary	0	10-(MO)	ACOUSTIC ALCHEMY AGDINISTOR ACCIDENTS POSSES ROSSISS ACCOUSTIC ALCHEMY POSSES ACCOUSTIC ALCHEMY
5	-	CROOKED FINGERS	Breaks in The Armor	Just Albums, bowing at No. 3, 11's his	0	Al-Cultur	JASON GRAY ORGANITY A Way To See in The Da
14	5 2	WE WERE PROMISED JETPACKS	In The Pit Of The Stomach	sixth straight set to hit the ten tier since	49	23 7	COMMITTED SONY PICTURE TO SYSTEM OFFE MASSES SORY MUSIC OF TO COMMITTED CO

No.	ш	4	EXIDEENERS SOMOS	REGIONAL	IILAIJLLKLKJ	IALDONIS
H	TANK T	1000	TITLE AND THE PRODUCTION LANCES AND THE PRODUCTION HEAD UP	Seaking Major Tom William Shatner	Forever Abomination	Forever Abomination
O		19	COUNTRY MUST BE COUNTRY WIDE	MOUNTAIN	WEST NORTH CENTRAL	EAST NORTH CENTS
00	3	181	THAT WAY MINI FRETHING ARRESTS INCOMES (MICHAEL SAFETR MOS.) DRINK IN MY HAND			
ŏ	5	110	DRC CHARGE LEW PARTICULE. MRS RIGHT BROADES ENVIRON FLATINGENE CODE : STREAMS RECOGNING THE RESCOND		1 46	/
Õ		10	BODY 2 BODY ACE 1000 PERCURNS CHISS BROWN (AC THE DEST-DEF JAM 10,000)			
0	1	11	LET IT RAIN DIVID HAL MC A SATINICALITY			
0	12	4	CALLING ALL THE MONSTERS			
0	E	(W	STILL GOT IT THE PERSONS MAKE TOURS MONEYCASH MONEYCANVERSAL REPUBLICS	(- 1)	1	30
10	6	19	SAIL NOOMAND AND AND AND AND AND AND AND AND AND			
11	1	15	FASTER MAT BATOMSON (VANGUARD: CAPITOL)	1 145		
0	18	1	YOU DIRECT VALUE (REA MASKINGLE)	1		
13	14	4	THIS CITY HONGE STORP PERSONNE LIPS PARCE (SLAND STORY)			3
14	11	13	COST OF LIVIN ACCOUNTS ACCOUNT		and the same	
0	13	3	PROMISE NONE SAFES PLANNING LINES CONT. NESSE CATES	1		
0	20	5	HAA BOSS HEE HEL PEATURES NOW BOSS HEETERCH WARRESS ERGS	Seeking Major Tom	Megalithic Symphony	Seeking Major Ton
W	II.	w	LOTUS FLOWER BOMB	William Shatner	Awolnation	William Shatner
200			FAD AWAY	PACIFIC	SOUTH CENTRAL	MORTH FAST

N	EW	ON	TH	E C	HAI	ITS

Future islands, "On the Water" The Baltimore trio's third album bacomes its first to reach a Billiboard chart as it starts at No. 12 on Heatseekers Albums. The synth-pop band is on a U.S. tour and has dates lined up through Dec. 3. Fittingly, the trek will wrap in the group's hometown.



REGIONAL HEATSEEKERS "1 ALBUMS

۲	Skaletorrwitch Forever Aboremation
i	AWOLNATION Megalithe Symphony
3	William Shabner Seeking Major Tom
4	Richard Elliot In The Zone
i	Yuck Nex
6	Future Intends On The Mater
7	The Gourds Old Med Joy
•	La Dispute
9	The Head And The Heart The Head And The Heart
ю	Hamilton Park Hamilton Park (EP)
	NID ATLANTIC
	I Am The Avelanche Avalanche United
	The Perior Mob Dogs
÷	Witten Shatner Seek no Major Tem

Ghost You Gave To Me

Oper work von Hotel varieties
 Jav Z Kanye West Feetung Ota Redding

Jay 2 Karrye west Feduring Uta Heading occusion and socie (8 of the section of artist. Brad Panley Duel With Carrie Hadenwood

Chris Brown Feel

HOT 100 Billbeard THE BILLBOARD HOT 100 DE DE SE TITLE PUMPED UP KICKS SEXY AND I KNOW IT O STEREO HEARTS YOU MAKE ME FEEL PARTY ROCK ANTHEM YOUNG WILD & FREE

14 13 15

D 17 22 HEADI INFS

10 12 11

OD 18 10

10 20 20

20 15 17 O 26 26

50 62

30 35 JUST A KISS

31 32

20 23

50 43 98 12 10

S 35 38

37 29 24

£8 58

20 25 40

44 40 37

D 52 55 O 40 67

CD 40 53

D 54 60

57 59

50 52

GIVE ME EVERYTHING

GOOD LIFE

SHE WILL 0 2 2

HOW TO LOYE

GOD GAVE ME YOU

ROLLING IN THE DEEL

CHEERS (DRINK TO THAT MITTAG IN DADIG

TAKE A BACK ROAD

TONIGHT TONIGHT

IF I DIE YOUNG

STRANGE CLOUDS

THE EDGE OF GLOR

HERE SOR A GOOD TIME

WE OWNED THE NIGHT

TATTOOS ON THIS TOWN

IM ON ONE

HEARTREAT (3) ET

IT WILL BAIN

SPARKS FLY

NOT OYER YOU

GOOD EFFLING

LAST FRIDAY NIGHT (T.G.I.F.)

BETTER WITH THE LIGHTS OF

LOYE YOU LIKE A LOVE SONG

N.O. WEST B. PARKEY M. BOW ARE B. A. MARCE J. LEGGING E. WOLFF!

RAIN BOIRS (MUNIO MAINS PLANMENCE A LEVINE)

H 250	
■ 1	Mile St
B 1	3
B 3	Banking an eighth week at No. 3, the
4	song ties LL Cool J's "Hey Lover" (1995-
1 4	96) for the second-
	most frames spent peaking at the
2	position, Only Real
1 7	McCoy's "Another Might" (1) weeks,
E 1.	1994-95) logged more time crestion
10	at No. 3.

	TORY	1993
4	56	4
1	57	4
glitte , the	0	6
ool J's	0	60
(1995- cond-	60	è
ipest. e	61	50
Real	62	54
ther eks,	63	2
ped	0	7
esting	0	60





67	light" (11 weeks, 994-95) logged nore time cresting it No. 3.	000
	3	0 2 6

The track claims

on Hot Danital

shall Greatest Gains honors, posking 5-3 Ø E

downloads, up 27%)

and 25-15 on Hot

100 Airplay (S&

0	60 60	BRIGHTER THAN THE SUN
0	83 99	KEEP ME IN MIND
67	65 51	BEST THING I NEVER HAD
0	78 78	DRINK IN MY HAND
0	23 -	DANCE (ASS) DA STERAZ IN KASHROOM IN PREADOS & CLARA A
0	75 48	WHEN WE STAND TOGETHER
0	42-129707	I'M GONNA LOVE YOU THROUGH
0	80 26	ALL YOUR LIFE

THAT WAY

SKYSCRAPER

WET THE BED DEDICATION TO MY EX (MISS THATILION FOR

LGOT YOU

ONE MORE DRINKIN' SONG

CRAWLING BACK TO YOU

A COLLEGE C SECURE LE SECURE DE L'ANDRE DE L	DUND ATLANTIC BICCES PS
BEST THING I NEVER HAD	Bey
DRINK IN MY HAND	Eric Ch
DANCE (ASS) OA STRAY IS ASSESSOR OF PILADOS & CLARA A SUPPLIE R JAMES A MILLER	Big !
WHEN WE STAND TOGETHER RESTANCE AND IS ADDRESS FOR DESCRIPTION	Nokel e recent
FM GONNA LOVE YOU THROUGH IT	Martina McE 6 HERADA NO
ALL YOUR LIFE	The Bend F
THE ADVENTURES OF RAIN DANCE MAGGIE	Red Hot Chili Pep
MRS. RIGHT Mindlese 8	ehavior Feetuning D
	Ree Featuring New I

H	7	16
12	An 11-9 advance on	7
1	Hot 100 Airplay grants Usher his	6
10	15th top 10 on the tally, Dating to his	6
H	first week in the	C
7	chart's top tier (New, 8, 1997), only	
n	Lil Wayne, Ludacris, Tultain (TJ earth)	(

rank toudate (56.

entry, following

55) on Hot RAB/No-

Hot Chelle Ree

O are size
Coldpley
Boshnot
New Boyz Feel, Chrie Brown





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78 11

79 23

82 81





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0	400	CRI
93	84.72	OUI
0	858	THE
95	94 74	RAI
0	407	DOM
0	407	MAK
		PAPI

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CALLING ALL THE MONSTERS	China Anne McClair
PARTY ************************************	Beyonce Feeturing Andre 300
GOT 2 LUV U STANGATE AS PARKEDUES A B TESSER M S ERMSEN.	Sean Paul Featuring Alexie Jorda 15 HERMASSHI @ VP ATLANT
STILL GOT IT IS SHEED IN STEVENSON A CITABANI IN SHEED)	Tyge Feeturing Draw # YOUNG MONEY CASH MONEY EASH PERFORM
SAIL A BY 200 AL SAUNO	AWOLNATION 6 ALLES
GOOD GOOD NIGHT	Roscoe Das
CRIMINAL	Britney Spear

CRIMENAL MAX BUT IN SHELL BACK CIRCLE BACK MAX MAKERS I MARGES	Britney Spea
OUICKIE HATTURE DE PROFETE M ROBINSON S MARTISCO	NACE CERTIFORM ALL IS
THE ONE THAT GOT AWAY DO STATE OF THAT GOT THAT GOT THAT MARTING	Kaly Per
RAIN OYER ME	Pitbuil Featuring Merc Anthon
DOMINO DO 1001 1 CORNER SETTING C ASSESSMENATING HIGHESTS	O . PANTONETSKI PERVIS
MAKE ME PROUD	Drake Featuring Nicki Min
PAPI FOR BLUTSTER OF EMERSE AND AUGUST STATES AND A STORY DOT BY HAVE	Jennifer Lope

SNOOP	&	WIZ	KHALIFA'S	'WILD'	RIDE

100 02 05 FASTER MATERIAL OF BATTONS OF BATTONS OF BE BEEN TO



Aided by the prominence of a rap icon and one of the genre's rising stars. Snoop Dogg and Wiz Khalifa enter the Billboard Hot 100 at No. 10 with "Young, Wild & Free." the first single from the pair's comedic film (and soundtrack), "Mac and Devin Go to High School," due early next year. Starting with 159,000 downloads sold, according to Nielsen SoundScan, the larinch marks Snoop's highest Hot 100 debut as a lead act and the 10th top 10 of his 18-year chart career. Khalifa collects his third top 10 and secondhighest arrival, after "No Sleep" soared in at No. 6 in April. Featured artist Bruno Mars makes his first top 10 entrance with his seventh career top 10.

HOT 100 AIRPLAY

DOI NYEK	LAGE	DE CHIT	TITLE
0	1	13	MOVES LIKE JAGGER
0	2	10	SOMEONE LIKE YOU
0	3	15	PUMPED UP KICKS
0	4	11	STEREO HEARTS OFFICIAL PRINCIPLE AND LINE OF THE LINE

9 5 26 PARTY ROCK ANTHEM O I IS YOU MAKE ME FEEL 6 27 GIVE ME EVERYTHING

D 10 IN THE DARK WITHOUT YOU IS LIGHTERS 10 S SEXY AND I KNOW IT

D 12 0 YOU AND I 16 10 HEADLINES 10 23 SUPER BASS 23 4 WE FOUND LOVE

13 24 GOOD LIFE 17 9 SHE WILL 20 11 MR SAXOBEAT 19 15 34 HOW TO LOVE

14 19 LAST FRIDAY NIGHT (T.G.I.E.) 21 21 31 ROLLING IN THE DEEP

26 11 GOD GAVE ME YOU 32 22 JUST A KISS

12 35 TITLE

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Õ

O 5 4 WE FOUND LOVE

HOT DIGITAL SONGS

SOMEONE LIKE YOU

SEXY AND I KNOW IT

PUMPED UP KICKS 17 MOVES LIKE JAGGER

YOUNG, WILD & FREE

STEREO HEARTS

11 14 YOU MAKE ME FEEL

10 10 YOU AND I

15 24 SUPER BASS

IN THE DARK

0 3 STRANGE CLOUDS

H GOD GAVE ME

10 HEADLINES

23 6 MR. KNOW IT ALL

29 7 NILLAS IN PARIS

O 07 3 GOOD FEELING

HEARTBEAT

24 40 ROLLING IN THE DEEP

15 3 5 O'CLOCK

PARTY ROCK ANTHEM

CHEERS (DRINK TO THAT)

THE SE SE TITLE 23 16 HERE FOR A GOOD TIME MONEY TO THE MONEY THAT INC. AND SOCIETY TO THE MONEY TO THE MONEY TO THE MONEY THAT INC. AND THE MONEY TO THE MONEY THAT INC. AND THE MONEY THE MONEY THAT INC. AND THE MONEY TH

17 I WANNA GO

MARVIN & CHARDON SCHARGE ARM WET A RECORD IF I DIE YOUNG NOTHING LONG HOT SUMMER

IT GIRL TAKE A BACK ROAD SPARKS FLY BAGGAGE CLAIM COUNTRY MUST BE COUNTRY WIDE

THE EDGE OF GLORY MADE IN AMERICA THAT WAY

WE OWNED THE NIGH WORKOUT CHEERS (DRINK TO THAT) TATTOOS ON THIS TOWN

I GOT YOU 50 17 KEEP YOUR HEAD UP

THE SE SE TITLE

28 21 MR. SAXOBEAT

17 17 YAKE A BACK ROAD

21 HOW TO LOVE

SHE WILL

GOOD LIFE 37 17 LOVE YOU LIKE A LOVE SONG SILING ASSET THE SCHOOL CONTROL 22 15 BETTER WITH THE LIGHTS OFF

TONIGHT TONIGHT

GIVE ME EVERYTHING

I DON'T WANT THIS NIGHT TO END MARVIN & CHARDONNAY

CALLING ALL THE MONSTERS

LAST FRIDAY NIGHT (T.G.I.F.)

LIGHTERS

35 8 NOTHING JUST A KISS

FLY

40 21 CRAZY GIRL IF I DIE YOUNG

EASY

WORK OU

26 2 TUKE IT LIKE THAT

, NOT OVER YOU

IT WILL RAIN

DIRT ROAD ANTHEM

ā

ROCK SE SE SE TITLE SOMEONE LIKE YOU 2 2 39 PUMPED UP KICKS 5 PARADISE B 3 26 ROLLING IN THE DEEL 6 4 12 NOTHING THE ROLL THE RO

P 7 28 SAIL SHAKE IT OUT
HEMMET - THE MACEMING CONTROL OF THE MACEMINE THE MEAN PEACE PERSON OF THE MACEMINE THE MEAN ACCORD FROM THE M 12 5 17 FIX YOU 13 13 DE ADVENTURES OF RAN DANCE MAN
13 13 THE ADVENTURES OF RAN DANCE MAN
13 WHAT YOU WANT

18 11 13 FASTER

R&B/HIP-HOP

SE SE TITLE YOUNG, WILD & FREE

3 28 SUPER BASS 10 HEADLINES

8 10 NI**AS IN PARIS S 18 LIGHTERS 7 9 SHE WILL

9 20 BETTER WITH THE LIGHTS OF 10 26 OIVE ME EVERYTHING 12 8 FLY

13 15 MARVIN & CHARDON DANCE (A88)

COUNTRY

OOD GAVE ME YO 1 1 14 2 1 25 TAKE A BACK ROAD 3 3 ZI JUST A KISS LEY MITICIUM : 5 3Z CRAZY GIRL

5 32 CRAZY GIRL

10 SIGN BAS CREATED IN ASSOCIATION OF THE SAME PLANT AREA OF THE SAME PLAN

7 18 REMIND ME 42 9 FM GONNA LOVE YOU THRO 12 8 TATTOOS ON THIS TOWN KEEP THE CHANGE THE SPARKS FLY

LATIN

THE SE SE TITLE DANZA KUDURO 2 61 PROMISE

7 93 HIPS DON'T LIE 3 76 WAKA WAKA (THIS TIME FO

4 93 I KNOW YOU WANT ME (CALLE OCH) 5 52 RABIOSA B 00 HEROE SPROA STUBBLE OF

10 4 WEPA 8 2 EL VERDADERO AMOR PERDO 11 33 TABOO

N 50 BON, BON 15 26 VEN CONMIGO

15 16 ST LOCA

BLUES

(Þ) KID

CALLING ALL THE MONSTERS 0 8 17 WATCH ME HILL POWER IS NOT THE WITTER OF THE WITTER O S 2 11 ALL I WANT IS EVERYTHING ACCOUNTS TO MAN TO MAKE AND ACCOUNTS 5 45 I SEE THE LIGHT EXCEPTIONAL

8 47 WHEN WILL MY LIFE BEO 7 22 BEST FRIEND'S BROTHER 54 56 TWIST MY HIPS

TO IS THE FREAK THE FREAK OUT 10 = 2 MONSTER MASH

15 12 20 SEGGIN ON YOUR KNEES

SE SE TITLE 12 93 A WHATD I SAY (PART 1)

1 60 BAD TO THE BONE COME TO THE BONE CO S 11 BLUE ON BLACK 17 13 SOUL MAN

7 10 24 I PUT A SPELL ON YOU 7 93 THE THRILL IS GONE MAYHEM
TO 8 20 ANY HOLDING IN THE HEART OF THE C 9 31 SHELTER ME

S ST. JAMES INFIRMARY 13 13 65 TEXAS FLOOD 14 92 SOOM BOOM 15 19 83 LIE TO ME

to www.billboard.biz for complete Chart data 51

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I A	S.	i	P 40
		o E	TITLE
38	55	器	ARDST (MPRINT PROMOTION LABEL)
1	1	14	MOVES LIKE JAGGER
O	3	14	STEREO HEARTS
М		10	SOMEONE LIKE YOU
o	2	14,	PUMPED UP KICKS
0	4	13	PORTER THE PEOPLE (CTART WE, COLLARINA)
0	5	18	YOU MAKE ME FEEL
ō		1	MARIE DETRINES SENSE SENSE A MUSIC ALTER SENSE CONTROL
7	17	10	YOU AND I
-	10	10	IN THE DARK
0			OLY (ADE POP RAMERS), REPUBLIC)
9	8	28	PARTY ROCK ANTHEM LIMING PARTY NO. N. W. C. LAM. ENGLISH SERVINGE WILLIAGOOPS.
10	6	18	LIGHTERS EAD METERS PLAT BRUND MANS (SHADY STERSCOPE)
100	15	7	SEXY AND I KNOW IT
12	12	27	GIVE ME EVERYTHING
13	13	23	SUPER BASS
		77	I WANNA GO
14	11	18	BRITIST SPEAKS (70) PCT)
1	21	3	STATIST WE FOUND LOVE
0	17	8	MAN DEALLS OF THE RECEIVE WARREST SALES
17	14	20	LAST FRIDAY NIGHT (T.G.I.F.)
0	78	6	MR. KNOW IT ALL
×	19	11	MR. SAXOBEAT
TD.	100	75	ALEXAGONA BINA you hido
80	20	19	THE SCRIPT LEMONOGENIC TIPICS
	22	14	KEEP YOUR HEAD UP
22	18	12	CHEERS (DRINK TO THAT)
23	24	10	BETTER WITH THE LIGHTS OFF
24	22	18	HOW TO LOVE
-	34	100	IT WILL RAIN
		В	LOVE YOU LIKE A LOVE SONG
8	28	0	SECTION SOURCE A THE SCENE POLITYPOSOS
27	29	3	NOT THE THE BASIS FORE SERVICE HOST SERVICE STORES
1	28	4	CRIMINAL BROKEY SPERIS LINE/ICA
20	25	8	THIS CITY HIROS STEWN TEAS LEFT TRASCO (TRANCO TO ANO.)
6	30	5	DEDICATION TO MY EX (MISS THAT)

THE ONE THAT GOT AWAY

GOOD FEELING NOT OVER YOU TAKE OVER CONTROL

39 2 JUST A KISS M 2 DON'T HOLD YOUR BREATH WEST SOMEWILL TELEVISION AND STREET WEST SOMEWILL TELEVISION AND STREET WEST SOMEWILL WITH STREET WEST SOMEWILL WEST WEST TELEVISION AND STREET WEST WAS AND STREET WITH WEST SAME AND STREET WEST SAME STREET WAS AND STRE I LIKE HOW IT FEELS

Early Newly legisla har great for a record-invalving slick Millhoard Bell 1990 in. 1 limits or drawn Farenger Forum, or "The Size That Get 200 in. 1 limits or drawn Farenger Forum, or "The Size That Get 200 in." (which all Action 1", Size (1992-14")), is presented from harders with felling high and "Collection Size Collection Size (1992-14"), the presents from Size 1. In the Collection 1 and Collection 1 for Size 1. In the Collection 1 for Size 1. In the Collection 1 for Size 1. In the Collection Size 2. In the Collection 1 for Size 2. In the Collection 2 for Size 2.



ADULT CONTEMPORARY

ı	38		TITLE MASS PROMOTION CARCLE
1		32	ROLLING IN THE DEEP
9	2	21	IF I DIE YOUNG THE WASHELD WASHELD WASHELD THE SAND FRANCE OF THE CONSTRUCT THE REAL PROPERTY.
3	3	54	JUST THE WAY YOU ARE
4	4	28,	F**KIN' PERFECT
8	5	19	DON'T YOU WANNA STAY JASON ALOSAN MYTH GULLY CLARASON JASON ROOM TOO
6	8	30	FOR THE FIRST TIME
D	10	8	SAMEONE LIKE YOU

7 42 17 GOOD LIFE THE EDGE OF GLORY KEEP YOUR HEAD UP MOVES LIKE JAGGER

THE LAZY SONG BRIGHTER THAN THE SUN SAVE ME, SAN FRANCISCO LAST FRIDAY NIGHT (T.G.L.E.) LONG WAY TO GO

TONIGHT TONIGHT TALKING TO YOU (IS LIKE TALKING TO MYSELF)
CORT HILL STREET OF THE TALKING TO MYSELF)
TELL ME I'M WRONG THE LAST GOODBYE

A BRIGHTER DAY

ADULT TOP 40

SOMEONE LIKE YOU 2 15 MOVES LIKE JAGGER 3 16 TONIGHT TONIGHT
10 TONIGHT 8 W NOTHING S \$ 31 GOOD LIFE MR. KNOW IT ALL
IS YOU AND I D 9 IS BRIGHTER THAN THE SUN

10 B 18 BRIGHTER THAN THE SUN

10 B 18 LAST FRIDAY NIGHT (T.G.E.)

13 22 FASTER CRAWLING BACK TO YOU 17 4 WHEN WE STAND TOGETHER 16 16 PARTY ROCK ANTHEM

19 20 MEY MAMA
M REMOTE ANALOGUES OF RAIN DANCE MADDIE
MONET CHILD PROPER ON A SIGN BODY
TO MAKE ME FEEL. 21 15 EVERY TEARDROP IS A WATERFALL GIVE ME EVERYTHING

23 16 HEAVEN 24 18 29 STEREO HEARTS 27 7 KISS ME SLOWLY ROCK SONGS

10 10 10 TITLE # WALK THE ADVENTURES OF BAIN DANCE S THE SOUND OF WINTER 4 40 PUMPED UP KICKS

TONIGHT 5 16 NOT AGAIN B 5 PARADISE 8 18 MARK IT STOP (SEPTEMBER'S CHILOREN)

10 4 BOTTOMS UP THE UP ALL NIGHT 13 1E ROLL AWAY YOUR STONE 11 30 SAIL

FACE TO THE FLOOR H 32 COUNTRY SONG 12 34 ROPE 100 PONTING 1 TOWN 20 12 COUGH SYRUP 100HC THE SAME

17 9 HELENA BEAT 21 12 PROMISES, PROMISES 18 11 IRRESISTIBLE FORCE 22 12 UNDER AND OVER IT 27 10 DARK HORSES 27 10 Bustoreet LOWIFCAM FLOR

23 1E BLOW ME AWAY 26 9 SOMEONE LIKE YOU 24 18 LOST IN MY MIND 28 8 THIS IS GONNA HURT
31 3 BURIED ALIVE

28 SI NO MATTER WHA 30 10 IT'S NOT ME IT'S YOU 32 4 A WARRIOR'S CALL 25 4 BITCH CAME BACK

33 18 THE LAST TO 41 B HEY MANA
MAT HEADERT CONTROLS
TAKE IT OR LEAVE IT

AFTER MIDNIGH THE COLLAPSE 42 20 EVERY TEARDROP IS A WATERFALL 36 13 EVERY TIME YOU GO

| STAY YOUNG, GO DANCING

the of the judges an HBC's a cappella singley competition "The Sing-OH" shows the confestants how It's done, as fluo fields". The Rest Amitation of Physoli' A Retrospective enters Bock Albums at Inc. 15 (6,000). The hits



THE ADVENTURES OF RAIN DANCE MAI 12 16 IT'S NOT ME IT'S YOU THIS IS GONNA HUOT 13 9 THIS IS GONNA HI
SEE AR HE HAVE SEELED

13 8 20 BLOW ME AWAY
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THIS IS GONNA HURT 25 % 22 8 IT'S NOT ME IT'S YOU 24 23 14 NO MATTER WHAT 30 2 BURIED ALIVE

HOT COUNTRY SONGS

報	59	100	WEST	TITLE PROGREGATION	Actist Actist Actist Actist Actist	8 2
0	3	4	15	GOD GAVE MEYOU	Blake Shelton Britanica Blos. Wiles	1
3	4	5		HERE FOR A GOOD TIME	George Strait	-
0				CRAZY GIRL	En Young Band	
4	1	2		LONG HOT SUMMER	Keeth Urban	113
5	5	2		TAKE A BACK ROAD	Rodney Atkins	٠,
	2	1		MADE IN AMERICA	Toby Kerth a season con unvertical.	1
2	9	10		SPARKS FLY	Taylor Swift	111
ŏ	11	12		COUNTRY MUST BE COUNTRY WIDE	Brantley Gilbert	
0	10	11		BAGGAGE CLAIM	Miranda Lembert	
0	12	12		WE OWNED THE NIGHT	Lady Ansabellum	
0	13	15		TATTOOS ON THIS TOWN	Jason Aidean	,
6	14	14		I GOT YOU	Processor Thompson Square	
9	16	18		NYSTHOMPSOCK THOMPSOKUSBLERGASENONS:	Rascal Flats Featuring Natasha Bedringfield	
36		72		KEEP ME IN MIND	Zac Brown Band	,
-	"	H		CSTRUAL Z BROWN Z BROWN OF DURNETTE ACCOUNT	● IOUTHING/OURGALIAND CREEK PICTURE	
Œ	17	15		FLECT IT RAIN FLECTLE CANADO HALLISMOLFON	Devid Nati	7
0	16	17		ONE MORE DRINKIN' SONG	Jerrod Niemenn @ 114 Sets APT In surrenza	,
0	19	23	10	DRINK IN MY HAND	Eric Ohunda	- 1
0	21	21	22	AIR I GOT NOTHING	Denius Rucker	,
10	20	20		COST OF LIVIN'	Ronce Duno	1 2
80	22	24		ALL YOUR LIFE	The Band Perry	2
0	25	31		I DON'T WANT THIS NIGHT TO END	Luke Bryan @cartto.kspecial	2
0	29	30		YOU JSTOING YOUNG LIAME	ChrisYoung Brid	2
0	24	28		STORM WARNING	Hunter Hayes	z
0	10	22		TM GONNA LOVE YOU THROUGH IT	Metine McBride	2
0	-	27		TAKE IT OFF	@NONSUCTAMBRESS JOH Nichols	2

Manage	(4)
2	24 As the album's lead
-	single reaches a new peak in its 15th chan
	sweek, the Kansas native opens at No. 4 on See Country

2 00 00 (40,000 conies). It's of five studio sets these Obess of them at No. T) dating to



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GOT MY COUNTRY ON

WHERE COUNTRY GROWS HUNT YOU DOWN

THREATEN ME WITH HEAVEN

SOMETHIN' BOUT A TRUCK A WOMAN LIKE YOU

IT AIN'T GOTTA BE LOVE

200	2 MIN.	MEN	TITLE PRODUCTS GONOWSTERS	Artist IMPRINT & HUNRER / PROPRETON LARGE.	100
27	28		LONG WAY TO GO	Alen Jackson @ ACREMINASWUZ	
23	25		FISH NETCALIC CAMPBULLA SMITHA LABORRIGODI	Craig Campbell @accommotive	
38	50	3	REALITY SOMEONED CONTROL AND CO	Kenny Chesney 631A	
30	28		AMEN MERROTESEACABLACEGUAVITEO BRIDA	Edens Edge @ 85 WACHINE	
21	33		BAIT A HOOK JSTONER BUNGLINGOIK JS STONER	Justin Moore BYALDRY	
22	36		MY HEART CAN'T TELL YOU NO	Sera Evens BACA	
33	35		DIDN'T I CHICCHIA DANSON SECONSAL ACRECI MONTANA	James Wesley	
42	51		CAMOUFLAGE HISTORY II NURSEY COMPANY DISEASE	Bred Panskry @ AMEDA NASHYALE	
35	38		WHERE I COME FROM	Montgomery Gentry @ nersial(30)(1)	
41	53		HOME I MANUAL MOSTEN DWILTONG BEMERLD BONTAN	Dierks Bentley CAPTO, NASHYLLE	
37	40		THE TROUBLE WITH GIRLS	Scotty McCreery 8 rentrescorentecore	
38	35		LIKE MY MOTHER DOES	Lauren Aleina Brankfittscorp.ne.nc.ini	
53			LIKE MY DOG COMMONANT CAPRAGED SAMPROLIMATE	Billy Cumington @Millourn	
40	42		THIS OLE BOY POLICIANS HENCE PER OBJECTIVE AND ST	Craig Morgan	
45	56		ALONE WITH YOU JMER CLARSTALE SMARTLI HARDRIGS MCARALIN	Jake Owen	
43	45		LET'S DON'T CALL IT A NIGHT	Casey James	

TOP COUNTRY ALBUMS



BLUEGRASS ALBUMS

麗麗	TOWN	100 M	ARTIST	Title	and.
1	-1	28	ALISON KRAUSS & UNION STATION	Paper Airplane	
2	2		STEVE MARTIN AND THE STEEP CANYON RANGERS IN SHARE ROUNDER SYMMY-CONCORD	Rere Bird Alert	
0	5		DIERKS BENTLEY	p OnThe Bidge	
0	7		SARAH JAROSZ F	oliow Me Down	
0	8		THE WALLY JENNYS Bright	Morning Stere	
6	8		NARQUE ARTISTS O Broner Where Archoon' Bone Fels Renter	e And Unreleased Trade	
0	11		STEVE IVEY BE	et Of Bluegrass	
0	10		ABIGAL WASHBURN	City Of Refuge	
0	12		RICKY SKAGGS Country Hits	Bluegrass Style	
10	13		THE GRASCALS The Gracels & Francis Country Classical	With A Bluegross Spin	

BETWEEN THE BULLETS SHELTON'S 10TH NO. 1



Blake Shelton claims his fifth con secutive and 10th overall leader on Hot Country Songs, as "God Gave Me You" leans 3-1 in its 15th chart week. Driven by unsolicited album play, the artist also appears at No. 57 with the title track from the new "Footloose" movie, which

ids a third week on the chart (see Billboard.biz). The new No. 1 was written by Nashville-based singer/songwriter Dave Barnes, who took his original version to No. 9 on Christian AC Songs slightly more than a year ago, "God" is the second radio single from Shelton's Red River Blue set.



their filestiffines," Gyne East Merees earns their first top 10 on the Est with "Secret Hearts." The soop provious The Papercut Chronicles II, doe Nov. 15. The proop's lone



MAINSTREAM

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11	NETE .	No.	TITLE WITET-MINISTRALIZATION LABOUR			
0	1	1	SHEWILL THE IS AND THE THE THE CASE HOPE CONTROL BY THE			
2	2	10	HEADLINES PRAIS FOLIAG MONEYLANGERIA, REPUBLIC			
3	4	15	THAT WAY WAS FOR SOME SAFERON ASSAULT FROM			
4	3	14	MARVIN & CHARDONNAY			
0	5	ni.	WET THE BED DRIS BROWN PLAT LIGHTES JUSTICA			
		14	NI**AS IN PARIS			

13 i 00 g D 12 11 MRS RIGHT IN MINISTER BUTTON BE B 18 DECEMBER BUTTON BUTT 10 1 13 OTIS 15 11 BODY 2 BODY

13 12 28 HOW TO LOVE
14 11 22 PM ON ONE
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16 14 18 WARPING TO NOTE
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00007 AT ACT 28 4 ONLY WANNA GIVE IT TO YOU as using that a conductor of the conductor

23 13 BOO THANG N & LATE NIGHTS & EARLY MORNINGS OANCE (ASS)
IN EAST STANKE
THING CALLED US SUPER BASS

I'M FLEKIN' I LOVE YOU 23 3 YU MAD 34 30 S LAYIT ON MI

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BETWEEN THE BULLETS

GILL AND DRAMA ARE 'WINNING'



Johnny Gill returns to the Top R&B/Hip-Hop Albums chart with his first solo set since 1996 as Still Winning debuts at No. 4 (18,000 sold, according to Nielsen SoundScan). The album is the crooner's first solo studio set in 15 years. His last offerine was 1996's Let's Get the Mood Right, which bowed and peaked at No. 7 on Oct. 26. In the interim, he's been active in the R&B realm as part of LSG (with Gerald Levert and Keith Sweat) with their releases Levert. Sweat. Gill in 1997 and LSG 2 in 2003, and then with New Edition for its last studio set, 2004's One Love.

RHYTHMIC 3 10 O HEADLINES HOW TO LOVE

7 8 SHE WILL

IN THE DARK

13 10 STEREO HEARTS

8 M GIVE ME EVERYTHING

H B MOVES LIKE JAGGER 17 4 65 SEXYAND I KNOW I

8 11 CHEERS (ORINK TO THAT)

19 8 NIP*AS IN PARIS

LAST FRIDAY NIGHT (T.C.LF.) PUMPED UP KICKS
SOMEONE LIKE YOU

BEST THING I NEVER HAD

MRS RIGHT

22 3 5 O'CLOCK 1-PAR FLAT WEE ENG

18 18 WORK OUT N S WE FOUND LOVE MANNE TO WARMS THE CAN'N MANNE THE TOWN MANNE THE FEEL OF THE TOWN THE TOWN

20 11 GOT 2 LUV U BODY 2 BOOY

28 8 LAY IT ON ME

38 9 MR SAKOBEAT

30 11 OUICKIE

38 31 12 GUCCI GUCCI

GOOD FEELING RO REAPOS ESTATAM IT WILL RAIN

28 g IT GIRL

19 BETTER WITH THE LIGHTS OF 4 28 PARTY ROCK ANTHEM

Elsewhere this week in the top 10, DJ Drama's latest studio effort, Third Power, enters at No. 7 (10,000). After releasing a series of Gaugsta Grillz albums, this is his first to stray from the familiar name-brand territory. On Third Power, Drama presents a slew of rap giants, ranging from J. Cole and Wiz Khalifa to Fabolous and Big Sean. -Karinah Santians

12	15 M	25	TITLE
1	1	27	SOINLOVE
2	2	23	LIFE OF THE PARTY
М	ı.	25	FOOL FOR YOU
×	ľ		SE J TEN L OVE
4	3	21	NEM PEAK CHRISTIN MORLE HAVERSAL REPLA
0	8	12	STAY TYREST VOLTROM RECORDS CAPITIE
В	,	24	YES MISS SOMEOND ATLANTIC
ч		22	SURE THING
-		п	MOTIVATION
0	10	18	NELLY ROWLAND (ADVERSA), MISTONIA UNIVERSA
0	1	25	RADIO MESSAGE
1D		25	PIECES OF ME
n	11	25	IN THE MOOD
×			NO ONE CONNA LOVE YOU
12	13	21	JERNAPER MURROWN PRISTATICS.
13	12	9	SO GONE (WHAT MY MIND SA
1	14	18	STAY TOGETHER
ĕ	15	2	MAKE YOU SAY OOH
=			NOTE SMEAT SHEAT SHOPEONE 2578
W	13	5	MARY A BUILD WATERARCH SETTEM HTTP SCOPE
17	10	2	MORE THAN YOU'LL EVER KNO
n	20	15	BEST THING I NEVER HAD
10	10	17	SHE AIN TYOU
		2	WALK ON
20	21	15	MINT CONDITION CACCO BIRD SHANACHE
21	22	2	4 AM MILANE FISHA STOLINIVERSAL REPUBLIC
22	23	3	OEAR JOE
3	28	2	REAL LOVE
			MICHINET. CHOIN HOUSE CAPITAL

	CO	

RAP SONGS					
瞳	156	100	TITLE ARREST (AMPRILT / PROVIDENCE LABEL)		
0	1	11	OME COME FOR MENTICADE MONEY AND REALITY		
2	2	8	SHE WILL		
0	8	1	NETTAS IN PARIS		
4	4	14	MARVIN & CHARDONNAY		
8	3	22	I'M ON ONE		
0	7	12	THAT WAY		
7		12	OTIS		
		26	PARTY ROCK ANTHEM		
0	11		WORK OUT		
10	13	10	BODY 2 BOOY AZ HOSS FAX CHIS SHOWN AS THE SECTION AMERICAN		
11	10	19	LIGHTERS		
12	,	77	OVE ME EVERYTHING		
3	15	2	FLY		
10	14	24	SUPER BASS		
18	12	30	MY LAST		
18	12	1	BIG SEAR MAT CHRIS BROWN G O D D. DEP JAMES DANS		

18 3 SEKY AND I KNOW IT 24 4 TONY MONTANA FAR AWAY 21 2 COPY, PASTE 23 6 GOT 2 LUV U YOU THE BOSS

Data for week of OCTOBER 29, 201

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6	10	12 1	MARVINS ROOM Drafts A SHESS IN SHESSA CRAHAMU CONCACES © 1004G MONEYCASH MONEYCHINISSA MENAVUS	
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13	1	2 0	OURCKIE Miguel PST TURES IN J PREPARE MADDITION AWARDED: 8 BLACK ICL RESTORMAZIA PICA.	
14	12	10	BEST THING I NEVER HAD Beyonce	۰
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			MOTIVATION Kelly Powland Featuring Li Wayne	
16	15	13		ı
17	19	21	J SPLATE / SPLATE T GALLEGOD @ MOCULTURE SUBSTIMATION CO.	
16	11	10	SO IN LOVE ***********************************	
TO	18	11 2	HOW TO LOVE LI Wayne IS NO TO MAKE CONTROLOGICA PRODUCTION OF THE MAKE AND	k
20	22	24	FLY Noti Minej Featuring Rhanna JERTHIN THEMSLUTERICHESING MODERICHESING PLY THEMSLUTERICHESING MODERICHESING WITH MODERICHESING MODERICHESING MODERICHESING MODERICHESING MODERICHESING MODERICHESING MODERICHESING MODERIC	
a.	20	27		
0	-	-	21 COLD LOCKE OWEST RANGE MEET ARE A CANTELLISED SWOUTH @ MCCHARD OVERTHERS Meet Mill Festiving Rick Ross	
9	22	23		
23	30	25		
24	21	17	MY LAST Big Sean Featuring Chris Brown (9) 10 5 4/05/2001 5 MILEON, S. MARKEN, M. T. S. LEWS, C. M. BROWN (1) C. C. D. D. COS. JABRELING.	
26	25	20	SHE AIN'T YOU Chos Brown THE SOURCE MEMORIAL EAPTETER BUNDAL MICHAELEGIC JETTES FORCARD ANDROIN @ JOERCA	
26	25	27 (IF IT'S LOVE Kem Featuring Chrisette Michele	
ä	27	* 7	STAY Tyrese	
a	23		TONY MONTANA Future (Control of the Control of the	
$\overline{\mathbf{u}}$		36	WILLARDS IN AN BURN WEEKER HILLER) @ IPCCONSMIKE	
20	34	26	DANCE (ASS) Big Soon of ALADOS & CLARK & BURNELL R. LAMES A.MILLER @ 0.000.007 JAMES	
30	24	26	YES Musing Soutchild EXPENDED A PLANTS: A PLANTS: A PLANTS: A PLANTS: B A PLANT	
31	22	37	NO ONE GONNA LOVE YOU Jameller Hudson	
32	22	31 E.	LATE NIGHTS & EARLY MORNINGS Marsha Ambrosius 1 James (1974)	
22	20	20 5	LSMKF Kri Faritin	
34	20	78	CORY MASTE	
34		-		
2	45	41	TM FLEXON* TJ. Feeturing Big K.R.I.T int etc.* □	
0	44	40		
37	41	35 7	25/8 Mary J. Bige Haddelin Javes in Javes Javeson Engage: @ MARMONSHIP MARMONSH	
38	35	40	SO GONE (WHAT MY MIND SAYS) JAN SOR FRIENDING PROFESSOR DESCRIPTION BELIES BARCHARRES BRES	
36	37	34 E	PIECES OF ME Lodge CHICA HAMMENT CHICAGE HAMMEN LAGGING G VERNI CONCASTRANCE	
0	40	51	STAY TOGETHER Lodge Featuring Johann Lodge Featuring Johann By von 100 Accounts	
-	46	40 7	ONLY WANNA GIVE IT TO YOU File Varner Featuring J. Cole	
2	м	m	TROUGH F	
8	50	50	MO NO LIN OLD MANAGED DE PROPERTO DE PROPE	
43	28	32	OUT OF MY HEAD WINESTER JOUR SECTION SHOODS AND SHOODS AND PLACES AND AND THE BOOK FOR SHIP SHOULD BE AND	
44	36	33	RADIO MESSAGE R Kelly Extraction 0 2017CA	
46	Q	45	IN THE MODO Johnny Gill sattle matter of the	
0	12		YOUTHE BOSS Rick Ross Featuring Nich Mine	
0	17		60 LOTUS FLOWER BOMB Well-PLAY IROSHOLISCHED STREET BOWN OF STREET	
-	_		LAY IT ON ME Kelly Rowland Feeturing Big Sean	
40	47	43	LAY IT ON ME Kelly Rowland Featuring Big Sean in Set (L. A. STEMATIC WOULD AMBIETSON (I. S. MICHAEL METANCHARM) (I. S. MICHAEL METANCHARM) Machia Ambrosius	
48	40	45		
50	38	38	TOO EASY # A VONEU A SEPTICE CLACK IN HARMS THE FOR B HOOSE CHARGES WILLIAM PROPERTY IN THE FOREIGN PROPERTY IN THE FOREI	
61	40	44	DEDICATION TO MY EX (MISS THAT) Libyd Featuring Andre 3000 & Lil Wayne of Miss Folia of Sala o	
62	53	52	BOO THAING Verse Simmonds Featuring Kelly Rowland	
10	63	53 T		
7			TU IMAD Bridge I WED LIVELY 1000 LEGICLE 1000 I B Fridmen Fearuring Nick Minns & Lil Wayne And Nicke Instruction (1994) Lil Wayne	
	54	54	ANT MOSTER BUSINESS COMMUNICATES AND CONTRACTOR AS A CONCURSION OF THE PARTY OF THE	

	27
ı	The track jumps
1	10-9 on Rop Songs
١.	(see opposite
	page), marking
н	Cole's first top 10
п	on the fally arrong

Dat" reached No. 19

47 Day same regions but 20 spets, earning Greated Galneri Airplay honors (4.5) million sedience. Impressions, up 12751, Helping Barl the Blobt are adds. W.PH Jackson, Piss. (22); and WUSL



Thing I Never Had markes a new reak (20,38) and this or bows at No. 35, (See billhoard bit/Sharts 77 After Prince, who edah@ded the Time in 1901, duried

righty to the printed group space, all manuscr as the Hot BBE/No-Hea Sanus in 1993. Hur



act returns: After chartles sine titles troup debuts the Bt self-185ed 1089

57 54

70 HV

FLY TOGETHER LIKE EM ALL COUNTDOWN THING CALLED US THE WALLS
NOT THE PARTY AND THE LOVE PARTY OF THE MORE THAN YOU'LL EVER KNOW ROUND OF APPLAUSE

HOUSE PARTY I LOVE YOU MAKE YOU SAY OOH Roscoe Ossiti WALK ON FAME STRANGE CLOUDS REAL LOVE

LOVE AFTER WAS DON'T KISS ME GIVE ME EVERYTHING

MOVIN DOWN THE LINE MAGIC PACK ON WESTERN MERCADIS SWAGGIN ANYTHING (TO FIND YOU. TAKE ME AWAY

ELYAGAIN HATER MARILYN MONROE woo 10: 100 ---

MINDLESS BEHAVIOR HITS TOP 10



Hot R&B/Hip-Hop Songs as its second release, "Mrs. Right" (featuring Diggy), moves to No. 10. With successful R&B vocal groups becoming scarce through the years, the top 10 feat is notable, as the quartet of 14-year-olds is the first non-rap group to enter the top 10 since the Pussycat Dolls' "Don't Cha" hit the region on Aug. 13, 2005. Mindless Behavior also returns male R&B vocal groups to the top 10 for the first time since 112's "U Already Know" (April 23, 2005). -Karinah Santiago

CHRISTIAN/GOSPEL Billboard

4 8 4 NEEDTOBREATHE

CHRIS AUGUS

14 78 MERCYME of delices on under

II SE LECRAE

13 112 SKILLET

13 7 2 DAVID CROWDER BAND

15 15 3 VARIOUS ARTISTS
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50 31 5 THE AFTERS
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12 35 37 BRANDON HEATE

44 46 2 MARANATHA! PRAISE BANG

8 75 TENTH AVENUE NORTH

CHRISTIAN SONGS HE THE ST ARTIST 1 23 MON WINCO 1 2 3 VARIOUS ARTISTS 3 5 100 CASTING CROWNS

4 2 29 THE WAY 5 18 TURN AROUND MY HOPE IS IN YOU 8 23 DO EVERYTHING 7 36 HOLD ME B 10 27 LIFT MY HANDS

LIFT ME UP ET 11 24 THE LIGHT IN ME 12 15 34 YOU LOVE ME ANYWAY SECRET PROPRET IN JESUS BURGET BURGET IN JESUS BURGET BURGET BURGET BURGET BURGET BURGET BURGET BURGET BURGET BURGT BURGET BURGET BURGET BURGET BURGET BURGT BURGET BURGET BURGET

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2 37 5 STATE OF HART FINED ON TO ME)

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2 38 FRESTLESS
2 38 FRESTLESS
3 38 F

20 28 14 AT YOUR NAME (YAHWEH, YAHWEH)

30 31 to GOD IS STILL GOD 33 23 4 LOVE COME TO LIFE 32 32 2 DRIFTING 23 25 12 I'M WITH YOU (RUTH & NAOMI)

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NO SAME THE PROPERTY OF THE

36 36 10 ALLEUJAH
36 MATEMATINA
36 39 4 ALL OF ME
40 43 5 HURGEAN
40 43 5 HURGEAN 41 42 5 SHAKE HEAVEN

2 41 18 HELLO 4 16 BEAUTIFUL THINGS (3) 40 5 I WANNA KNOW YOU LIKE THAT

4 3 FIREFLIES 45 3 FIREFULES
47 BEST NOT ALONE
48 BEST CHANGE FOR UNIT ALONE
49 BEST CHANGE FOR UNIT ALONE
40 BEST CHANGE
40

Moleon SoundScan week and highest rank (No. 6) on Caristian Albume, as the band's self-titled sixth sel starts with 4,000. Lead single "Sixteen" peaked at No. 15 on the radio-lunied Christian Bock list (see



Gospel Songs with "I Hear the Sound (Of Victory) " The case introduces Good of three prior chart entries, she fared best with "It Ain't Over," which spent five



1 25 ANT ANTHOLOGY LACE

1 1 25 ANTHONG ENOUGH
MY HOPE IS IN YOU
AMON BOUNT CONTROL

2 2 20 MOVE
SHATTER OF SAN TALES

5 10 COURAGE OL CASTRO CHOWNE SE

7 7 26 THE WAY
AND AND HOUSE
TURN AROUND
TURN AROUND
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TO BE TO MANUAL CONSTITUTE
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THE LONDON CLASSICAL ORCHESTRA

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TE ESTOY ENGANANDO CON OTRA QUE A TODA MADRE (QUE A TODO DAR) 50 35 10 NO LA VOY A ENGANAR

Former America singer Bomee Santos cores his second straight Hot Latin Songs No. 1 from his forthcoming sole debut, as "Promise" follows "You" to the samuel. thart visits since Farter Bears and Phris Crespo did so a month apart in 1996.





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GERARDO ORTIZ Z 1 3 ESPINOZA PAZ CANOMEI DAS CULLUS I VOZ DE MANDO EL CONAZIO MADDERIO 3 21 LOS TIGRES DEL NORTE 5 13 VARIOUS ARTISTS 6 30 LOS BUKIS ALERTA ZERO BRONCO

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BETWEEN THE BULLETS



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LOS YONIC'S CRISTIAN CASTRO FRANCO DE VITA REIK PERSON SONY MUSIC LATER BOST MARC ANTHONY

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VOZ DE MANDO HITS NEW HIGH



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RECORD COMPANIES: New Wast Records promotes Gary Briggs to senior VP of A&R and artist relations. He was A&R and producer. Warner Bros. Records names J Scavo senior VP of digital

Warner Bros. Records names J Scavo senior VP of digital marketing. Ha was VP of global digital marketing at Disney. PUBLISHING: The BMI board of directors elects Susan Day-

PUBLISHING: The BMI board of directors elects Susan Devenport Austin chairman. She succeeds former Belo Corp. vice chairman Jack Sandar, who was alected presiding director. Davenport Austin, who was vice chairman, serves as a director and sanior VP/CFO of Sheridan Broadcasting. Sha is also president of Sheridan Gospel Network.

Bartelsmann's supervisory board appoints Thomas Rab chairman/CEO, effective Jan. 1. He currently serves as CFO.

TOURING: MSG Entertainment names Army Stevens senior VP of marketing concerts and media integration. She was senior

-Edited by Mitchell Peters

GOODWORKS

SWIZZ BEATZ HONORED BY NEW YORK

VP of strategic alliances at Fuse.

HEALTH AND HOSPITAL CORP.

Rapper/producer/visual artist Swizz Beatz was honored by New York's Health and Hospital Corp, during its annual gala on Oct. 18 for his philanthropic endeavors, which include arts education and working with his wife, Alicia Keys, on the charity organization Keepa Child Alive.

"We need children's hospitals," Beatz says. "I have kids of my own, and the last thing you want to do is not be able to bring the kid to the emergency room or have them taken care of properly. The HHC] is known for doing great things, so I'm glad to be a part of it."

Beatz also donated an original piece of his artwork to the HHC.

'I did a mixed media with acrylics and some photography. It's called 'Young Brazil,' he says.' The photo that's applied on it is one I took in Brazil, which is one of my favorites. It's these three kids who are looking off into the stars. It goes with my slogan, 'Sky is not the limit, it's lust a view.

The gala, held at the Bellevue Hospital Center Artium, also served as the launch of STATI, a series of music and entertainment events through the end of October to benefit public healthcare facilities throughout New York. More information about the events is available at stathbc org.

Meanwhile, Beatz says he has abandoned plans to release a solo album and will instead focus on releasing singles. It's a projectnow, which means that ip sutent to potout singles and campaign," he says. 'I don't want to do anything traditional, because the world isn't traditional anymore. The only way to get ahead is not not be traditional as well."

—Mitchell Peters







2011 BMI LONDON AWARDS

ABOVE LEFT: Queen members Roger Taylor (left) and Brian Hay (right) accept the Icon Award from BHI president/CEO Del Bryant, worth seaw past.

presonance Del Brygner, motor beave nacid.

ABOVE RIGHT, Tielo Cruz's college song of the year winner.

"Break Your Heart" was co-written by Fraser T. Smith end.

"Break Your Heart" was co-written by Fraser T. Smith end.

Break Your Heart was co-written by Fraser T. Smith end.

Break Charles of Writer/publisher relations for Europe and Asta

Breakdon Blashi, BMC Chrysalis C. Creative manager

Kata Sweetuw, Smith end BMI senior VP of writter/

publisher relations PMI Gerban Person swas autor.

LEFT, Yoko One received e Million-Air Award for "Woman" on behalf of John Lenson. Lenson also received Million-Air Awards for "Eleanor Rigby," We Can Work it Out." "Hey Josey," Let it Be and "Michelle." Shering comers time with One is BMI's Dai Bryant. Home man hate.

BELOW: Andrew Frampton is presented with the song or the year award for the Script hit "Brasileven." He coor the year award for the Script hit "Brasileven." He costates. From left are BMTs Phil Graham, BHG Chrysalia U.K. serior creative manager Lisa Cullington, Frempton, BMTs Pel Brasil and Brasileven awards.



BACKBEAT

















Industry professionals from two continents stopped by the Thirty Tigers/Summertyne party at the Hard Rock Cafe on the closing right of the Americana Music Festival & Conference in the Americana Music Festival & Conference in Nashrille on Oct. 15. Among those who listened to performances by Chuck Mead, Rauf Malo, Garland Jaffreys and others were Americana Music Assn. evecutive director Jed Hilly: Temsin Austin, creative director for U.K. venue the Sage Geteshead: Waterloo Records owner John Kunz; Conqueroo president Cary Baker: and Sugar Hill VP of A&R Gary Paczosa. Paid attendance for the conference—which welcomed Nissan as a sponsor -exceeded 1.100, according to Hilly, which was up from 850 in 2010. Nashwile's PBS outlet WNPT

ABOVE: All ears at the party ere (from laft) AOL/ StudioNow senior account manager Annie Klever: Cres Avanue santor publicist Emilee Warner and Thirty Tige director of digital media Katle Studiey

UPPER LEFT: Thirty Tigers director of marketing and artist manager John Turner and manager Nancy Quen hang out at the Hard Rock. LOWER LEFT: Thirty Tigers co-founder David Maclas (night) spends some qualify party time with 31 Tigers Records executive Andy Rubin

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LIL WAYNE FEATURING GRACE

CASTING CROWNS

EARNEST PUSH

JENNIFER LOPEZ

RIHAMIA FEATURING CALVEN HARRIS

BRANTLEY GLEERT /

57

58

THE BILLBOARD 200 46 HEATSEEKERS

49 TOP COUNTRY BLUEGRASS

TOP RAB/HIP-HOP CHRISTIAN GOSPEL 56

DANCE ELECTRONIC TRADITIONAL JAZZ

CONTEMPORARY IAZZ TRADITIONAL CLASSICAL CLASSICAL CROSSOVER

TOP LATIN ARTISTS

> SOCIAL 50 UNCHARTED

THE BILLBOARD HOT 100 50

HOT 100 AIRPLAY HOT DIGITAL E4 HEATSEEKERS MAINSTREAM TOP 40

ADULT CONTEMPORARY

ADULT TOP 40 52 52 ROCK

ALTERNATIVE TRIPLE A 52

HOT COUNTRY

RHYTHMIC ADULT RAB

DAD HOT BAR HIR HOP CHRISTIAN

> CHRISTIAN AC CHRISTIAN CHR

COSPE DANCE CLUB

MORGAN PAGE, SULTAN + NEG SHEP DANCE AIRPLAY SMOOTH JAZZ 57

84

54

54

56

56 AARON SHUST

HOT LATIN 50 RINGTONES 8

THIS WEEK ON .biz

TOP CATALOG ALBUMS DIGITAL ALBUMS

> INTERNET ALBUMS INDEPENDENT ALBUMS MUSIC VIDEO SALES

-1

CONTENTS







UPFRONT **EDITIONS OF YOU**

Simultaneous deluxe/standard emerging as new model for majors 6 Questions Sebastian Genesio Digital Entertainment

On The Road 10 Latin

FEATURES

12 DO YOU HEAR WHAT I HEAR? Under the Mistletoe is Justin Bieber's first holiday collection.

16 SIMON SAYS Paul Simon on songwriting and the state of pop music.

18 [NOT] PAID IN FULL in an excerpt from his book "Free Ride," a former Billboard editor discusses why creators must reassert their rights in the information economy.

21 AT THE MOVIES Highlights from the Billbo Hollywood Reporter Film & TV Music Conference.

SPECIAL FEATURE
27 PERFECTLY PROLIFIC Songwriter Claudia Brant is nominated for three Latin Grammy Awards.

33 A LEGACY OF INSPIRATION Sounds

MUSIC 37 CAN'T 5TAY AWAY Cristian Castro

records a second album of Jose Jose covers. 39 6 Questions: Dave

Mustaine

42 Happening Now

IN EVERY ISSUE 44 Marketplace

45 Over The Counter 45 Market Watch

46 Charts 61 Backbeat

REES OF BILLBOARD **Events**



Online COM EXCLUSIVES To kick off Billboard.com's brand-new country column,

the 615, the one and only Miranda Lambert will be on hand for a live Q&A on Nov 1 the same day her new album, Four the Record, is released.

FUTURESOUND Billhoard's FutureSound

Loeb & Loeb, is set for Nov. 17-18 in 5an Francisco. Keynotes include Turntable.fm's 5eth Goldstein and 5V Angel's Ron Conway More: future soundconference.com.

TOURING

The Billhoard Touring event, in association with Conference & Awards, presented by 5howClix are Nov. 9-10 at the Roosevelt in New York. Panels and speakers have been appounded Details at hillhoardtouring conference.com,



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TO BE SPLIT, Citigroup appears likely to split the recorded-music and nublishing operations of EMI Group in

its austion of the major-label group according to industry sources Warner Music Industries and the Bertelsmann/Kohlberg Kravis Roberts joint venture BMG Rights Management were the leading contenders at

press time to buy EMI Musle and EMI Music

Publishing, respectively. Ron Perelman's MacAndrews & Forbes and Sony Corn are still

yving for the recordedmusic and publishing divisions, respectively,

>>>LAYOFFS

Radio giants Clear

Channel and Cumulus

have laid off staff at-

though it wasn't clear

many jobs were shed. Cumulus is streamlin-

ing staff following its

recent acquisition of

Citadel Broadcasting

KLOS Los Angeles PD

evening host Jim Ladd

were among those let

go at Cumulus, Clear

Channel's lavoffs anpear to be focused

on small and midsize

>>>CRITERION

GOLDSEN DIES

founder/CEO of music

publisher Criterion Music, died Oct. 19 at

his home in Encino. Calif He was 99

Criterion's catalon

Includes works by Lee

e and Lyle

Hazlewood, Jackson

Lovett Goldsen co.

founded the Assn of

Independent Music

Publishers in 1977 He

is survived by daugh

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and Nancy; and son Bo,

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AT CLEAR

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IOUNT DOINT OF CALE Loudbytes' physical-digital sales bundles



BLUE PIDGE REATS Why Moogfest made



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UPFRONT

RETAIL BY ED CHRISTMAN

Editions Of You

Simultaneous deluxe/standard album releases emerging as new model for majors

he recording industry has long envied the book publishing business model of higher-margin hardcover releases followed by less expensive paperbacks of the same titles.

Now the major labels are approaching their own modified version of this sales model: releasing higher-margin deluxe editions at the same time as cheaper standard, album releases

At a time when the majors have lowered wholesale prices on front-line CDs, the growing popularity of deluxe albums with extra content is helping offset downward pricing pressure on other titles.

Label executives estimate that 40%-50% of new major-label releases debut in deluxe/standard survione Kells Clarkeon's Stone. ger and Evanescence's self-titled third album are among the latest releases to receive the deluxe/ standard treatment, with forthcoming superstar albums like Drake's Take Care, Rihanna's Talk That Talk and Mary I. Blige's My Life II . . . The Journey Continues (Act I) to follow in November. Although they decline to disclose specific numbers, label executives confirm that more established artists are releas-

ing deluxe editions of new al-

hume day and date with etan.

dard versions and that the ones

with extra content wholesale for

between \$2 and \$6 more, with

most priced around \$12.50. During the past eight years, most majors have lowered wholesale prices for front-line titles from established arrists from \$12 to a range of about \$9.10-\$10.50. But the growth of deluxe

album sales, particularly during the crucial initial weeks of an album's release, can often produce a blended wholesale price that approaches the previous pricing level, executives say.

Take, for example, Lady Gaga's Born This Way. For the week ended May 29, the title cold 1.1 million units in the United States, of which 446,000 were CDs, and the remaining 662,000 were digital, according to Nielsen SoundScan, largely thanks to the estimated 450,000 unite sold at Amazon's MP3 store for 99 cents each

The deluxe edition of Born This Way contained three extra tracks plus a second remix disc. Interscope's wholesale pricing of the album was \$14 for the deluxe CD. \$11.20 for the deluxe digital album, \$10.35 for the standard CD and \$8.40 for the standard digital album. Based on the fact that the deluxe edition accounted for about 70% of first week CD calor of Born This Way and that the deluxe digital version at (Times accounted for 85%-90% of iTunes' total Lady Gaga album sales that week, Billboard estimates that Born This Way had a blended wholesale price of \$12.46 in its first week of release-slightly higher than the typical wholesale price of a experstor album in 2004

Label sales and distribution executives say they see encouraging signs of growing consumer acceptance of deluxe editions of new albums. One reason is their simultaneous release with standard releases, finally marking a break from the industry's longcriticized practice of releasing a deluxe edition with extra maBORN THIS WAY



Today, a major-label head of sales says, "the consumer is now trained to look for the versions that carry more music and content fon street datel."

Overall, "we are selling about 60%/40% in favor of the deluxe albums in titles that have them." Trans World VP of music and new media Ish Cuebas says. "But lately that is reaching an 80%/20% split

for first-week sales." He adds that sales of deluxe editions are holding up better beyond the first week, andnow deluxe editions

can still generate steady sales as much as two months later. As deluxe editions sell for a longer period, a national distribution executive at a major label estimates that the deluxe/standard split for some titles is approaching 50%/50% for the first year of

release. In the digital format, de-

luxe editions are drawing an even

higher share of sales, often as much as 90% in the debut week. label executives report.

Meanwhile, the growing draw of deluxe editions for new releases has exacerbated retailer frustration over exclusive debuxe editions that the majors continue to give to iTunes and big-box stores like Best Buy, Target and Walmart. The tactic hurts more than ever, Cuebas says, because "now you are messing with 80% of my first week sales "







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president of Criterion. Reporting by Ed Christman and Mike Stern.





Method Man has had many famous duet partners through the years, from his fellow members in Wu-Tang Clan to longtime collaborator Redman to Mary J. Blige.

But in a recently released video teams up with a famous group of a different sort—the Sour Patch Kids.

"World Gone Sour (The Lost Kids)" is the hip-hop artist's first solo single in five years. In the clip, which Kraft Foods posted on the Sour Patch Kids' official YouTube page, the "lost" Sour Patch Kids wreak havoc on the rapper's home, recording studio and Facebook profile (Billboard biz, Oct. 5). The digital single has generated only negligible sales since its

release in early October, according to Nielsen SoundScan. But the campaign, a teaser for the forthcoming release of a "World Gone Sour" console videogame by a yet-to-be-named publisher, remains one of the most surprising branded entertainment programs of the year. Billboard caught up with Sour Patch Klds marketing director

Sebastian Genesio to find out more about the brand's Method Man collaboration

Among the celebrities that would seem to be a fit for Kraft, the star of "How High" doesn't naturally come to mind. Why was Method Man the right choice?

Our biggest concern was not being authentic enough. That's why we gave him total freedom to create the track. We needed for consumers to actually see this as a piece of content to share and be proud of sharing it. We got more than half a million views in a week, and it's become one of our most viral, shared clips. The response from consumers has been extremely positive-if you look at the number of people who "like" it on YouTube versus dislikes you can see that.

What was your brand objective?

For Sour Patch Kids, the equity of the brand is to deliver that sour and sweet duality. It's something that's really relevant for

consumers. We've been experimenting with that message for several years with increased success among teens and adults. Music, gaming and social media are just the right platforms for us to talk to consumers in the right way. We had more than 2 million fans on our Facebook page, organic fans who were there before we actually started talking to them. And music is our next move as part of our journey here. We're trying to find content that's authentic to consumers so we can keep our brand equity.

(I) "World Gone Sour" will be a videogame later this winter. How does the music video tie into that launch?

We wanted to use music as a way to break the message through, then finish in the gaming world. We already launched a mobile game [Sour Fling] that's available on iTunes, so we're attacking everything at the same time so that people are aware that Sour Patch Kids need to be eaten-otherwise they will go sour and they do

O You worked with visual-effects studio Framestore to help animate the Sour Patch Kids. What about your ad agency, Mother? How did it contribute to the project?

They basically were the creative force behind the video and also responsible for the direction. I tell you, they really were the Sour Patch Kids. They beat themselves up trying to come up with fun new ideas

Aside from YouTube views and Facebook likes. what other metrics are you using to track success?

We've had a lot of success on Xbox Live in terms of views. It's a different channel but we were able to leverage the linking of music and games in one platform. When we launched this. Method Man became a trending topic on Twitter, which is sort of huge, so we're seeing a lot of traction there. Our focus now is how to keep that exciting and keep it up. We're focusing on doing some more things that would keep this fresh. People were surprised by this and we amused them. That's exactly what we do with the candy

(i) The video is accompanied by a parental advisory warning that refers viewers to the Entertainment Software Ratings Board's website. Why include that for a relatively harmless song about candy?

Because it's associated with gaming, the rating you would see in videogames. We want to link all elements of pop culture-music, gaming, social media-and then use those as the basis for the brand as it expands its message.

Billboard

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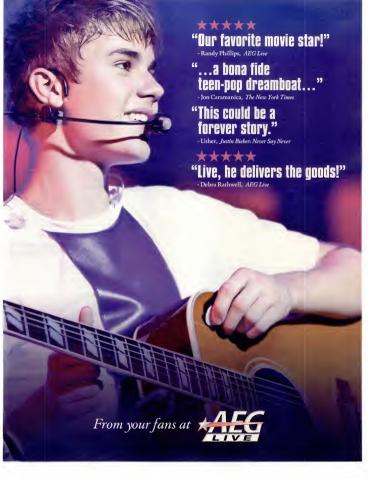
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Tag, You're It

Loudbytes finds a way to generate digital sales at physical retail

Los Angeles-based Loudbytes has created a system, currently in beta, for combining digital music products and brick-andmortar retail. And it just might give the record industry a much. needed shot in the arm

Here's how it works. A retailer that uses a point-of-sale system with the Loudbytes plug-in can bundle physical nerchandise like a Tehirt or hoodie, with a digital download.

When the customer purchases the physical item, the noint-of-sale software counts the sale of both items and Loudbytes' software notes the sale for royalty purposes.

After the transaction, the customer receives a receipt with information on how to download the music files. It may have either a har code which can be scanned with a typical smartphone, or a download code and the Web address of the redemntion los cation. Once a customer redeems the download code. Nielsen SoundScan counts it as a sale

Loudbyter was founded in 2007 with the goal of bring-

Digital

GLENN PEOPLES

Domain

ing digital and note into the physical world. founder Ruben Lozano says. His experience in digital media extends back to Loud Energy, the online CD store

he founded in 1999, Now, Loudbytes is one of five digital companies under the umbrella of Digital Trellis, a group of digital media businesses operated by a central management team headed by

founder/CEO Lozano, Amono its advisory board members are such industry heavy. weights as ex-Capitol and Atlantic CEO Jason Flom, Vans Warned tour co-founder Kevin Lyman and Union BLACKGOLD Entertainment Group cofounder John Greenberg.

Loudbytes originally had the most traction with hang tags, stickers and buttons that would typically provide free digital music downloads for promotional purposes.

But last year, the company began focusing on selling downloads bundled with physical merchandise after recording artists began express-

ing a desire to sell download codes that would be counted by CoundScan "That's when things started to shift for the company because we really saw what the potential is with

the model." Lozano save. Now the company is work ing with La Jolla Group, the owner of such surfing-related lifestyle brands as Rusty and O'Neill; Sun Diego Boardshops, a chain

of surf and skate retail stores in San Diego; and other retailers target. ing a young demographic

On the content side, Loudbytes has worked with india labels like SideOne-Dummy My. space Records, Victory

and Suburban Noize, Since its system started handling download sales, the company's hang tags have been used by bands like Flooring Molly, Something

> and resellers." The Retail Pro partnership helps further open up a potentially valuable retail

nies aren't focusing on... Combining digital and physical worlds has proved difficult in the past. Perhaps the most prominent example has been the numerous at-

tempts to operate in-store, CD-burning digital kiosks. which haven't gained significant traction.

But finding a more effec-



pload card for Loudbytes clients

tive way to sell bundled pack-

ages of physical and digital

products is critical at a time

when brick-and-mortar vales

channels are drying up. In-

dependent record stores con-

tinue to shut down, while

big-box retailers are devoting

shrinking amounts of floor

tional brick-and-mortar stores

are weak, too. Through Oct.

16 wast-to-date unit sales at

nontraditional retail outlete

like Starbucks, Hot Topic and

Toys 'R' Us fell 4% from the

same period last year, despite

a 3% increase among all re-

tail categories, according to

Nielsen SoundScan. Loudbytes

has the potential to get music

to a "retailer that would lose to

sell music but is never poing to

tem puts little pressure on

them. Because Loudhytes can

connect to the point-of-sale

system, the retailer doesn't

have to pay the cost of car-

rying music inventory. In-

stead, the retailer navs I mul-

The pitch to retailers is

sella CD." Lozano says

Music sales at nontradi-

space to music

Corporate and Black Cold and music publisher Primary Wave Music Even the four major labels have begun expressing inter-

est in selling music through Loudbytes, Lozano says, noting that while those conversations haven't yet resulted in any deals, they show how eager labels are for new ideas. Three years ago, he says, meetings with the majors

"just completely would not have happened." Loudbytes is aiming for a wider retail footprint through its strategic partnership with based provider of point-of-sale

Retail Pro. the Folsom, Calif.software to 35,000 retailers in 63 countries, including American Apparel, Helly Hansen and Victorinox. Loudbytes provides the company with a plug-in that integrates the Loudbytes system into Retail Pro software.

"It's really a no-brainer," says Mike Bishop, VP of business and partner development at Retail Pro. "It has a simple integration (and) is simple to implement for our retailers

bundle is sold. Retail Pro's Bishop thinks Loudbytes is unlike anything channel that other compaon the market and "is right up the alley of 80% of our customer base."

> Billboard's inaugural FutureSound conference will be held Nov. 17-18 at Terra in San Francisco. For more information and to register, go to Setumous deservance com

For 24/7 digital news

BITS AND BRIEFS

SMARTPHONE OWNEDGIEG DEVICES WHILE

WATCHING TV About 40% of II S tablet computer and smartphone owners use their devices every day while wetching TV. eccording to e recent survey by Nielsen, Checking email was the most common task that survey respondents performed on their devices while watching TV, followed by performing upreleted Web searches, visiting e social network site, checking sports scores, searching for details related to a TV show end looking up Information or deals related to something

APPLICATIONS

GETTY IN DISTRIBUTION PACT Atom Factory Music Licensing, which was co-founded by Lady Gaga manager Troy seen in a commercial Certer, has signed its first

soft's BizSpark program will

provide coaching sessions for the finelists, MidemLab

recognizes the startup com-

panies end app developers

that have created the most

innovative digital solutions

for the music industry. In

2012, MidemLab will be open

for the first time to startups

end developers that devise

non-music-related products

or services that can bein the

music business reach and

ATOM EACTORY

commercial licensing distri-MIDEMI AD TAKING bution pact with Getty Images Music. Under the agreement, Getty imeges will The deadline for applications for MiDEM's annual Midemserve as the commercial licensing distribution platform Lab competition is Nov. 4. Balderton Capital, French for works included in AEMI 's consulting firm Bluenove library, Getty customers will and Music Ally will select the have access to precleared 30 finalists who will compete AFML tracks of hip-hop, pop in MidemLeb 2012, Microand world music



MIXER TO GO

rolled out e new four-channel D.I controller called the N4. The portable unit has a built-In misure that works with as with out a computer and allows DJs to mix

from CD players, turntables end MP3 players. The N4 has touch-sensitive control wheels end e

USB eudio interface. It comes with two software pr Serato D. Hotro and a four-deck version of Virtual D.I.E.

Numark hasn't yet set a release date for the N4, which is expected to retail for about \$500.

8 | BILLBOARD | NOVEMBER 5, 2011

MEF CTIA

1	В	OXS	CORE cond	ort Gross	FOE
1		GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
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u	•	199 - 1111C	Atlantic City Boardwark Hall, Atlantic City, N.J., Aug. 6	9,925	Coesars Atlantic City
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Another Planet Entertwiernen

UPFRONT



Asheville's **Electronic Heartbeat**

OnThe

Road

Moogfest boasts history and headliners Flaming Lips. Moby and Terry Riley

place to stage an electronic-therned niche music festival. They would be wrong.

The second Moogfest is set to take place in Asheville Oct. 28-30, tapping into a burgeoning electronic/DJ music scene. The city was also the home of the late **Bob Moog**, inventor of the iconic Moog synthesizer, and the electronic instrument company he founded, Moog Music, is headquartered there

Moogfest producer Ashley Copps, president of AC Entertainment in Knozville, Tenn., producer of the Big Fars festival in that city and co-producer (with Superfly Presents) of Bonnaroo in Manchester, Tenn., has been producing concerts in Asheville for some 20 years. He says AC is always looking at ideas on which to build special events and festivals, and Moogfest was ooted in several elements.

"First of all, we loved Asheville," Camps says. It was a very strong music man-

ket for us, and people there are very passionate about their sunport for arts and culture in general, and music in particular. So it was a natural place to think about developing a concept." Capps became aware in the

90s that Moog called Asheville home. "Artists wanted to meet him," he recalls. "Through that,

I met him, and I was inspired by how other artists were inspired by Bob Moog's creativity and vision as a person as well as a musical inventor. At the same time. I learned these amazing electronic musical instruments were still being manufactured in Asheville. These things became the impetus to build an event around Bob Moog and his personal creative visions."

Capps says Moogfest was in the works, at least ptually, before the live electronic music scene exploded. "I had seen the contemporary electronica thing kind of ebb and flow but the roots of doing Moogfest go back several years and really predate the current boom in electronica," he says, "You could kind of see it coming, but I would be lying if I said I realized it was going to blow up to the extent that it has at the present time

The lineup for Moogfest 2011 includes the Flaming Lies Moby Passion Pit. STS9. Tangerine Dreem, TV on the Radio, Special Disco Version featuring LCD Soundsystem's Jemes Murphy and Pat Mahoney, Umphrey's McGee. Chromeo. Suicide. St. Vincent and Toro Y Mol. Also among the performers is

Some minht consider Asheville. N.C., an unlikely electronic music pioneer Terry Riley, whose son, performer/composer Gyen Riley, will join him onstage.

"This is very much a curated event, and it's absolutely true that every single artist that plays was selected for a reason," Capps says. Asked who the curator is, Capps says, "That would be me. with a lot of help. Three of us (at AC) are very actively involved in the booking process, which also evolved from discussions with people from Moog Music, the Bob Moog Foundation and sometimes artists came to us asking to play the event. It's way much a collective effort.

Beyond the music. Moogfest includes workshops and sessions with such panelists as Moby. Dan Deacon and Neon Indian's Alan Palomo. Capps is particularly pleased that lesendary producer/musician Brien Eno's new EP. Punic of Looking, due Nov. 8, will be released early at Harvest Records in Asheville during Moog-

fest weekend. Eno will be attending the festival for the opening of his video installation, 77 Million Paintings, and presenting an "il-

lustrated talk" on Saturday afternoon during Moogfest. Several shows will take place at AnimMoog Playground, a space

adjacent to the Renaissance Hotel downtown and named for Moog's new iPad app. Most of the venues are indoor rooms, including the Asheville Civic

Center, Thomas Auditorium, Diana Wortham Theatre, Asheville Music Hall and the Orange Bool which &C books "The range of venues enables us to create dif-

ferent types of performance experiences appropriate to the music the artist makes." Capos says. I really love the way the experience changes as you go from venue to venue; it's one of the things that sets the festival apart. Everything's within walking distance, which is very important to us." Last year's total attendance was about 24 000.

and Capps expects "a few more" this year. Weekend passes are \$184.50, up from \$149.50 last year. with individual days at \$75, "Ticket sales, especially weekend passes," he says, "have gone way beyond what we did last year."

The Billboard Touring Conference of Awards will be held Nov. 9-10 at the Roosevelt Hotel in New York. For more information and to register, go to billboardtouringconference.com.



'Happy' Days

Argentine star Ricardo Montaner is enjoying a big yearwithout the benefit of a label The twist? Montaner's hig

Earlier this month, Ricardo Montaner, the veteran Argentine singer/songwriter with boyish good looks and a powerful voice, performed an impressive series of four concerts at Buenos Aires' Rex Theater, which seats 3,000. But it was just the encore to a string of performances in the city earlier in the year. when Mon-

Latin

Notas

LEILA

taner played 12 sellout shows at the Luna Park Amphitheater which seats 8,000.

Indeed, Montaner has been touring virtually nonstop through

Argentina and Latin America since early 2010, playing more than 120 shows-including a massive outdoor concert at Mar del Plata for 250,000, It's estimated that he's performed for more than 1 million people in the past 18 months.

numbers come while he is between recording contracts and without the benefit of major-label promotion or a new album in the market.

"Without a distributed album. I've had one of the most ambitious tours in my entire career." Montaner says by phone from Buenos Aires. "It's a tour that hasn't stopped

> vears." Montaner and his manage. ment did what an increasing number of artists are now do-

in almost two

ing when they found themselves in flux: assume the marketing and promotional duties typically handled by a label.

The results are startling. even with Montaner's status as a Latin American artist and his successful touring history.

"We did all the marketing ourselves," says manager Fernando Castellar, who has offices in Miami and Argenting but works with local promoters in every market. And when you have that di-

rect connection with radio and television-when you can negotiate different types of promotions and really dictate what you want and what you need and engage the programmers and develop those personal relations—the results are different." The launch for Montaner's

burst of dates was the song "Soy Feliz" (I'm Happy), which Montaner says "became something of a hymn," and drove sales of the compilation album of the same name-his last one on EMI. Released throughout South America, it ended 2010 as Argentina's seventh-top-selling album of the year, according to the country's chamber of record producers CAPIF.



Instead of signing with a single promoter for regionwide touring, Castellar created alliances with local promoters (in Argentina he works with RGB, the company owned by promoter/TV executive Gustavo Yenkelev-Ich), which allowed better cost control and, most important.

direct oversight of the shows. Then, last spring, Montaner penned and recorded a new track. "Yo Creo" (I Believe). which he performed on "Gran Hermano," the South American version of "Big Brother" that airs in Argentina and its surrounding countries. It's impact was such that the governor of Argentina called and asked if the track could be the city's official song.

"That some took off so well, even without a label, that it stretched out a tour that was already over a year old," says Montaner, a tireless worker who alternates tour dates with his current gig as judge on "Idol Puerto Rico," the Puerto Rican version of

"American Idol." Despite the success. Mon-

taner is getting ready to return to label life. "Yo Creo." he says, will be included on his new album, to be released early next year with Sony. . .. For 24/7 Latin news



SIRIUSXM LAUNCHES LATIN CHANNELS

suite of commercial-free Lasports news talk end entertainment. The move is part of a 2.0, boasting enhanced hardware, softwere, eudio and data services and increased bandwith. The channels include Celiente, Viva and La Mezcla end feeture Latin music sters as well as artists like Katy Perry. Larly Garra and Britney Spears who are popular among Spanish-language eudiences. Telemundo talk show host Cristina lifestyle program.

Nickelodeon, Televisa Team For Tweens New series 'MissXV' seeks to replicate success of 'Quinceañera' in U.S., Latin America

on Televise and mede its

Nickelodeon Letin America end Mexico's Televisa network are partnering to launch a new youth- and music-inspired telepoyela "MissXV," hoping to lure the highly sought Latin tween The series is besed on

the nonuler 1987 Mexicen soep "Quinceeñere," which sterred Mexicen actresses Thalia and Adela Norlege in a coming-of-age story about two best friends. Updeted for the Nickel-

ordeon set the Televisa soan premieres in late March. The executive producer is Pedro Damian who also worked on the hugely successful teen soen "Rebelde." That show. filmed between 2004 and 2006, ren for three seasons



teen actor/singers household names as they acted and performed in e reel-life band

called PRD (The group's name sed on the TV show.) Executives of "MissXV" say that the show will in-

clude musicel elements, but unlike "Rebelde," will generally stay away from featuring the cest es e group on the progrem But the ector/ singers will perform es the bend EMEIS, and will record music and tour during the show's hietus.

The series begen production in mid-October and will continue to tene for ebout six months, elming for 120 one-hour episodes, accord-Ing to Damian We have the commitment

to do a second season for 80 episodes, but my hope is that we can do more." Damian says. Juan "JC" Acoste, senior VP/CEO and executive in charge of production for parent company MTV Networks Latin Americe. Cenede end

U.S. Hispanic, seys the show is based on the theme of a quincgafiera, or sweet 16 party, which in Mexico end other Latin American coun-

tries is celebreted at 15, as reflected in the show's title. The original 1987 soen hed traditionel melodremetic storylines, but Damien seys "MissXV" is more

in line with e comedic show like Nickelodeon's "iCarly." He hopes the telenovela will appeal to tweens, teens and their perents in the seme way that the U.S.-based Nickeladean shows frequently trenscend the tergeted tween merket.

Nickelodeon's Latin American division is no stranger to the youthful telenovele frenchise. Its shows include "Ise TKM" (2009). produced in Colombia with SPTI: "Sueña Conmigo" (2010), produced in Argentina with Televise and illusion Studios; end "Grechi" (2011), produced in Miemi by Nickelorison Latin America Acosta says that "MissXV"

will be promoted through digital marketing, music videos, CDs end live tours. The show will debut on Nickels odeon in Mexico, end then eir one month later on Televisa. Because of Televisa's relationship with Univision, Acosta believes the U.S. Spenishlanguage broadcaster will explore options to air the progrem. Dubbed versions will

also air in Bravil he saws

Nickelodeon is carried in 23 Latin American countries, with 22 million cable households in the tween/ teen demogrephic, which has en Influential "buying power and access to media," Acosta says, "It's important for us to show e youthful point of view living in en edult world with compelling story lines."

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Bi Go to biliboardenespanol.com.

EN TV NETWORKS PICK

UP ANTHONY/LOPEZ SHOW 'Q'VIVA! Producers of the Merc An-

thony/Jennifer Lopez progrem "Q'Vival The Chosen" heve pertnered with severel networks including U.S.-based Univision, Mexico's Televise end Colombia's Caracol TV to eir the show when it debuts in 2012 American Airlines and BleckBerry will be the exclusive sponsors. Anthony calls the show a "docu-journey," giving undiscovered acts from 21 Latin American countries the chance to perform on TV for a global eudience. Choreogrepher Jeime King will join Anthony end Lopez during their travels. Executives for the program, produced by "Amer-Ican Idol" creator Simon Buller expect to announce more network deals soon.

SiriusXM is introducing a new

tino channels featuring music, technology upgrade, SiriusXM Saralegui will also have her own XIMENA SARIÑANA

TO TOUR U.S.

Werner Bros. ertist Ximene Seriñena, whose self-titled release in July was her first English-language album, is headlining a 25-city IIS tour It begins Nov. 4 in Portland. Ore end ends Dec. 22 in Chicago. Other stops include Seattle, Boston and New York, The Mexican bilingual pop singer/songwriter released her first album. Mediocre. In 2008, and toured Europe in September opening for Sia and Oh Land Graffitis will join Sari/Jana on the first leg of her

tour, with Avalanche City per-

forming on later dates.

Never.

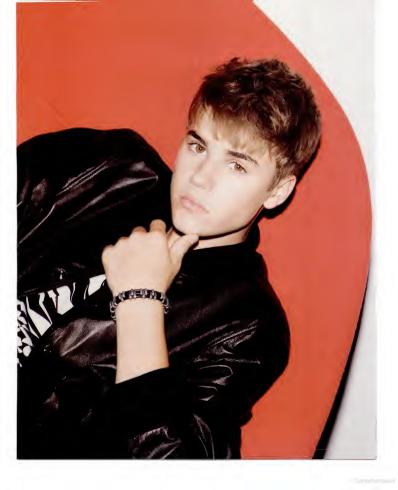
Say.

Never.

#ProudOfYouJB

myman greenspan fineman fox rosenberg & light, llp

COUNSELORS AT LAW



THE RUSTLE OF A MASSIVE (INCLUDING MACY'S) HOLIDAY RETAIL CAMPAIGN? THE HIGH NOTES OF A VAST PHILANTHROPIC EFFORT? A MAMMOTH SOCIAL PUSH, AND ALBUM GUESTS LIKE THE BAND PERRY, BUSTA RHYMES AND MARIAH CAREY? YES, IT'S ALL THERE. BUT MOSTLY? THAT DEEPENING SOUND IS OF JUSTIN BIEBER, GROWING UP.

BY KERRI MASON

stin Bieber wants to talk candy. "Have you ever had Certs before?" he asks, en route to a sold-out football stadium in Caracas, Venezuela, It's the final date of the Latin American leg of his My World tour, which started in Hartford, Conn., 18 months and 130 shows ago. "The fruit-flavored ones, they're amazing, I have a full box of them in my hand

right now and I'm tearing through it." It's a moment of sweet respite for the teen idel, who in two short years werk from busker in his native Stratford, Ontario, to one of the top pop artists in the world. The tale of his meteoric rise—the discovery of his persona and voice on YouTube, the early tutelage by Usher, plus his multi-instrumental talent and self-driven work ethic—has become its own kind of pop culture fairy

tale, a creation myth for the social media generation. The narrative is told and retold in the press, and in his box-office smash, this year's "Never Say Never," which is the highest-grossing concert film in U.S. history at \$73 million, according to Box

Office Mojo. In second place is Michael Jackson's "This Is It" at \$72.1 million.

With an army of self-proclaimed Beliebers"—thoroughly in-love young girls who hang on his every tweet and shaggy hair toss—at 17, Bieber has also become one of the most powerful guys in show business. He posts a picture of Los Angeles traffic by means of Instagram—and nearly crashes the service by racking up 50 new followers per minute. He makes an appearance at New York's Macy's Herald Square to launch his Someday fragrance, and causes a flash mob of desperate fans that makes the local news. Someday logged more than \$3 million in sales at the retail chain during the next three weeks, a new record for a celebrity-backed fragrance, according to the company.

"Bleber is a pop culture phenomenon, and he got that way through social media," Teen Vogue entertainment director Danielle Nussbaum says. "His fans made him famous, and he's responded in kind by giving them every single piece of himself that he can. He's created a brand, but also granted his fans a level of access that a lot of musicians just don't."

Bieber and his team now aim to channel that trust and influence, while setting up the young star for a career that will last beyond his fans' high school graduations. The juggernaut of choice: Christmas

Under the Mistletoe (RBMG/Island). Bieber's first holiday album and fifth release, drops Nov. 1. But it's not just a convenient gift option for his devoted legion, or a fulfillment of Tina Fey prophecy (she famously called him a "dreamy Christmas elf" during his June 2010 "Saturday Night Live" appearance): It's his most musically mature work to date, and a launch pad for one of the biggest philanthropic campaigns ever mounted by a pop music star. Announced Oct. 27 in a YouTube video message to his fans—

"His version of a press conference," Universal VP of marketing David Grant says—the Believe Charity Drive enlists Bieber's faithful to help raise millions for a collection of philanthropic organizations—like City of Hope and the Boys & Girls Club—by the time his next studio album drops in 2012. (The date is still TBD.) For Bieber, the effort is personal.

"I remember growing up not having a lot, especially around Christmastime," he says. "We had to get stuff from the food bank, so one of the charities we're helping out is the food bank in my town. I want every one of my fans to feel like they're helping out the world in some way. And being the one to influence them to do that, that's something positive I can do with what God's given me."

Bieber donated \$1 of every ticket sold on the second half of the My World tour to Pencils of Promise, a New York-based nonprofit that builds schools in developing countries. His Someday fragrance is manufactured and distributed by Give Back Brands, which was founded as a philanthropic organization and donates all proceeds to charity. He's even a top wish-granter for the Makea-Wish Foundation.

"Justin and his team are always looking for ways to give back," Grant says. "The Believe Charity Drive brings out his philanthropic side more."

The drive will rely primarily on direct donations (fans will be able to go to a microsite and select a charity of choice), as well as brand partner fund matching and donations, partner outreach and promotions, a Believe charity merchandise line and a portion of the revenue from Missletoe.

nder the Mistletoe wasn't always meant to be a full album

"Justin just wanted to do a single Christmas ong. Then it became an EP, because we thought the kids would want more than one," manager, B Projects founder Scooter Braun says. "Then we went into the udio, and it started getting really good."

The album is now 11 cuts deep. There are five standards, and Bieber co-wrote each of the six new songs. If there's a theme beyond general seasonal merriment, it's the one best captured by first single "Mistletoe": It's Christmas, shawty, but I only have eyes for you. It's already sold 164,000 copies, according to Nielsen SoundScan. That perspective has won Bieber his adolescent fans-they apparently adore a hand-holding kind of innocence, with the ever-so-slight hint of eventual experience. But the seduction is

more upfront on this album, because, well ... "Vocally, his balls have dropped," Braun says.

Island Def Jam Music Group (IDJMG) president/COO Steve Bartels puts it more gently. "The album really shows his growth as a young man, and his voice has just blossomed," he says. "It will pleasantly surprise many people. It's not your typical holiday album. There is indeed a warmer, deeper quality to Bieber's voice that

gives lines like "It sort of feels like it's Valentine's"-on a slow jam called "Christmas Eve," which is co-written by Chris Brown-a more mature resonance. Album opener "Only Thing I Ever Get for Christmas" goes down as smooth as eggnog (sans rum). A duet with his mentor Usher on the Nat "King" Cole classic "The Christmas Song (Chestnuts Roasting on an Open Fire)" finds them both wielding vocal runs and falsetto leaps, very much at home with the pomp and performance of yuletide R&B.

There was one case in which a bass-ter Bieber wasn't a bonus: his duet with Mariah Carey on her own smash "All I Want for Christmas Is You," which Carey suggested after hearing an early recording of Bieber's solo take on it. The catch: It had to be sung in her original key.

"That was the hardest song to do," Braun says. "A year ago that



Team Bieber

ALBUM: Under the Mistleton LAREL RBMG Music Group/Island Def Jam Music Group

WORLDWIDERELEASE, Nov. 1 ALER'M PRODUCERS Chris Hicks, Thaddis "Kuk" Harrell MANAGEMENT Scott "Scooter" Braun

at SB Projects BIG DEALS, Give Back Brands (Someday fragrance), 1-800 Flowers, Proactiv, Just Beats (Beats by Dre)

TV APPEARANCES "The Tonight Show With Jay Leno" (Oct. 31), "The Ellen DeGeneres Show" (Nov. 1), "Chelsea Lately" (Nov. 1), "Dancing With the Stars" (Nov. 1). "Today" (Nov. 4, Nov. 23), "The View" (Nov. 23), American Music Awards (Nov. 20), "Christmas in Rockefeller Center" (Nov. 30), "Dick Clark's Primetime New Year's Rockin"

Eve With Ryan Seacrest" (Dec. 37) AGENTS, Mark Cheatham and David Zedeck (touring). Nick Styne (film/TV) and Marlene Tsuchii

(international touring) at Creative Artists Agency ATTORNEY Aaron Rosenberg at Myman Greenspan Fineman Fox Rosenberg & Light

WEBSITES JustinBieberMusic.com. Facebook.com/justinbieber PUBLISHING Universal Publishing

PUBLICITY, Melissa Victor and Laura Swanson at Island Def Jam Music Group TWEETS: @justinbieber

would have been no problem." "Yes, that was high," Bieber says. "But I grinded it out and we got it down

"Horne This Christmas" with the Band Perry is a simple country ballad. "Fa La La" with Boyz II Men sounds even better a cappella, its four-part harmonies shining. (That version is included on the 15-track deluxe edition.) But the album standout might be "Drummer Boy," featuring Busta Rhymes, an adrenaline shot of techno-inflected hip-pop with Bieber playing the drums live, and nearly keeping a Busta-like pace with his own rap.

"These songs show he really can do anything he wants: He's rapping on one, singing a classic on another, R&B, country, pop." Braun says. "I hope people will hear it and say, 'He's not going anywhere."

Getting people to hear it has thus far not been a problem. "Mistletoe" debuted Oct. 17 on Ryan Seacrest's syndicated radio show. The snowy video—culminating in a rosy-cheeked Bieber



planting one on a blushing brunette—dropped the next day at 7:54 p.m. in a rare simultaneous premier on MTV and Vevo. Within hours, it was the No. 1 single on iTunes, a first for a Christmas tune in the month of October and, believe it or not, for Bieber. (His previous highest debut, "Never Say Never," debuted at No. 2 on Feb. 13.)

"We built a campaign to drive this song to No. 1," Grant says. Justin used social networks to tease out the launch. So did Ryan simultaneously. And the single went up on iTunes instantly, which is sometimes hard to pull off."

Universal also flicked the switch on a paid online media campaign, including display ads on sites like Vevo, YouTube and Just-Jared, plus targeted Facebook ads and paid search

We always put together campaigns for single launches, but this is a more massive one," Grant says. "Bieber fans live on Facebook and Twitter. Paid media allows us to maximize what we do there, but also spread wider to lifestyle sites."

"It's a different day and age now. It's a strange time when the biggest artists in the world aren't eben going platinum." SCOOTER BRAUN, MANAGER

To add even more beft to the social push, the label is also developing an Under the Mistletoe Facebook application. Launched Oct. 26, the app invites Beliebers to upload a side profile photo of themselves, lips puckered. It will then generate an

image of them kissing their dream Christmas date_where else)_under the mistletoe. The app encourages girls to make the image their main profile nic on Facebook and/or Twitter and to share the experience with their friends. "It adds a whole other viral element to the campaign." Grant says.

On Oct. 21. Universal launched *12. Days of Bieber," a countdown to release date meant to "really mobilize the fun bare and put them into a frenzy of anticipation," Grant says. Each day, Bieber will post a piece of content for his more than 36 million Facebook fans

and 13 million Twitter followers-like the cover of next single "The Christmas Song," or a video greeting from he and Carey. The Mistletoe campaign then ramps up for the holidays. Throughout November and December, there are major retail.

film and media partnerships in place. Macy's will attempt to get even more traction out of Bieber's Someday fragrance, which launched at the 800-location depart-

ment store chain in June. Macy's shoppers will be able to purchase an exclusive bundle containing Someday and a limited edition of Under the Mistletoe, marking one of the few times the retailer has sold music. They'll also be able to download a free bonus song an acoustic version of album track "All I Want Is You." Macy's will donate \$2 to the Make-a-Wish Foundation for every unit sold, contributing to the Believe Charity Drive goal. An "Animagic" version of Bieber will make an appearance

in "Santa Claus Is Coming to Town," the classic TV special that airs each year on ABC. A fully animated, stop-motion video will show a doll-like Bieber-designed to match the beloved characters from the cartoon-performing his Mistletoe version of the title song. It will be featured on the early December broadcast. and serve as a value-add for the Sony/Classic Media DVD release. (Consumers can download it after purchase.)

"I'm excited for that," Bieber says. "Growing up and seeing (that special) every year, it's really funny that they're actually makine one of me."

A live-action video for "Santa Claus Is Coming to Town" will also make it into movie theaters for the high-traffic Thanksgiving weekend, through a partnership with the Sony Pictures release "Arthur Christmas"-an animated 3-D jaunt through Santa's high-tech workshop, meant for preteens. The video will screen before the film in 3,000-plus theaters on opening weekend. starting Nov. 23. "It's an opportunity to reach the younger end of Justin's demo," Grant says. Bieber's version of "Santa Claus" will also back trailers for the film

To close the year in grand fashion, Bieber will join Lady Gaga on "Dick Clark's Primetime New Year's Rockin' Eve With Ryan Seacrest" broadcast. But Braun isn't sure exactly what he'll perform "Christmas will be over and we're working a Christmas album," he says, "But we're going back into the studio to record [more of his next album]. We'll figure it out."

The top-selling holiday albums, according to Nielsen Sound-Scan, belong to Kenny G (Miracles-The Holiday Album, 7.2 million sold). Josh Groban (Neel, 5.3 million) and Celine Dion (These Are Special Times, 5.2 million) - artists with their main footholds in older demographics. But that doesn't phase Team Bieber. "In the beginning there was discovery by very young fans, but over the course of the past few years his listeners and purchasers have evolved older," IDIMG's Bartels says. "Naturally his core fans will check the project out, but it's a great holiday gift that many will pick up regardless of age." (See Over the Counter, page 45.)

"I hope it's a platinum record, and I feel it will be." Braun says. "It's a different day and age now. It's a really strange time when the bissest artists in the world aren't even going platinum." Beyond the immediate sales effect of Mistletoe, Braun sees it

as a steppingstone toward a larger destiny for Bieber "All the lyne and the kids running down the street screaming you lose the chance to say that this started because of the music. This album late the music speak for itself." he save "I don't want to draw comparisons, but there was a hand during the British Invasion that had girls screaming at them. I think

you know who I'm talking about." Whether the Biebs has a "White Album" in him or not remains to be seen. But the goal of longevity guides his team's decisionmaking: It informed the creation of the "Never Say Never" movie. which presented him as a young musical prodigy rather than a passing fad. It put him on the cover of highly regarded cultural barometers like Vanity Fair. Mistletoe is a similar step in that older, more credible broader-anneal direction.

"There is no doubt that Justin has defined the voice of a generation, and most certainly, many generations to come," says Burry Weiss, chairman/CFO of Universal Republic and Island Deflom Motown "He has the charisma, the natural talent and the drive and determination to last a lifetime."

While his schedule is jam-packed with promotion through out the holiday season. Rieber, for his part, is focusing on the immortant stuff. "My favorite gift I ever got was my first bike. which was a red bike," he says, "It was right after I learned how to ride a two-wheeler."

And despite what "Mistletoe" says about forgoing the folks for a new love-Bieber will actually be home for Christmas.

"I'll be with my family," he says. "I make sure I take time off to be with them around Christmastime."

Spoken like a true career artist

Kerri Mason (@hotwaterine) is a New York-hased freelance writer For more on Bieber, go to Billboard.com and Billboard.biz.

Home Hor The Holidays

NEW CHRISTMAS TITLES BY JUSTIN BIEBER. MICHAEL BUBLÉ AND THE CAST OF "GLEE' COULD LIFT YEAR-END SPIRITS

bristmas music recorded by established mainstream artists always translates into found money.

If you don't believe that, just ask Justin Bieber and Michael Bublé, whose holiday-themed elbums are expected to be two of the biggest releases of the holiday shopping season, If planned shipments are any indications.

Industry sources say both albums have shipped I million units to retail. The Bieber album. Under the Mistletoe. streets Nov 1 and comes in two versions: a delive edition that

shipped 600,000 units end e standard version that shipped 400 000 Build's Christmas Nil etome Oct 24 "Everyone is hoping Bubli will do what Josh Groban dide few years ago ... while Bieber should do great as well," Trans World Entertainment buyer

Mark Hudson says. Groban's Noel album, released in October 2007, sold 3.7 million units that year and was 2007's top-selling elbum in the United Stetes. It has since gone on to sell neerly 5.3 million units, according to

Nielsen SoundScan

Unlike other releases by superstar artists, e Christmas elbum's debut week usually isn't its strongest sales week. Dather its sales excelete as the calendar gets closer to Dec. 25. As e result, industry sources project Bublé's Christmas to generate reletively modest first-week sales of B5.000 units, while teen phenom Bieber's holiday album is expected

to sell 225 000 in its debut week The category is a reliable year-end seller, with a handful of releases retaining a particularly timeless anneal such as Vince Guaraldi Trio's 1965 classic A Charlie Brown Christmas and Bing Croshy's White Christmay During the SoundScan era, Kenny G's 1994 album Miracles: The Holiday Album is

the top-selling holiday-themed title with U.S. sales of 7.2 million units; followed by Celine Dion's 1998 album These Are Special Times, with sales of 6.2 million units; Groban's Noet; and Mariah Cerey's 1994 album Merry Christmas with 5.1 million units, according to SoundScan. Also expected to generete strong sales this year is

Giee The Music: The Christmas Album Volume 2 despite the Env TV show's recent ratings decline. The first "Glee" Christmas album, which errived in November 2010, sold 916,000 units last year end has sold 931,000 total, according to SoundScan. Industry sources say it has shipped 400,000 units in the United States, Meanwhile, other new holiday elburns like She & Him's A Very She & Him Christmas, Seasons Greetings: A Jersey Boys Christmas, Carole King's A Holiday Carole and Chicago's XXXIII-O Christmas

Three, have a chance to be sleeper hits. And let's not forget the Mennheim Steamroller end Trans-Siberian Orchestre holiday franchises. Trans-Siberian Orchestra, whose Christmas elbums have sold a collective 7.2 million units is on tour for the holiday selling season, although it isn't supporting a new release Mannheim Steamroller released Christmas Symphony on Oct. 11, but the holiday ensemble founded and led by Chip Davis has been showing sions of slowing sales Its previous two Christmas-themed releases have sold a combined 181,000 units, end its last million-selling Christmas allown came out in 2004 Still the entire Mannheim Steamroller Christmas catalog sold 849,000 units in 2010, according to SoundScan. -Ed Christman



SIMON SAYS

ACCLAIMED TOUR. STRONG ALBUM. NEW COMPILATION. MAJOR 'GRACELAND' ANNIVERSARY. At 70. The singular paul simon on songwriting. And the state of pop Music

BY PHIL GALLO

onguriter is the title of Paul Simon's first compilation released by Sony Music. It's a title teather seriously, the job description he holds closest to his heart, and an area in contemporary pop music that be finds has become emotionally vacant. Simon's hortil release. So Beau-

siglar's What, his first project time; plaining Comcond Music Group, was a healthy reminder that Simon continues to be one of pop music's greatest songerviters, a tille he's lad claim to for 45 years. The Sound of Sisters, "Bridge Core Troubled Water, "Cracksind," "The Obvious Child" and the new "Rewite"—"all featured to Songerviter are highlights of a canon that seems to never peak in quality, a collection of personal yet universal songs that brouch on a multitude of musical styles for beyond the original folk of this legionnings.

In lieu of his mammoth success as a recoding artist, it's easy to overlook the fact that Simon spentyears honing his craft as a songwiter prior to 5 Simon & Garfunkel's 1965 breakout his, "The Sound of Silence." He wrote and recorded in a variety of settings with Carole King and others. working as a song-plugger for music publisher E.B. Marks and scoring a pop hit as co-author of "Red Rubber Bill" by the Cyrcle.

Teally see myself as songevirse." Simon says as he gears up for second round of U.S. touring behind 50 Readilyd 50 S What. "News is a record maker and third is as a performer. Illke all the aspects of my cares, but as a songevirer the says first love. By calling the allourn Songevirer's my report of my cares, but as a songevirer are approached from the songer." There are probably fire or maybe 10 songs I be written that I have all ways thought were good songs. Maybe no hits or particularly well-known, but examples of my write that have been songer to the songer of the songer to the songer than the s

He runs down the list: "Peace Like a River," from his 1972 debut solo album; "The Late Great Johnny, Ace," which he wrote after the murder of John Lennon: "Rene and Georgette Magritte with the Doe After the War," from 1983's Hearts and Benes ("I was a surrealistic song about a surrealistic painter." Simon suys!. "Dutling Lorraine." from 2000's You're the One, which "is one of the best songs I ever wrote, but it's seven minutes to longs in thever got pixyled on the radio"; and "Fenderness," which gospel group the Disie Hummigpidas recorded with him and perferred over their other collaboration, "Loves Met Like a Bock." I thought that was northy sood for a count group to the part of the song the song

write," he says of the recording from 1973.

While Somy Legacy is pushing in new compilation—his first feet ook alloums from the violation—his from the colo alloums from the violation—like the color and the color to mid-70 were also released in June—Concord for the alloum, which the label sees a having a life span of more than a year, possibly two. As year, possibly two. As will not a video of its December pelegic drive. PSS will als a video of Simon's June concert. New York is Weeker 18 he wild have a like the color and the wall that if the wailable on DVD. Simon, who'll only support the Pener policy from the April teet like the U.S. to surface when the policy of th

"We're in the very early stages of creating a Graceland reunion for the second quarter of next year," Simon says, planning a tour that, when it played around the world in 1987, had a 24-member ensemble.

In July, with the 25th anniversary of Conceland to Joning, Stimon returned to South Africa with his band and performed with trumpeter Hugh Masekela and Ladysmith Black Marmbazo for a crowd of 300. Diversic joe Berlinger, whose credits include documentaries on the West Memphis Three and Metallica, shot the performance for a film that II be included in a 25th anniversary board set that South Jeags will Helease in late spring. Berlinger's movie is also expected to be submitted to film festivals.

"The documentary," Simon says, "took me back to the artistic aspects and the political aspects of making Graceland and the controversy that surrounded it and how it was resolved, plus what remains of K and what we bearn from it."

As reviews have pointed out, Graceland and Se Beautiful or So What share a fair number of a fair number of

traits—Simon's phrasing, which he says he has worked on to hide the lack of power in his voice; the African touches; and the inspiration of black music from the American South.

Robert Smith, VP of A&R and artist and content development at Concord Music Group, says So Beautifulor So What 'is sone, bustylistically it reflects back on his career. It's good that it will coincide with Graceland—the two stand side by side were well.

The genius of celebrating Graceland and So Boastifulor So What is the rearmless way in which music from the two albums mesh. Graceland, the first international "world music" hit, brought together South African township jive, a cappella, zydeco and Mexican conjuntor. So Boastiful or So What combines gospel, the guitar music of Mali and Bo Diddley, Simon sees its as much more.

"It felt, not interntionally, like the recapitulation of the whole career," he says of So What. "I started by writing the ballads, because I didn't want to start with the rhythm tracks, which is the way I have worked since [1990's] Rhythm of the Saints.

"After I made up a guitar lick for "Revrite" I brought in a loora player that gave it an acoustic African feeling. Then I went to Getting Ready for Christmas Day." That track has a Bo Döddley feet to it. a floot sorting lies 100/4479 ket to it. a floot sorting lies 100/4479 ket to it. a floot sorting lies 100/4479 ket. Jul. Gates it made the whole thing quite unable. I'm using old sounds a lob—and abovys have—then some of the African things 11 amount able with I was a track that worked—my foronie track on the whole album."

Early rock h'roll and gospel from the '30s and '40s—B.B. King turned him on to the Colden Gate Quartet—were primary influences on the album, which he says was recorded with 'almost no bass, very little instrumentation and nothing from within the Pro Tools ocabulary.'

Simon began work on the album on his own dime in early 2010. His deal with Warner Bros. was ending—"I wanted to leave. I was frustrated"—and when he left, he took with him the 12 albums in his catalog. Those titles wound up

at Sory Legacy, the home of his five Simon & Garfunkel studio albums and other related material. With much of So Beautiful or So What completed, he took the album to several labels and played if for A&R executives and label heads, and was most impressed by the enthusiastic attitude

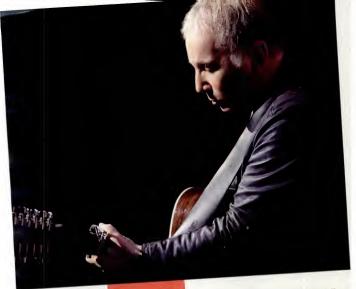
"I was shunned by how good and contemporary it was." Senith says. "For a label like ours it was a good fit—we "very good at reaching an adult audience, but we have to use alternative means. This was done so far in advance of its release that we had the opportunity to set it up before it came out. By then, every song on the album was available as a stream.

of Concord's Smith.

The response was significant. So Bousliful or So Wast potted Simon's highest first-week chart position. No. 4 on the Billboard 200, on sales of 68.000 copies the week of April 12, according to Melseen SoundScan. With 125.400 total units sold, it Illikelyhophis hast album for Warner Brox. Asyrptice, which has sold 296.000. The album is one of Concord's best sellent this year, alongside Allono Krauser Speri Airplance (286.400).

A wave of promotion will come in December when PBS starts airing Simon's Webster Hall concert. Smith says Hear Music and Concord will work the album for more than a year just as they





have with the James Taylor/Carole King album Live at the Troubadour, which sold 557,000 copies in 2010 and 58,000 units so far this year A tour of venues in the 4,000- to 7,000-capac

ity range should also bump up sales. On Oct. 17. four days after Simon turned 70, he began a 31date tour that wraps Dec. 6. It's his second since the release of So Beautiful or So What: The first round of 13 shows -- booked in theaters and clubs in April and May-grossed \$2.6 million with a dozen sellouts, according to Billboard Boxscore. England's Glastonbury Festival, Israel, Italy and Ireland were among his 21 international stops during the summer.

Simon's show includes a half-dozen songs from his new album, a few Gruceland classics and the gospel-influenced "Gone at Last," plus other hits and covers. "My favorite part of the show." he says, referring to Junior Parker's "Mystery Train," which he uses as a coda on "Hearts and Bones" and the Beatles' "Here Comes the Sun," which he performed with George Harrison on a 1976 episode of "Saturday Night Live."

Two of the oldest songs in the show are included because of new life breathed into them: "The Only Living Boy in New York" (the only Simon & Garfunkel song in the set) and "Peace Like a River," a ballad from his self-titled debut

MANAGEMENT: Jeff Kramer at **OK Management BOOKING:** Brian Greenbaum at Creative Artists Agency PUBLISHING: Paul Simon Music, BMI (U.S.), Universal Music Publishing Group (rest of the world) PUBLICITY: Joel Amsterdam at Concord Music Group **ATTORNEY:** Don Passman at Gang Tyre Ramer & Brown TOURING: Oct. 17-Dec. 6 (U.S.)

SITES: PaulSimon.com,

Facebook.com/paulsimon

thas been covered by Spoon and Elvis Costello. "The Only Living Boy in New York" was part of the successful "Garden State" soundtrack and appeared in Honda's most recent TV campaign. Released on Bridge Over Troubled Water, which

won the 1970 album of the year Grammy Award, it was the B-side to "Cecilia

That song at the time of the album, was almost a hit. If they would have released it, it would have been a hit." Simon says. "At the time, before Michael Jackson, the record company would say after three or four singles, 'That's all we can put out. We don't want to look like we're greedy. So they didn't put out a fifth single. Time goes by and then comes 'Garden State.' It's the first time for a [new] genera-

tion [to hear it], so I put it back in the show. Another song restored to the set list is "The Obvious Child," the lone single from The Rhythm of the Saints, an album Simon says "was most underestimated at the time it was released. Now it's almost at the level of Graceland. At the time people were a little disappointed because it wasn't as a sible. Lunderstand that, Graceland felt very alcin to '50s rock 'n'roll—three chords, major chords, 4/4 time—but the guitar parts were different and they divided the symmetry of the patterns. Rhythm of the Saints was all percussion—the polyrhythms were much more different and I started to write changes that were much more adventurous than the three-chord South African stuff.

"It took a while [to appreciate] and it came out of the musicians' community, drummers first and then guitarists and then songwriters who would

say, 'Hey, that's as good as Graceland."

Simon has spent the last 10 years picking up awards—among them Rock and Roll Hall of Fame induction as a solo artist (2001), a Lifetime Achievement Grammy Award and Kennedy Center Honors (2002) and joining the American Academy of Arts and Sciences in October, All of which suggest he knows a good song when he hears one. Despite his roots in the Brill Building style of writing potential hits, Simon says he no longer feels connected to the current pop world, sharing more of a connection with indie rock acts.

"It's very hard for one generation to under stand another generation, so take whatever I say with a grain of salt," he says. "I find pop music doesn't come from the heart. There's sparser ination, not a lot of top end and the drum sound is different because it's mostly a machine sound. Same with the bass. It's compressed to jump out on the radio.

"Records have a short life span and people are expected to have short careers, so they hit and then move on and do whatever it is they do," he adds. That makes record companies shape their business to do those kinds of records."

Los Angries based Phil Gallo is senior correspondent at Billboard, covering film and TV.

NOVEMBER 5, 2011 | www.billboard.biz | 17



WHY CREATORS MUST REASSERT THEIR RIGHTS IN THE INFORMATION ECONOMY

BY ROBERT LEVINE

Piracy isn't just draining record-label revenue—it's threatening the economic viability of creating content. In his new book, "Free Ride: How Digital Parasites Are Destroying the Culture Business, and How the Culture Business Can Fight Back" (Doubleday), former Billboard executive editor Robert Levine provides a rejoinder to the Silicon Vallev clické that "information wants to be free." As he points out "The information that wants to be free is almost always the information that belongs to someone else."

In "Free Ride," Levine outlines how hoardroom and courtroom battles have shaped the dysfunctional online media business. He chronicles the passage of the Digital Millennium Copyright Act, examines the rise of Napster and YouTube and reports on Goode's role in funding advocacy groups that lobby against intellectual property protections. He also takes a look at how the same problems decim ing the recording industry are also hurting newspapers. TV networks, book mublishers and marie studios

In an excerpt from his concluding chapter, Levine breaks down the challenges facing the culture business—and suggests euroinal tactice

HE INTERNET HAS BEEN SO OPEN for so long that many people just assume its structure is the inevitable result of the technological advances that created it. That's not really the case. Technology makes certain things inevitable: broadband speeds will get faster, computers will get more powerful, and almost everything related to either one will get cheaper. But it doesn't dictate how engineers set up the resulting networks, much less how politicians regulate them. Those are our choices. And fully closed or fully open networks would be the worst two choices we could make

Washington helped create the Internet as it exists today, by passing the Digital Millennium Copyright Act (DMCA), letting the Internet operate freely across borders, and encouraging the growth of online commerce in a variety of ways. In the next few years, a series of regulatory decisions coming to a head there and in other capitals will either lock in the status quo or open the possibility of change. Among the most important decisions are on "net neutrality"; proposals that would forbid Internet service providers from favoring some services and sites or slowing down others. Other decisions involve how much control companies like Apple can exercise over how their devices interact with the Internet and whether the United States can block Web sites that violate its laws. Although online companies play up the idea of keeping the Internet "unregulated," establishing this openness would actually require regulating Internet service providers, device makers and other communies. For all their talk of innovation. Google and other technology giants have the same agenda as the media companies and Internet service providers they lobby against: regulation for thee but not for me.

Online activists present the choice about our online future as one between control and creativity, but it's really about commerce or chaos. A completely closed system would indeed defeat the purpose of the Internet; it would limit both commerce and creativity. But so would an absolutely open one, where selling digital media-or anything that can be reduced to zeros and ones-would be almost impossible in the long run. We'd have a 21st-century communications infrastructure supporting a 17th-century economy, where artists need patrons and only physical items have value. That doesn't sound like progress.

In fact—although reports of its death have been greatly exaggerated—one reason for the Web's decline relative to the ann world is the fact that it's hard to sell media there and even harder to make money giving it away. Condé Nast, which owns Wired, seems to agree. An iPad app of the magazine's June 2010 issue sold more than 100,000 copies-more than its print counterpart, for the same \$4.99 price. The magazine gets 70% of that, plus advertising revenue. And although apps based on subsequent issues sold fewer copies, publishers are still learning how to build appealing apps, and the iPad is still growing as a platform. Condé Nast saw so much potential in Apple's device that it made the Wired app designer, Scott Dadich, its VP of digital magazine development. Suddenly, it seems, the future involves paying for stuff.

But that future can come about only if there's an effective way to make sure more stuff is paid for than taken. That means revisiting or interpreting the DMCA to give Internet service providers, online locker services, and ad networks at least some responsibility for how their products are used. As Congress recognized at the time, it would be impractical for Internet service providers to have legal responsibility for everything they carry on their networks. But it seems increasingly irresponsible for them to do nothing. The way some Web sites and online locker services maintain willful ignorance about copyright infringement—arguing that it's someone else's problem-is no way to run a legitimate business. Giving safe harbor if they use a basic level of filtering, as YouTube does now, would be a reasonable compromise. This wouldn't slow innovation; it would encourage it. As pirate sites lost their unfair advantage, legitimate services would attract more investment and prosper. Online companies could try to make things better, not just cheaper.

Ouestions about the future of the online world are becoming more urgent as consumers connect televisions and other devices to the Internet. For now, film and television companies still count on a steady stream of revenue from cable, a closed system that makes piracy impractical. But devices like Google TV will increasingly bring the Internet into the living room-online locker services, Russian pirate movie sites, and all. In order to preserve the free-for-all that helps them thrive, technology companies are promoting regulations that would nearly forbid Internet service providers to stop them. "We need to be conservative in this debate and preserve what has worked in driving this economy," Lawrence Lessig said at an April 2008 Federal Communications Commission hearing, and what has worked is a neutral network."

But this status our works far better for technology companies than for creators. If a country had a market where about a quarter of all commerce was illegal and the rest was dominated by a few large companies, no one would call that

economy a success. You can't have a functioning economy without a market, you can't have a market without some form of property rights, and those rights don't mean anything if they can't be enforced. Do we really want to risk destroying a centuries-old market for cultural products to ensure that the Internet can continue to most the now it did in 1990

GOOGLE AND THE PUBLIC ADVOCACY organizations allied with it promote the idea of an "open Internet," which refers to several loosely intertwined ideas, including net neutrality and an absence of barriers to the exchange of data. The goal of an open Internet is promoted as a progressive idea, and the phrase is filled with positive associations: After all, who doesn't want to be own? Public advocacy groups say this openness is the key to preserving free expression online, but it allows cornerations as well as people to act as they wish, which isn't progressive at all. On an Internet of sites that exchange data without restrictions the information that wants to be free could include a record of everything you've ever done online. These notions of onen and closed aren't absolutes of course it makes more sense to think of them as points on a continuum. Both have their advantages. Linux, the open-source operating system, has both flexibility and power. Wikipedia, the ultimate open media product, is a fantastic tool for accessing information. And crowdsourcing journalism that involves combing through massive amounts of data has been very effective.

Closed systems seem better suited to commerce, though It's one mason DVDs became such a moneymaker for Holly wood studios. It's why video same publishers have out invest ment in PC titles to focus on closed consoles like Microsoft's Xbox 360 and Nintendo's Wii. (The most successful PC game of proent years. World of Warcraft, is a closed system of its own: it charges a subscription fee.) And it's why apps sell much better for Apple's iPhone platform than for Google's Android operating system. The online world needs to support both.

THE LONGER THE CURRENT ON THE CHAOS LASTS (IN more bitter the fight between creators and copyright infring ers gets. In December 2008, the RIAA approximed it would stop suing individual uploaders in favor of finding a way to cut piracy by cooperating with Internet service providers. But a few small film studies and porn producers have retained

"FOR ALL THEIR TALK OF INNOVATION. GOOGLE AND OTHER TECHNOLOGY GIANTS HAVE THE SAME AGENDA AS THE MEDIA COMPANIES AND INTERNET SERVICE PROVIDERS THEY LOBBY AGAINST: REGULATION FOR THEE BUT NOT FOR ME."



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Passing new laws will be difficult: copyright holders know the current level of potential damages gives them negotiating leverage with technology companies, and online activists still hope to legalize file sharing. For the near future at least, the fight will be over how-or even if-the copyright laws we already have will be enforced. And for all the Obama administration's admiration for Google, Hollywood has enormous influence with the Democrats, and Vice President loe Biden has always championed the protection of intellectual property. In June 2010, Biden threw down the gauntlet at a ess conference and said, "Piracy is theft." He appeared with Victoria Espinel, a former negotiator in the Office of the U.S. Trade Representative whom President Barack Ohama had appointed the first "copyright czar." In a report released that day. Espinel introduced a strategy to fight online piracy and trafficking in counterfeit goods that focuses on interagency cooperation and an insistence on seeing infringementalong with patent and trademark violations—as an issue that negatively affects several sectors of the U.S. economy. (Formally, Espinel holds the title of U.S. intellectual property enforcement coordinator, with a purview that extends to patents, trademarks, and counterfeit goods off-line as well as on the Internet.) Espinel's report also recommended cooperating more extensively with foreign governments and, in a significant not to fair use, asserted that 'strong intellectual property enforcement efforts should be focused on stopping those stealing the work of others, not those who are appropriately building upon it."

in pine, who has wen respect in both Hollywood and Sill. Our Alley—on multi flam—doesn think the has to choose between the media business and the Internet. "One" of the who the Choose between the media business and the Internet. "One" of the Comment of the Comment of the Comment of the Comment of the whole the Comment of the Comment of the Sill. White Internet who the Comment of the Sill. White Internet is the Comment of the Comment of the in the others intellectual property lows—and one of those the Comment of the Comment of the Comment of the property lows—and one of the comment of the property lows—and one of the comment of the

but some technology executives seem to resent the idea that copyright have but be enfected at all. Many mode of Epirels report, which and movie and wideo piracy cont the U.S. concessors SUS-Sillors ayar (Life numbers) probably resigtives and the seem of the seem of the seem of the seem of the Machad Arrigans, the founder of the TechCrusch blog, work and an artificher confusion meeting has strated between Epirel and several tops technology executives and complained that "English has a single-great sheets" a cores to copyright is-Tegoried has a single-great sheets at cores to copyright ispost. Epirel remarked him. "Ny plot tile is landlecual Propport. Epirel remarked him." Ny plot tile is landlecual Proport. Epirel remarked him. "Ny plot tile is landlecual Pro-

WHATEVER HAPPENS, the future worthe what it used to be Back in 1993, almost everyone predicted the information superhighway would be a huge boon to the culture business. Cood jebs would be created by new opportunities to sell music, movies, and other forms of entertainment still being developed. Independent artistist would be able to sell their work without studios or labels. Media would improve in quality, used Its agreement.

as were as quantaly.

The Internet has brought forth many wonders, from the silly to the sublime to the skateboarding balldog on YouTube (which is both). Newspapers no longer have a monopoly on serious journalism, and their mistakes are promptly challenged. Amyone can create culture instead of simply consuming it. It's never been essier to distribute creative work. At the same

time, it's never been harder to get paid for it.

The Internet has been an impressive engine of economic

growth but a great deal of that growth has gone to a small number of technology companies. They depend on informative journalism to make their search regimes useful, and they depend on compelling music and movies to make digital plapers worth owning. but the companies that finan those cultural products have never been in worse shape. They're cunting jobs, and white them the ability to create and market new work. Those search engines and players won't be nearly as valuable without them.

The current situation is slowly robbing the Internet of its potential. Rather than encourage innovation and excellence, it rewards cost cutting and erowdouvring. The effects can be underwhelming. In his book. You Are Not a Cadget: A Manifestor, "the computer scientist I pron Lanier points out that two of the most widely acclaimed results of the remarkable technological advances of the Internet are Wikepeld and Littus, a free encyclopedia and a new version of the Unix operating system.

We can do better. No one believes that piracy could be stopped by a law like the Preventing Real Online Threats to Economic Creativity and Theft of Intellectual Property (PROTECT IP) Act or the agreement in July between media companies and Internet service providers. And even stopping it completely wouldn't solve all of the culture businesses' problems. But regulations like these, whether private or public, would allow a working market to emerge. Creators would sell, consumers would buy and both would benefit, Music and movie companies will probably never enjoy the kinds of profit margins they did in the 1990s, but they could return to stability by persuading creators that they still have value in a world of digital distribution. Artists would have the option of working with big companies or making their own way in an online economy that allowed them to do husiness not just take donations

In a functioning market, online media would get better, not just cheaper. And this, in turn, would fuel the growth of more technology companies. This wouldn't break the Internet; it would help if live up to its potential.

From Free Ride: How Digital Parasites Are Destroying the Culture Business, and How the Culture Business Can Fight Back" by Robert Levine. Published by arrangement with Doubleday, an imprint of Knopf Doubleday Publishing Group, a division of Random House. It was published Oct. 25.





AT THE MOVIES

From award-winning composers to Darren Criss to esteemed music supervisors the conference was a really big show

he creative process in film, TV and, especially, animation was thoroughly examined at the two-day Billboard/Hollywood Reporter Film & TV Music Conference, while prominent music supervisors got into the nitty gritty about budgets. At the conference's first panel, which explored how composers and directors connect in the independent film world, Lakeshore Entertainment senior VP of music Brian McNelis made a point that would be rephrased throughout the two days. "Talent is the entry threshold," he said, but "experience is what sells,"

Held Oct. 24 and 25 at the Hollywood Renaissance Hotel in Hollywood, attendees were exposed to the inner workings of film and TV composers, network music supervisors, publishers, sonewriters and musicians. The audience included such musicians as Philly soul legend Bunny Sigler and Meters drummer Ziggy Modeliste, lawyers, managers, students and aspiring songwriters. The main room was packed during nearly every panel, the hallway iammed during breaks that provided networking opportunities. On the lighter side "Glee" star Darren Criss and Broadway/ Disney animation songstress Lea Salonga surprised Maestro Award winner Alan Menken with a performance that included "A Whole New World" and humorous reworking of Menken's tunes from his Academy Award-winning films like "The Lion King" and "Beauty and the Beast." Rita Wilson made a surprise appearance the morning of Oct. 25 to talk about her album AM/ FM that Decca will refease Feb. 7. The audience was treated to her recording of Felice and Boudleaux Bryant's "All I Have to

Attendees got an exclusive look at the processes of several music supes on panels that included prominent members of the Guild of Music Supervisors. John Houlihan, whose recent supervision credits include the CBS series "The Defenders" and 2010 documentary "Waiting for 'Superman'," showed how a TV show can budget as little as a few thousand dollars for three songs in one episode and then spend \$90,000 on three tracks in the next episode.

In one example after another, executives from major broadcost and cable networks snoke enthusiastically about their open-

ness to independent music and undiscovered artists. They along with music supervisors, drove home the point that music needs to be cleared easily, preferably around the world. Hiccups in the process, Disney Channel's Steve Vincent said, mean "the song is dead to me.

Two panels in particular drew rave reviews from attendees. On day one, musicians known for their pop, rock, folk and gospel work shared their experiences when crossing over into film. Linkin Park's Mike Shinoda, who's finishing his first score for the Sony film "The Raid," said, "I was kind of afraid to stretch myself too thin, but we made it work and it has gone more quickly that I ever thought, which bodes well for the next project, what ever that might be."

Twentieth Century Fox president of music Robert Kraft, who moderated the panel that included Take 6 co-founder Mervyn Warren, Tears for Fears' Curt Smith and singer/songwriter Peter Himmelman, was impressed with Shinoda's comments on the importance of accepting critiques whether they come from band mates or directors. "Working in a band prepares you in a way for the collaboration of filmmaking," Kraft said.

Five award-winning composers-Mark Isham, Tyler Bates, Christopher Young, Trevor Morris and Nathan Barr-each brought two clips for a day-two panel in which they explained what went into the process of composing for films like "The Rum Diary" and such TV shows as "True Blood" and "The Tudors."

At a jam-packed cocktail party after the conference, one young attendee active in digital media called it an amazing event. "You know the shows and the films." he said. "but hearing from the composer how the music came to be is something I never thought I would hear." —Phil Gallo

'A MUSICAL IS A Shared Medium'

Composer Alan Menken on art and career

elebrated film composer Alan Menken, the recipients (the 2011 Hollywood Repoters/Billboard Maestro Award, has won fight Academy Awards for his work in such belowed animated movie the Beast. "Aladdin" and "hechotomas." During the Hollywood Repoters/Billboard Film & TV Conference, he participated in an onstage Q&A with Billboard endorsid affector Bill Words to Utila klouth tear. The Hollowing is an edited except from

When you win your first Acedemy Award, it must be a trenscendent experience. Does it get to be a real yewner by No. 6 or 77

No. I just keep waiting for people to realize I don't deserve them or something. The first time thun, I was so terrifled. It was like, "What am I doing up here? This is amaxing and accredible." And it kept happening, I feel, acutely, that when I'm up there I represent also of people. I represent my musical director. I represent my contexture, I represent the directors and certainly the lyricits. So there are all to of people that needs to be a knowledged and thanked—you share those

You've mentioned e few times today the BMI Lehman Engel Musicel Theatre Workshop that you did when you first got started, What did you take out of that?

Lehman Engel started this workshop for writers who haven't written for musical theater. [He taught] the ABCs of a musicalwhat makes a good musical, where the songs would go, how the songs were written. You learn humility. You're going to be playing your songs, you're going to be taking criticism from a very large group of people and they're your peers.

One of the things you learn from writing musicals is don't core get attached to a sone, because it is no about the nongit's about the song in the context of the musical. Does it tell the story? Does if the character? Does it support the rest of the story? And does it represent the audience? Many times in a musical, your register the song with an ongo you knew want, as good as a song technically, but it worked better. You learn how much a musical is a shared medium. It not about you. It's really about collaboration on this side and collaboration with the audience.

Do you ever get writer's block?

I only get writer's block if it's a bad assignment. Because of
the way I write, everything I write is in some form an homage, so that I know the style, I know the emotion.

Are there perticular directors or producers or kinds of people that you have immed in team of brings still to coma? Right now I'm doing my first non-Dissey animated mustical "Liderille", I've a threatment is a treatment of the carbon film score and line action film musicals are things! have my yets on. It have federe on too do various things, nothing concrete at the moment. I'm at a period right now where a lot of things from the control of the control











Temposer/performar/ producer Bunny Sigler (left), who helped define Philadeliphie soul in tha '70s, meets Linkin Perk's Mika Shinoda durling a networking break from the many panels.

2 Singar/songwritar
greats Take 6 co-founder
Mervyn Warran bafora th
'Out of the Bend, Onto
tha Screen' penel. Other
participants pictured are
(from left) Teers for Feers
Curt Smith, Fox's Robert
Kraft and composers J.
Raiph and Cifff Martinez.



4 Music supervisor John Houilhan, who used actual music clearance raports to damonstrate wide variances in budgets chetted with attendees at the Guild of Music

SAPM Music music
Diffractor Edwins TravisChin (laft) chats with Janet
Lopar, co-music supervisor
on HBO's "Enlightanad."
They appeared on the
"Three Hils" panel,
examining music's rola
AMC's "Breeking Bad" end
FX's "Justified."

6 "Honeyball" composer Mychael Danna (left) and director Bennett Miller flanis BMI VP of film and TV reletions Doreen Ringer Ross, who moderated a panel thet axplored creative relationships on "Moneyball"

Zelles Arts music supervisor Jason Krar (left) end BET DJ Kally G were emong the panelist who discussed upcoming







REAL TALK

"T've been sent CDs that have nothing but a crayon drawing on them. What do they expect me to do with that?" —GREG STILL, PRESIDENT, MUSIC MAKES PICTURES

"Warner has their amazing music," but no one can tell you what's there." —THOMAS GOLUBIC, MUSIC SUPERVISOR, AMC'S "BREAKING BAD" "The worst thing is when a director tells me he plays a little guitar, or used to be in a band. I worry they'll be listening to the score... more for the music than for the drama."

> -EDWARD SHEARMUR, FILM COMPOSER

A big hit. It's so strange.

PUPPET MASTERS

ASCAP's Music of the Muppets' panel connects two ends of the rainbow

resented by ASCAP and moderated by the society's executive VP of membership Randy Grimmett The Music of the Muppets" was easily the happiest panel of the conference.

And how could it not be, with performers, composers-including ASCAP president (and "Rainbow Connection" composer) Paul Williams-arrangers and executives from the Muppets' long film career. There were clips of and behind-thescenes stories about the Nov. 23 release "The Muppets," the first Muppet movie in a decade.

The panel included arranger Chris Caswell, Muppet performer/ associate producer/puppet captain Bill Barretta, composer Christophe Beck, "Pictures in My Head" co-writer Jeannie Lurie, director James Bobin, music producer Ed Mitchell and Walt Disney Studios VP of creative, music and soundtracks Kaylin Frank Everyone onstage was in good spirits, but it was obvious just how seriously they take their jobs

For example, Bobin (who worked with Sasha Baron Cohen on "Ali G" and "Rorat") talked about how he wrote five-page essays about what he wanted each of the film's dozen songs to accomplish. He discussed the sounds he pushed for flots of banio and tack piano), and even ideas for lyrics. If a dozen songs sounds like a lot, note this statistic: Nearly 85 of the movie's 90 minutes include some form of music.

"Part of the reason III spent so much time was because the songs not only have to be great pieces of music, they have to work visually," Bobin said. He saw his job as "paying homage



ASCAPs "Music of the Huppets" panel was filled with funny stories about the fabled puppets' past and the work that went into the new film that prives on Thanksgiving ASCAP president Paul Williams (for left), who wrote "Rainbow will be the property of the

to the '70s Muppet movies and shows that everyone loved, but [also] staying contemporary." Williams added that he thought it was a "natural progression" from Ali G to the Muppets. "They both mix sentiment with silliness, [and] neither of them speaks down to their audience!

The music supervisors were also helped by the good will everyone seemed to have toward the Muppets. Even Nirvana, which was asked to license 1991's "Smells Like Teen Spirit," came aboard. "They've almost never allowed that song to be used," Frank said. But when Nirvana's surviving members heard how it was going to be used-sung by a barbershop quartet-they not only agreed: Drummer Dave Grobl makes a cameo in the film

The publishers of Cee Lo Green's 2010 smash "Fuck You" also balked until they were told the song would be clucked by a bunch of chickens. When they ran the idea by Green, he was more than happy to make the deal.







Actress/producer/ singer Rite Wilson (left) is working on her debut elbum for Decce and stopped by to say helio to Brillboard publisher ard before discussing her reasons for meking the leep into recording

2 Networks use music in arees beyond just programming. That was a hot topic for (from left) Men Made Music's Joel Beckerman, Fox's Steve Cell, MTV senior VP of creetive music integration Joe Cuello, mun2 music progremming director Roberto Isaac, Disney Channel music end

soundtracks chief Steve Vincent, Greenberg Traurig ettorney Ken Bur and Hollywood Reporter music editor Shirley n, who moderated the panel.

TOP TWEETS

So many gifted people, so

much information and many many valuable connections! Thanks, Billboard: #firmtyconf

MASCAP

Still smillion about our Music of the #Muppets panel a the a Billboard/a

THR#FilmTVCod

Concept of important music momentss still worth navion for Good to hear from Stone Schnur at #filmtyconf. We at a ghostly & a QuiSci agree.

@harryfoxagency

performance by a darrencriss from Glee w/ Oscar winning composer ii AlMenken a billboard Film & TV Conference in LA WEIGHTUConf

@ 7 logvModeliste Great to hear Alan

Menken speak today o THR e#FilmTVconf

Jiggy Modellste, known for his work with the Meters, and his wife/ manager, Kathy, spoke with fens end professionals about his recent self-released album, New Life.

FROM NETWORKS TO NETWORKING

Between hang-time and happy hours attendees made great connections













left) Saban Brands music

left) Sabel aux Carlos Guintero, Megatrax direc-tor of markating Jonathan Walnar and co-foundar/ chiaf craative officer J.C. Dwyer, and Ola Musichox's Jonathan Firstanbarg.

Lists with quastions from the audience, songwriter Ronald "Happy Ron" Hill (center) hobnobbed at the closing cocktail party with Steuco Recordings' Jason Moora and singar/song-withs Pakers Evillan

Thunnypot's John
Anderson was producer
and DJ at the closing party.
Besides several DJs,
the evening featured
performances from Canadian electro act Golden-

NAPID's recent music su-

5 Rain stopped falling on the morning of the conference's second day, allowing attendees the allowing attandees the opportunity to vantura outside on the roof of properture of the roof of the roo

6 From left: Anna Marilyn Batchalor of production music library Killer Tracks mingle with Christian music specialist Rana Meeks-Stanley of London Elliott Music and R&B/gos pel singer Angala Shel

7 Singer Gaby Harnandaz (laft), formar mamber of Los Angales soul outfit Build an Ark who nn and Jerry Davis





THE ROAD AHE

Chris Woods, executive VP/COO, TuneSat: "The

Internet promotes transparency and accountability for all rights owners-and that's really the future of the music husiness."

During the panel "2012 and

ture Holds," industry experts

discussed averything from

orchestral work to Facebook.

Jumee Park, director of film/TV, Downtown Beyond: What the Near Fu-Music Services: "Your career is not just local It's global, especially with the Internet. If your music is on SoundCloud, Myspace, Facebook, any of that, you have to understand it's the World Wide Wab. You can't assume that your career is limited to just right here It's even-owhere "

> Amos Newman, agant, William Morris Endeavor: "On the composing side, you're going to see a convergance of more electronic music.

more rock, guys that are coming from a nontraditional place sort of combining with more nechostral work "

Peter Cohen, talent producer, Mark Burnett Productions ("The Voice"): "It's hard to predict what's going to be the next trend, so just be original. Going back to my A&R days, if I heard one more thing that sounded like Limp Bizkit, I was going to kill muself Or if it sounded like Coldnby And factforwarding to 'The Voice,' if one more person came in and sang Adele, we just couldn't take it anymore. So whether you're a composer or a songwriter or producer, just be original. That's what's next." . ..

Billiboard editorial director Bill Warda (far left) moderated the panel "2012 and Bayond: What the Near Future Holds; with (from left) P.J. Bloom, Jumee Park, Amos Newman, Chris Woods, Petar Cohen and Steve Schnuc.

P.J. Bloom, music supervisor: "It's a great time for anybody in the creative business. There's so much content, so many outlets for content, and right now all this content needs music in vari-Out forms "

Steve Schnur, worldwide executive of mus and marketing, Electronic Arts: "Embrace the fact that between social games produc-

tion houses, films, videogames and television. there are a lot of opportunities. You need to be willing to learn how to do each one and to



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Hollywood





Acclaimed songwriter Claudia Brant nominated for three Latin Grammy **Awards**

BY LEILA COBO

stood onstage at the fabled OTI Song Festival in Acapulco, Mexico, rehearsing *Adonde Estas Ahora," the song she had written and was performing for Latin America's most important song festival of the time.

"It was a very particular, very refined song," she recalls. "And when we finished that first rehearsal, all the orchestra musicians congratulated us and said, 'That song is amazing.' I looked at Sebastian Schon [who co-wrote the song with her] and we said, 'We're not going to win.' Because it wasn't your typical festival song."

But win it did, setting the stage for two decades of accolades for the Argentine-born Brant, who has written for a long list of stars-Latin and mainstream-and has won a plethora of awards, including SESAC Latina's songwriter of the year honor three years in row, as well as multiple ASCAP Latin

Music Awards and Billboard Latin Music Awards. With more than 500 songs in her catalog. Brant is versatile. A prolific composer who writes in both English and Spanish, she has collaborated with a broad range of writers, from Desmond Child, David Foster, Walter Afanasieff and Humberto Gatica to Luis Fonsi, Noel Schajris, Kike Santander and Gianmarco. She has also

But nowhere is Brant more recognized than in the Latin music arena, where she is perhaps the best-known female composer today and a creator of some of the biggest hits on the charts in pop, regional Mexican and even tropical music.

Brant traces her musical beginnings to her native Buenos Aires, where she started composing as a child and joined several rock and pop bands as a singer in her teens. Midway through iversity careers in architecture and graphic design, she dropped out to pursue music full time. She released an album and competed at the 1991 OTI festival, which in turn led to two more solo albums in Argentina.

Brant would eventually move to Los Angeles, where she truly found her voice as a songwriter, penning material for dozens of artists. Yet she ever fully relinquished her career as a singer. Earlier this year she released her fifth album, Manuscrito, which includes acoustic versions of 10 of her biggest hits, among them "No Me Doy por Vencido" (recorded by Luis

Fonsi), "Ni Rosas Ni Juguetes" (recorded by Paulina Rubio) and "Dime Quien Es" (recorded by Los Rieleros del Norte).

The album is up for two Latin Grammy Awards on Nov. 10 for best female popartist and best engineered album. But Brazt the songwriter is right behind. *Lo Major de MI Vida Eres Tu.* which she wrote with Child and Ricky Martin (who recorded it), is up for song of the year. In between songs and sessions, Brazti spoke with Billboard from her Los Angles home.

You produce such a steady flow of music. Were you surrounded by music as a child? Were your parents musicians?

My mother played the piano as a child and still plays quite well and has a great car. My father too. But 1'd be lying if I said I grew up in a musical home. In fact, there wasn't a piano in my house, although we heard a lot of music. Wy parcets were jazz lovers and listened to Tony Bennett and Armando Manzanero and Bing Crosby. They liked great songs and crooners.

I would say my first musical memory was listening all day to the Carpenters, which I loved. Later on I realized that I was drawn to the quality of the arrangements and the vocal harmonies.

When I was around 6 years old, my parents gave mea mylor string guitar and I started taking weekly lessons. And because I don't have siblings, I would spend hours and hours playing that guitar and inventing things. I'd write the lyrics on a little notebook and I'd record on my cassette player. I'd record the guitar on one player, the voice on another and the second vocal part on another. I had

You had recorded three albums in Argentina with Warner Music. Why did you decide to leave and aim for a career in songwriting?

leave and aim for a career in songwriting? As an artist it was very difficult to get international exposure. I had sold decembly and had released an album in the U.S., but with very mild support. I was cont of a contract with Warmer and I hada huge number of songs that artists outside of Argentina were already beginning to record. And remember, there were no MP3s back then. I had to make a tipe and mail it out for the song to be bare for song and mail it out for the song to be bare.

So I wanted to make a career as a composer but Argentina was too far away. And I had my friend [composer/arranger] Jorge Calandrelli in

Los Angeles, so I packed my bags and came here. I had some contacts because I d had some contacts because I d had so mercorded by Diego Torres and Madali oneiro, so I had a bunch of meetings and I saw every-body I possibly could. In the midst of this, I met (composer/producery [kilo Cibrian. I would write to his home in San Diego twice a week and we would write one song one day and another he next. And all those souns, one for one, were

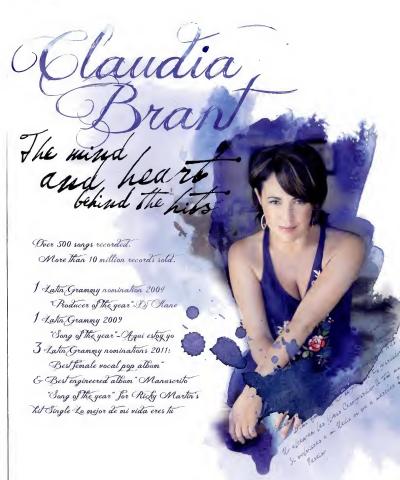
That's when I realized all that could be done. I met with every publisher and they asked, "Who is your publisher? Who controls these songs?" I had no clue.

eventually recorded.

continued on >2











from >>p28 You eventually signed with sic, which got you a work visa. Then you went with Maximo Aquirre Songs, and now you're with Sony/ATV. One of your appealing qualities to publishers is that you're very prolific. To what do you attribute that? I'm very disciplined when it comes to work, I'll write a cumbia one day, a salsa the next and something for Leona Lewis the next, so I have to be very organized. I'm also a mother of two children. And now I have my own album. If I'm not organized. I'd go crazy. Also, it's about having many years of experience and knowing what direction to take with each song and each artist. So, I sharpen my pencil and the chances of hitting a target are much higher. Although some days the well dries up and I have to go take a hike for two three hours and wait until inspiration strikes again.

You've written with countless names: Luis Fonsi, Noel Schairls, Kike Santander. Do you prefer to co-write?

I also write alone a lot. But I love to co-write. especially with genres that aren't my usual stomping grounds, because I learn. For example, when I began to write with guys from Monterrey, Mexico, my mind opened to other songs, other melodies, other themes. In English, I love to learn what vocabulary is hip and what isn't. I learn a lot from my co-writers. But I also love to sit down alone in my studio with my guitar and write a song from beginning to end. I can write on Skype with Coti [in Spain]. Working on Ricky Martin's album with Desmond Child was a trip. He's a genius and a very demanding person, so it was tough, but when we heard the results they were unbelievable. No matter how successful you are, there's always something to be learned.

You've been penning hits for 20 years. What's the biggest change you hear between songs today and before?

What's playing on radio is far more hit-driven now. Before you heard ballads, now it's one up-

tempoafter another. And I'd venture to say that an important percentage is of doubtful quality or artistic value. It's hard for me to listen to radio now But it's more best-driven the book is more important. And now that I'm writing increasingly for the American market, writing in English, I find that the concept, the idea, is very important. Listen to sones like *Last Friday Night" or "TiK ToK." You begin the song with a concept. Before, things were more innocent. But the market is increasingly shrinking and you have to go for the sure thing.

After having so many radio hits, how about promoting one of the songs on your own album?

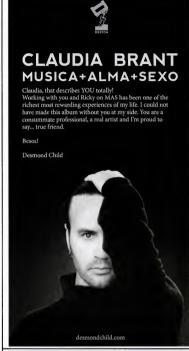
The album is something I did 100% with love, and to have it get this type of recognition is like a breath of fresh air. As for getting it on radio it's in the plans. But we have to find the way. When you listen to the current context of Latin radio, getting one of the songs on my album there is a challenge. I'm pretty sure we're going to make it happen anyway, but it's a completely different element.

What is the biggest difference between writing for the English and Spanish marketplaces?

There's a basic difference at a production level. In the American market you have to deliver a record, not a demo. If Edgar Cortazar and I record something for a regional Mexican artist, he'll play the guitar and sing and we send it. That's it. If I write a song for Leona Lewis Thave to deliver a record. It has to sound like a record. A&R is not going to listen to a song that's just a recorded song. it has to be a fully produced demo. Some thing that she could just cut vocals on top. So, it's far more complex.

How about the difference between writing for various genres?

At a lyrical level, for example, regional Mexican and the American market have nothing to do with each other. A regional Mexican song has





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Kudos For Claudia

"Claudia is an amazing talent, very smart and a pleasure to work with. We wrote several songs together for my wrote several songs together for my album [Musica + Alma + Sexo] includ-ing "Lo Mejor de Mi Vida Eres Tu," which is now nominated for a Latin Grammy. She is pure light."

"I always say Claudia is my partner in crime. I met her about 10 years ago and since then we have written more than 150 songs. Among them are Aquil Estoy Yo, "Gritar," No Me Doy por Vencido," 'Quien Te Dijo Eso'—the list is long, it a blessing and luxury to work by her le. Without a doubt she is one of the ost important singer/songwriters in

genres. From regional Mexican to L. pop and from dance music to ball and rock, she knows her craft w and work with all types of personalities. But her expectations are high. She's a great collaborator, knows how to listen and has a beautiful voice."

"in 15 years of friendship and songs she never causes to astonish and amaze me. And she still has a lot more to bring us."

writer: someone who haver rests and if she does, is only [doing so] until the next song. [She's] versatile and dedi-cated. It was a dream come true to work together through the years."

human, fun and extremely talented I'm very fortunate because she's als my friend."

"I met Claudia many years ago as a grand singer. Then we started ... writ-ing songs to make a living. We grew to-gether and we continue growing."

"Claudia is an extraordinary songwriter. She aiways has the right words. I've been a record producer for eight years and she's always my first call when it comes to writing in Spanish."

Compiled by Justino Águila

a verse and a chorus-maybe two verses. It doesn't have a bridge. The vocabulary we use needs to be familiar to the people that listen to this type of music. You have to get under the skin of the person from Monterrey who will buy an album dealing with their issues. If we're writing a song in English for Celine Dion, obviously we need to consider that it will be performed by a person with a huge range, so the number of notes we can use is far bigger. We're not constrained to three chords and four notes.

Or if you write a salsa. [One time] we wrote a salsa track for Victor Manuelle, and we originally wrote a ballad. But if you do that, the ballad has to have enough syllables in each line so it's clearly delineated and it works when you transfer it to a salsa beat. So, each genre has its little tricks. Although, of course, there are songs I write without thinking of a particular genre and the producer decides that it works.

is there a particular song you want everybody to know you wrote?

There are several. "No Me Doy por Vencido" was probably the most significant because of what happened with that song (which spent 19 weeks at No. 1 on Billboard's Hot Latin Songs chart]. I had the pleasure of including it on Manuscrito, because it's the first single off my album and because I wrote it with Fonsi who's like a brother to me. That song has special meaning for me. When I saw Fonsi sing it at the Nobel Prize ceremony with an orchestra, oh, my God. It was too much. And "Lo Major de Mi Vida Eres Tu" because it was Ricky [Martin's] first single. and I had wanted to work with him for years. Now we're nominated together, and it was a pleasure to be part of that

As a songwriter, are you exploring other revenue streams?

I've been lucky to have had a lot of singles through the years. But when I started with peer, I had many recorded songs, but none of them were singles. And now, I'm writing singles. Lalways think the song I'm writing will be the artist's big hit. I'm writing hit records. If you write songs today, but they're not singles, it's complicated. And I'm also beginning to produce, because I see I have the talent and the head for it.

SPECIAL FEATURE

A Legacy Of Inspiration



SOUNDS OF BLACKNESS CELEBRATE 40 YEARS OF VISION IN SONG BY GAIL MITCHELL

digital world. But Sounds of Blackness celebrate the concept in style.

This inspirational ensemble, which has won three Grammy Awards and three Stellar Awards, marks its 40th anniversary this year with the release of its self-titled 10th album, which also is its first for Malaco Music Group

Under the direction of leader/founder Gary Dennis Hines, Sounds of Blackness have evolved from a local favorite in their hometown of St. Paul. Minn., to worldwide popularity-all without compromising their original vision.

Fortifying that vision were James "Jimmy Jam" Harris and Terry Lewis, Twin Cities natives who signed the group to their A&M-distributed label Perspective and produced the group's 1991 debut hit single. "Optimistic." The track reached No. 17 on Billboard's dance chart that year

"If you're building a huge skyscraper, people see the 50 stories

up but they don't see the 10 stories deep that are needed to sup port the building," Harris says, "In building our label, Sounds of Blackness was that for us. We got a lot of negative feedback about the inspirational concept at that time. But as Terry likes to say, it's not about what people want but what they need. And we

felt there was a need for uplifting, positive music Former Perspective VP/GM Kevin Fleming recalls that the act was "the ensemble of choice for events and cultural projects long before the group got the record deal. For them to still be relevant and accepted today says a lot."

As does the legacy of talent that has passed through the Sounds door, including Alexander O'Neal and Ann Nesby, whose voice propelled the group's signature sound on "Optimistic" and follow-up hit "I Believe." Nesby says. "The group's impact was impressive considering we were a gospel group with an inspirational song that crossed over to urban mainstream. It set the pace for inspirational/ gospel music to be embraced by urban radio for years to come."

During its career, Sounds of Blackness have performed or re corded with everyone from Quincy Jones and Elton John to Dolly Parton and Usher. The group's music has also been featured on several soundtracks, including the one for 2010 Academy Award

winner *Precious.* The group's Oct. 18 release reflects its ongoing global appeal featuring guest appearances by musicians and singers from India and Japan. Upcoming projects include participating in "The Negro Spiritual Project," a PBS special slated to air early next year.

"It comes down to the music," says D.A. Johnson, executive director of Malaco's gospel division, of the group's 40-year ca reer. "Sounds of Blackness isn't your typical act. They're a selfcontained group of accomplished musicians and vocalists committed to their crafts. And it's not just about recording for this group but preserving, teaching and perpetuating the arts to fu-

Hines recently spoke with Billboard about the group's early



beginnings, legacy and future.

How did Sounds of Blackness come together?

The fundation of the group was britted out of Matchester College in S. P. Paul, Millin, Sett Kern in 1946-64, 1 was a precoins ranky white, small private college that had embarded on an ambitious program to recruit students of color. One of the officthose of the expanded educational opportunities program was a number of modern-initiating group like the Back Art Mildweth theater group and 40 voice choic called Macalester College Back Visions. Le came to the school on a student in 1970. In Inauray 1971, the group anderd me to become directive after the previous directive transferred to another whoch Missackith the choic al ranked.

The name change came after I shared a vision the good Lord gave me for the group: to perform music of the culture with positive messages. We wanted to do R&B, gospel, jazz, blues, African . . . the music of the diaspora. And that provided the root of our name and encompassed our three components: spiritual, Afrocentric and inspirational.

What kind of gigs was the group doing at the time? Between singers and musicians, we had 45 members performing

Between singers and musicians, we had 45 members performing on campus and also doing local gigs. We were also performing regionally, which turned into national appearances before graduation. Our first big show was in San Francisco for the National Urban League in 1974. We were on the bill with the Fointer Sisters, the Hawkins Singers. Abber Lincoh and the zeros to He Indricks.

In 1975, we opened for the Jackson 5 at the St. Paul Civic Center.

What was it like working with such a large group?

We were very self-contained. Within the group we had our own.

wardrobe people and PR staff. Even though full membership was between 40 and 50, we would go with whatever the accommodations allowed. Sometimes the budget only allowed for 15-20. We learned to be supportive of the group's representation in any configuration, to sever forgo an opportunity. In the words of Malcolm X, it was by any means necessary.

Total membership rijov is 10-20 singers and 10 musicians. We take about hild histon the road as let beuring group, And we're will elled contained. Assistant affector Billy Swels is an essence musician and produce: He and drummer Larry "Cadillus" Rodinson did floor strongs on the new record, including "Testify," written and co-produced with our vacalitat/chroregarpher Carrie Harringston. Our new sighe. "Thy Agant, was co-written and co-produced by yours traily, the song's featured vocalitat Jamecia Bennett and Christian nay artist. Nova.

How did Sounds of Blackness land on Perspective's radar in 1990?

In 1990?

We were doing the conventional employment by day, music by night thing. Then we came full circle. The Sounds and the Flyte Tyrne Band with limmy lim and Terry Lewis appeared on many

of the same local shows in the "Too, like the annual Ms. Black Minnesots Pageant. So we spent a lot of time backstage together. One day lam and Lewis called us to add backstgound vocals on Alexander O'Neal's Christmas album, My Giff to You. Then they asked us todo a second song. As the reastion paperwork was being done, they asked. "Who's your label?" We didn't have one. They said, "Were going to call Jour." And they did.

Rap and new Jack were popular then. What was their vision for an inspirational group?

The first thing they said was, "Don't continued on >>p36

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from >>p34 change anything. We want to present you to the world just as you are." They were adamant about that. Most of the tracks from first album The Evolution of Gospel stemmed from our earlier stage productions. The first single, "Optimistic," was the last song we recorded. Jam, Lewis and I worked on the lyrics together. "Optimistic" carried hope and inspiration in an unbeat tempo with a new jack loop. It was in the pocket of the times but with a breath of fresh air musically and lyrically

is that the secret behind the group's Ionnevity?

We've kept going by the grace of God and the dedication of truly great people who also happen to be very talented musicians and singers. Our legacy is one of inspiration. We know music can inspire, heal and unite people. So much of the music of the African-American experience is born of suffering and unspeakable circumstances. If we could persevere under those circumstances, then our music and message can be an inspiration to people of all backgrounds.

As the sole original member, what has kept you going? Again, the grace of God. But did you ever see

"Close Encounters"? People in the movie had an implanted vision. They kept forming this vision out of mashed potatoes, mud; the vision wouldn't leave them alone. And so it is with me and Sounds.

What special memories come to mind? One of the funnier ones happened with Boyz II Men. We both won our first Grammys together. We were supposed to be doing interviews backstage, but we were crying like newborns. Whenever we see each other, we immediately start laughing because we know that's what we're thinking about. Then going to Ghana for the Pan African Festival with Stevie Wonder in the '90s. Being there after years of singing about Africa . . . that was a life-changing experience.

Speaking of full circle, former Sounds vocalist Ann Nesby's daughter Jamecia

is featured on the group's latest single. The next generation of Sounds is something we used to talk about as a concept. Now it's a reality. We've got at least five younger members who are offspring of members, some of whom are no longer active and some of whom still are, like Cynthia Johnson.

Since Sounds was founded at a college. what role does education play now for the group?

Both at home and overseas-including Japan and the U.K .- we offer music workshops and master classes that not only teach and explore the music of the African-American culture but its history and context as well. It's not only for music students. We visit schools, community centers, juvenile detention centers, halfway houses, women's shelters, prisons. We've been partnering with domestic violence agencies for the past five years and have contributed music that's actually utilized in the training of survivors and staff nersons

One of those songs appears on the new album: "A Call to Healing" with lead vocals by Johnson. It's the third song in a trilogy addressing domestic violence. The first was "Healing" followed by "The Path of Healing." We're serious about putting the music to work directly in people's lives. Coming up are performances in the U.K. in early November during which time we'll hold "Roots & Rhythm" master classes, which will culminate in a performance with the workshop participants.

Could a new act go against the grain like Sounds did 40 years ago and survive today?

It would be difficult, but I believe it could. Perseverance, staying true to one's self while keeping a pulse on what's happening . . . those ingredients would be absolutely crucial. It could trend back to what's old is new again. Everything now is so formulaic. For someone to break out like we did would be new [laughs]. If that happens-and works well-then everybody will want to get onboard. And that's a bandwagon I'd like to see people jump on.



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LATIN BY LEILA COBO

AN'T STAY AWAY

Cristian Castro looks to woo new listeners with another album of classic José José covers

over songs can be double-edged swords. When they fail, the artist is labeled an unimaginative wannabe. But when they work, the original song's magic rubs off, highlighting the new singer's talents and reeling in new fans.

In Latin music, no one in recent memory has proved this as well as Cristian Castro did with Viva el Principe (Universal), his album of songs by José José, the Mexican icon known for his velvety voice and string of hits in the '80s. Released last November, the album was such a resounding success—the third-best-selling Latin album of the year in the United States, according to Nielsen SoundScan, and more than 700,000 copies sold worldwide, according to the that Castro is now releasing an encore. Mi Amigo el Principe, also featuring José José's songs, is due Nov. 1 on Universal Music Latino. Like its predecessor, the album's title is inspired by José José's nickname, el Principe de la on the Prince of Songt

But this time, building on the triumph of the first CD, Universal is promoting the album with an international plan that extends beyond Mexico and the United States and into Spain, Argentina and Chile, among other places-cou where Viva of Principe was released but barely pushed.

"There's great nostalgia for this great singer's reper toire," Castro says of José José. At the time he released Viva el Principe, Castro told Billboard it was his first album of covers-and likely his last. Now, however, he says, "I always thought that one album wasn't enough to cover the spectrum of José José's repertoire.

The fact is, Viva el Principe exceeded everyone's expectations. A follow-up seemed a logical next step to capitalize on that success and keep Castro's career on the rise. Castro is certainly a major star already—through the years he's arnassed enough hits to become the third-highest-ranked artist in the history of Billboard's Hot Latin Songs chart (Billboard, Oct. 8)—but his 2009 album, El Culpable Soy Yo, only sold 20,000 copies, according to SoundScan. So, later that year, Castro changed course. Instead of recording another album of original material, the singer agreed to the covers concept after a meeting with says Jesus Lopez, chair-man of Universal Music Latin America/Iberian Peninsula.

It wasn't an arbitrary decision. Castro has known José José-a good friend of his mother, Mexican TV actress Veronica Castro-since he was a kid. That relationship, coupled with Castro's beautiful voice and the fact that the album included a duet with José José himself, lent cred-

ibility to Viva el Principe, helping Castro land his first Latin Grammy Award nod for best male pop vocal album. "The secret to the success of this concept is based on re-

specting the great songs that José José performed," Lopez says. "There's a mix of nostalgia from consumers who already knew the songs, and then there's new consumers who are discovering them [through] Castro

The project's success has opened new doors for Castro, who's been managed by Walter Kolm, his former president at Universal Music Latino and the person who worked Viva el Principe, since June. Kolm has been aggressive in finding orships and booking tours in the United States and Latin America, including countries where Castro has rarely performed. In Argentina, for example, he'll play 20-plus shows next spring, supported by a sponsorship deal from Pepsi. Stateside, Castro played eight cities last summer, but next year, Kolm says, he'll launch a more extensive tour. Universal promoted Viva el Principe through TV cam-

paigns more than radio, and the label plans to repeat the formula for Mi Amigo el Principe. "Our marketing is based on image," Universal Music Latino/Machete GM Luis Es-trada says. "We're having a major TV spot campaign that will run through the holidays."

Castro also filmed a TV special that will air in Mexico, Spain and the United States and includes promotional spots featuring interviews with José José and album producer Rafael Perez Botija.

But Universal is confident the music on Mi Amigo will speak for itself, "The album is made up of songs that in their time sold over 50 million albums," Estrada says. "[They] are part of the soundtrack of most Mexicans' and many Latin Americans' [lives].

Castro points out that the first single, "Lo Dudo," is from the album Secretos, "which sold 10 million copies in its day. Despite the possibilities, however, Castro doesn't plan to depend on José José forever. "I'm surprised at this great success, but I think it will be the last cover album," Castro says. "I'm the first person who doesn't want to succeed with covers. Quite the contrary-I'm composing now, and I promise to deliver my singer/songwriter album in July 2012."

In the meantime, however, José José's repertoire is the gift that keeps on giving. "Thank God my voice allowed me to do this and that people liked the album concept," Castro says. "Particularly in Mexico, which hadn't reacted like this to one of my albums in a long time. It was a tremendous step."

ysical graffiti: Jason nam's Led Zappelin Experience—the touring tribute band/multimedia extravaganza prasented rin Productions and fronted by the son of late Zep drummer John ham-returned Oct. 14 with a sold-out show at Los Angeles' Greek Theatre. The act than hit Englawood, N.J., to begin what's being billed as its final East Coast swing with stops at the Tower Thaater outside Philadelphia (Oct. 29), New York's Best Buy Theater (Nov. 1) and the National in Richmond. Va. (Nov. 12). It all wraps up Nov. 18 at Ruth Eckard Hail in Clearwater, Fla.... Rockin' the boat: Riot grrrl supergroup Wild Flag will maka two jumps across the pond for a series of U.K. shows: The first, twodata trip includes a Dec. 9 stop at the much-hyped All Tomorrow's Parties Nightmare Before Xmas fastival in Minahead, Eng-

land (Dec. 9-11), while the

second round, booked by

Art and industry's Mick

on a boat at the famed

Thakla in Bristol on Jan.

27 and ands at London's

Griffiths bagins, literally,

Electric Ballroom on Feb. 1... The world's a stage: Now in its ninth year, globalFEST is returning to New York on Jan. 8 at Wabster Hall. The celebrated world music festival will feature an international lineup including Haitian composer BélO, n folk-rap act SMOD and Silk Road Project Ensembla, a collective of musicians from across the globe originally founded by Yo-Yo Ma ... What's French for "buzz band"? After five successful years In Chicago's Union Park, tastemaker site Pitchfork is taking its aponymous fastival to Paris. On Oct. 28 and 29 india favorites lika Real Estate, Washed Out and Bon Ivar (whose Justin Vernon co-curated

the event) will take the

stage at La Grande Halle

da la Villette. Also look

out for a pre- and postparty on Oct. 27 and 29,

respectively, at waterfront

hot spot Point Ephémère.

Sounds tres hypal -Jon Blistein



Tyrese takes control with first album in five years

fter a tumultuous histus from music, filled with a "nasty divorce," successful nternational film debuts and a departure from his record label. Tyrese Gibson returns with a new album that he says is the best of his career. Open Invitation, arriving Nov. 1 on the singer/ actor's own label, Voltron Recordz, with distribution through EMI Music Services, is an upbeat project packed with high-profile guests-a far cry from the sound he was known for while on I Records.

"Clive Davis, Larry Jackson and the team at I Records did everything they could do to create some energy around

my albums," says Tyrese, who ended his four-year, two-"They don't album relationship with Jin 2006. think that you'll singer was 17, and *But there were cersell albums tain things that we weren't on the same unless you're nage about " on a major Tyrese, 32, says he found himself record label. with increasingly Luse that as

-TYRESE

less say over his projects, and that he motivation. felt neglected when he experimented with rap on his third studio album, Alter Ego, in 2006. "Major record labels can really out an artist in a vulnerable space, because if you don't do things the way they want

you to do it-don't sing the songs they want you to sing, don't wear the clothes they want you to wear in your videosit's almost considered to be politically incorrect," Tyrese says, "If you have an opinion that may be the opposite of theirs, [there's] a strong possibility they won't get behind you and your album. There were times when I felt [that]."

After parting ways with I. Tyrese made the most of his free agency, starring in several blockbusters including all three films in the "Transformers" franchies and 2011's "Fast Fine " Anvious to return to music on his own terms

Tyrese set out to create a label deal in which he would own his masters. After meeting and brainstorming with Jesse Flores at EM1, he launched Voltron Recordz in February.

But even before finalizing the deal, he had already invited more than a dozen producers and sonewriters into his home studio to work on Open Invitation. "I don't know too many independent albums that feature Rick Ross. T.L., Faith Evans and this level of production." Tyrese says. The album's first single, "Stay," is No. 5 on Billboard's Adult R&B chart and No. 25 on Hot R&B/Hip-Hop Songs.

"This time it's all him." says MBK Entertainment CEO Jeff Robinson, who's known Tyrese since the has come aboard to help with the project. "With other artists I'm much more in control [and] involved in how the album is rolled out. This one is different: He's ultimately calling

the shots. Tyrese is behind every moving part of Open Invitation, from promotion and funding to executing retail initiatives. For instance, before playing the album for iTunes executives. he met with Best Buy and Target to talk

product placement and rollout. "A female friend of mine was sitting in a record label meeting-they were going through the names of the artists whose albums were coming out in November," he says. "The president at a major label-I won't say who-says. Tyrese is never going to sell albums as an independent artist . . . The most he'll do is sell albums to black neonle."

"They don't think that you'll sell albums unless you're on a major record label," Tyrese adds. "I use that as motivation *

LATIN BY JUSTINO ÁGUILA

Family Affair

Shaila Dúrcal channels her iconic mother on new album of traditional Mexican ballads

As Spanish singer Shaila Dúrcal prepares to release her new album, Asi ("This Way"), she can't help but think of her mother levendary chanteuse Rocio Dürcal, who died in 2006.

Back then Shaila was in the middle of recording a tribute album, Recordando ("Remembering"), for her mother, But before she completed the project, Rocio died. "It was supposed to be a surprise for my mother," says Dúrcal, 32, "It's one of the most special albums of my career, but it was also a bittersweet experience. The album had new versions of songs that my mother had performed, and it also marked my love for regional Mexi-

can music." With Asi (EMI Music/Capitol Latin), Durcal's fifth studio set, she upholds her love for the traditional sounds of Mexico, expanding a career that started as a child under the watchful eyes of her late mother and her father. Filiping singer/ actor Antonio "Junior" Morales Barreto. The album, due Nov. 1, contains II ranchera-style love ballads, recorded with an eloquent guitar backdrop to

a list of goals, but I do want to grow as an artist," she says. However, that growth has sometimes

been a long, meticulous process. In fact, Asi was supposed to be released last year, after its first single, "Convenceme," peaked at No. 26 on Billboard's Regional Mexican Airplay chart, But Dúrcal, who co-produced the album with her husband, Dorio Ferreira, says she wanted to take her time and find the right songs, a search that extended into 2011.

And now that long search is finally paying off: The new single, "El Dia Que Me Fui" ("The Day 1 Left"), recently debuted at No. 39 on the regional Mexican tally.

The marketing push for Asi calls for going beyond the traditional 18-34 demo, Alvarado says. Dúrcal has a broad fan base that includes the young bilingual, bicultural generation, but also a group of loval fans who grew up listening to her mother. According to Alvarado, the album will be promoted through radio, retail and online campaigns, as well as a 2012 tour that will visit 50-plus cities.

But Asi has another secret weapon:



Rancheras range in theme from lamenting lost love to bashing cheating men. They require a strong, mature vocalist who can convey a series of heart-rending emotions in two- to three-minute sones. Dúrcal ably lives up to the task.

"Shaila has the ability to relate to so many people through her music," EMI Music/Capitol Latin VP of marketing and promotions David Alvarado says. "She has a famous last name, and she's been in the spotlight since she was born-but she also has the talent to back up the legacy of her name."

In the '90s Durcal was a backup singer for her mother, learning how to perform and manage the rigors of touring. In 2004 she released her first selftitled album, focused solely on Latin pop music. Now Dúrcal is expanding into regional Mexican, but she doesn't want to stop there. "I don't necessarily make The renowned lose Hernandez, leader of Mariachi Sol de Mexico-which recently backed up Dúrcal for her performance at the Billboard Mexican Music Awards-arranged the album.

"Working with her brings back a lot of memories (of) when I used to back up her mom " Hernandez says "I toured with Shaila last year, and I like that she thinks big. Her shows are explosive." As for Dúrcal herself, she says she's looking forward to promoting the album and putting everything she learned from her mother to use.

"One of the biggest things she taught me was to have patience and enjoy every step of this business," Dúrcal says. "She always said that when you're performing there's always at least one person in the audience listening, and that you should perform for that person and sing with heart,"



RAB BY GAIL MITCHELL

A New Day

he video for Goapek's new huzz track "Plp"; says it all—criep, nultys and modern, the clip makes it clear that the Oukland, Callf., soul singer be-sk-nown for her ethereal 2001 his "Closer" is getting back to business. "I just went on a vide and adibbled, letting go of my inhibitions." Goapele says of the track, which was produced by production due Getteric Thunderboll and serves to include the Serves of the Serves of

back. I want to share more of myself."

Break pi Dann, which narried oct. 26 through her familyowned label Skyblare in partnership with Decon, reflects a
singer seeking "to dowe down and experience file more
love, loss and everything in between," as she puts it. In the
six years since the rist studio release, Goupels has given
birth to ber daughter prow 4 years old) and experience

the death of files (for been and school and

When she did return to the studio in 2009, she says she was determined to "record at my own pace." Working with such producers as Kerry "Krucial" Brothers, Bobby Ozuma and Malay, she began crafting her vision, and for the first time, opened the sessions to outside songavriters.

"As a sincerbrowaviter, or much of my identity has been

wanting to do everything myself," says Goapele, whose name means "to move forward" in the Setswana language. "With some of these songs it's been nice to write with others, keep what works and grow naturally."

"Hush," a hallaby inspired by Goapele's daughter, was co-written with Carman Michelle. "Play," now No. 81 on Billboard's Hot R&B/Hip-Hop Songa chart, will be followed by the ballad "fears on My Pillow."

The daughter of political activist parents, Goapele began

Bay Area indie artist Goapele reconnects with fans on fourth album 'Break of Dawn'

cultivating her talent as a student at a performing arts elementary school. She sang with the Oakland Youth Choir while in high school and attended Berchlee College. When she returned home after graduation, she began forging a niche in the Bay Area's thriving indie scene. Goapele's eclectic fusion of izaz, soul and hip-bon insishfull brics an desensous vo-

cals took root in 2001 with her debut Skybkare album, Closer.
The project's regional popularity caught the attention of Sony Urban Music/Columbia. In association with Skybbaze, the major revamped and reissued the album in 2002 as Even Closer, Chong it All was ber last set with Columbia. It neaked at No. 22 or 10, 198, 194 (Hin-Hon Album).

To reconnect with her fan base, Gospels is playing shows on the East and West Coasts. She performed at B. B. King's Blues Chab & Grill in New York on street date and will make stops in Baltimore, Los Angeles and Seattle. A longer tour will kick off early next year. And ermises of "Play" and "Tears" are being ramped up to target new fans, with a strong push at college readion and through Facebook and Twitter.

Managed by former Recording Academy VP Angelia Bibbs-Sanders, now president/CEO of the Debut Group, and repped by ICM agent Dana Sims. Goopele is in talks for a film project. Also planned are brand partnerships—fashion, cosmetics, books—and work with charitable foundations.

In the meantime, Gospele isn't planning on another sixyear hiatus. She's already at work on a new album that will follow her one-off deal with Decon.

"I'm happy with the foundation that's been laid up to now."
Gospele says of her career to this point. "I started off a little
guarded, feeling like I needed to protect myself from this industry. But I've grown into myself as a woman and musically.
I don't need to be timid at this point in my life or career." * * *



Megadeth frontman Dave Mustaine says there's nothing unfucky about his band's new album, 7/hr/24e, arriving lov. Lon Roadrunner. "Thirteen is not a bed number," says Mustaine, who founded the localic threat metal band after being lickled unto IP Healine in 1982. "The whole unlucky part came about with the Templar Knights. Friday the 13th is associated with them."

After 28 years, Megadeth's primary associations, on the other hand, are of gener-defining made and and big business. With wordrivide sales of more than 30 million, according to the label, and as set at the top of the headbaseping partheon alongside Metallities, Slayer and Anthrea can a key member at the text of the scarce big Four Anthrea Metallities, Slayer and Anthrea can key member of the scarce big Four Anthrea Metallities, Slayer and Anthrea can key member of the scarce big Four Anthrea Metallities, Slayer and Anthrea can key member of the scarce big Four Anthrea Metallities, Slayer and Anthrea comes on the heads of the Big Four Graz. as series of each conserts including a solicit of the Big Four Graz. as series of each conserts including a solicit of the band's one VIII of the scarce of the Big Four Graz. as series of each conserts including a solicit of the band's one VIII of the scarce of the Big Four Graz. as series of each consert in State of the band's one VIII of the scarce of the Big Four Graz. as series of each consert in State of the band's one VIII of the scarce of the band's one VIII of the State of the Big Four Graz. And the State of the Big Four Graz and the State of the Big Four Big Four

1 It's not an accident that the new album is titled Thirt3en, is it?

Thereen is all over the place. Obviously it's the 13th record. Then a little less obvious, I was born on the 13th [of September in 1961]. I started playing when I was 13. Jesus and his disciples are 13. When I look at a dollar, there's 13 stars and 13 arrows and 13 leaves ... Even going down to the insanity of a super-committee, which has six members on each side and then the president.

2 Did you have any particular vision or creative mission for the album?

Well, we had such a limited time to do this record. When we came home from touring, we had two

months of find my manager [bath Adeiman] besically lak it out that was in my best instruction consider doing a record in that two-month period, or consider doing a record in that two-month period. In made it a little bit easier was [Roadrunner] was a working with un on this. Sudden Death on this Sudden Death on soning weld for "Guitte Here" that they allowed to be on the record. Then we got an effer to her we got an effer to her we got an effer to we from needing of the videogram? WesterDead: So we were from needing job having no one up to the sum of th

3 What Impact did Johnny K have? Andy Sneap wasn't available, and David Ellefson

had recommended him. I didn't know if he was going to work. I like the bands he's produced, and the produced him to be a support of the support netal. So I didn't know if he was going to pull it off. But when we first started the record, be said, 'I know we re under a time crunch. If you need my help with anything, just let me know.' We ended up working together great, even on the songwriting, I came out with a really great friend in johnny.

4 What did it mean to have Dave Ellerson back in the studio with you again? That was fun, too. Dave's a really great player. We had our differences and all that stuff, and went



our separate ways. I'm the last person on Earth who would've thought he'd be back in Megadeth, and I think Dave was the second-to-last person. When we got back together again, he was a much better bass player and a better man, too. He had done a lot of growth. When the opportunity carme to play again, it was not as far-fetched as one would think.

.5 This is your last album for Roadrunner, and you've been critical of the label in the past. But it sounds like it was better for you this time around. We bave had kind of an up and down time with Roadrunner, but right now everything is good. This album signified the era of, hopefully, a new regime.

They were very helpful, and we helped things by putting down some firm boundaries and standing our ground and saying "we can't do that" when we had to. So I'm very excited, very onlimistic about the future.

6 What has the Big Four experience meant to you?

It's been wonderful. It certainly makes me take a hard sideways look at what I missed out on because of the differences that we had in the past. When we were kids, we were like brothers together. We would share food. So I'm stocked we're all getting along again, and I think it's really good for the fans, too. It's a great time now, and I hope it keeps going.

ALBUMS

MEGADETH

Th. 2-47--Producer: Johnny K Roade mone Records Deleges Date: Nov. I The number 13 is reputed to bring ill fortunes, but apparently not in the case of Megadeth. The appropriately titled 13th studio album from one of thrash metal's Big Four is a ripping muscular exercise in hard-hitting rage'n'roll. The set is balstered by founding harrist Davis Ellefson's return to the studio for the first time in a decade and a crisp sonic attack by producer Johnny K Most important frontman Dave Mustaine is as ornery as ever, trading fierce guitar licks with Chris Broderick as he lasher out at politics C'We the People," "Guns, Drugs & Money," "New World Order," Millennium of the Blind") and tage into will the atrice for such mini-movies as "Public Enemy No. 1," "Black Swan" and "Deadly Nightshade," He even turns insightfully autohingraphical on the title track Meanwhile, women's rights groups won't likely adont the snarling track "Wrecker" as their theme song Mustaine



METALLICA

Lulu Producers: Lou Reed Metallica, Hal Willner, Grea Fidelman Warner Bros. Records Release Date: Nov 1 This unlikely two-disc collaboration between Lou Reed and Metallica

grew out of a seed sown in 2009 when the Ray Area metal hand backed the former Vehet Underground frontman in a performance at the Rock and Roll Hall of Fame's 25thanniversary concerts at Madison Square Garden in New York (Hit up YouTube for their blistering rendition of "White Light/ White Most ") But if I while most can be traced to an institution celebrating rock's popular appeal, it's hard to imagine how they could have traveled any farther: Loosely based on a series

of century-old works by German playwright Frank Wedekind. the Mutrack set may be the least commercially minded album released by a major label this year. And it's virtually guaranteed to be the only one that begins. "I would cut my legs and tits off when I think of Boris Karloff and Kinski." Metallica furnishes come ware solv memorable riffs in "The Miner" and "lead Money" but Lulu is mostly Uncle Lou in full ranting-poet mode. Heavy? For sure Metal? Not so much -- MW

in neare quite yet = GG TOM WAITS

Producers: Tom Waits. Kathleen Brennen Anti- Records

Release Date: Oct. 2d & Co. have been written off At the age of 61 Tom Waits takes a holiday from atonality, odd instrumentation and

shows they're not ready to rust general weirdness on his first album of new recordings in seven years. Bad As Me is proto-typical Waits-heavy on the blues, smoky jazz and wordplay-yet also a revelation on the multitude of ways

he can present a song vocally. No other release in his 18-album canon possesses as great a range in his phrasing or approach. The urgency and guttural wails of Cantain Reafheart and Howlin' Wolf are primary influences here. the overall sound industrial and hard, rich in echo yet musically natural Traditional instruments get the job done driven by outstanding guitar work from Marc Ribot and the steady drumming of son Casey Waits Guests include Les Claurocol and Elea on hass guitarist David Hidalgo, Augle Meyersonaccordion and Keith Richards, who powerfully riffs through "Satisfied" and adds tender harmonies on a ballad ("Last Leaf") about aging and resiliency. Songs are highly personal, filled with analogies and metaphors and commonly written in the first person Fierre as Waits can be on Bad As Me, the album also has its softer side—the tender "Kiss Me" reaches back to "On a Foggy Night," and "Back in

the Crowd" is a rare Mexican

iourney for Waits. -PG



WOODS The Place I Left Behind Producer: The Deep Dark Whork Sugar Hill Records

Release Date: Oct. 18 On the first quarter of the Deen Dark Woods' first album for Sugar Hill, The Place / Left Behind, the quintet from Saskatoon Saskatchewan, positions itself as a friendly folk-oriented unit with country underpinnings to add a little spark to the strummed quitars. Once the album gets into its fourth song "Virginia" singer/ songwriter/quitarist Ryan Boldt unveils a whole new folk-rock arsenal indebted to but not overwhelmed by the harmonies and rich rural instrumentation of the Band

dence that the hand membert' look (quite ties bate and heards) achoes that of Bob Dylan's bandmates from 1970. Together since 2005. the Deen Dark Woods has already been honored by Canadian music organizations Boldt is a balladeer who adjusts the tension level just so finding ways to keep the slow pace of the songs interesting through arrangements that incorporate banio, mellotron and nedal steel quitar The influences are obvious... English folk ballads, Laurel Canyon, Robbie Robertson and Gram Parsons-but the assured engineering and mix by Darren Van Niekerk gives The Place I Left Behind a timeless organic sound It fools wonther-heaten and worn in, like a great album from the Band.-PG

It's probably not a coinci-



Producer: Shelby Lynne Everso Decemb Release Date: Oct 18 On Revelation Road, her 12th and most intimate album. Shelloy Lynne sings that she's "not misery to share, with any one who cares." The result is a forthright and soul-baring henchmark in a career that has seen her try on a gamut of styles and personas. Here, Lynne takes on the roles of producer, writer and sole performer (vocals and instruments) The II songs' sparse arrangements are some of her richest yet. Lynne digs in deeply to both her past and her general psyche "I'll Hold Your Head* is a gentle acoustic paean to her younger sister, Allison Moorer-Earle, while the openel flavored "Heaven's Only Days Down the Road" recounts the horror of their father killing their mother and then himself. Other gems include soulful pieces like the title track "Even Angels" and "Toss It All Aside." Elsewhere, "Woebegone" adds some

electric crunch to the mostly

rootsy mix. Some banniness. can be felt amid the misery.

but they're rendered so art-

both company - GG

fully that you'll want to keep



KELLY CLARKSON Stronger Producers: vanous PCA Percomb Release Date: Oct. 24 You wouldn't expect Kelly

Clarkson-or any of the "American

idol" crowd really—to draw inspiration for a title track from Eriadrich Nietwiche, But In the turnulturus nine years since she won the reality show's inaugural season, Clarkson can testify that what doesn't kill you only makes unu strongerwand she is in fact she's in her strongest form yet on fifth album Stronger, Clarkson's voice is full, robust and, most important, not Auto-Tuned across these new songs. This helps make such tracks as first single "Mr. Know it All," "Honestly," "The War is Over" and the closing power-ballad "Breaking Your Own Heart" some of her finest performances yet. Clarkson and her corps of collaborators also explore electro-tinged pop on several songs, and there's some kinetic new wave on "You Can't Win." She's in fist-waving girl power mode throughout, although a few of her more defiant bon mots may also be read as messages to the music industry. Give

the first "Idol" winner props for spirited toughness as

well as a bit of philosophical daring.-GG



MICHAEL BUBLÉ Producers: David Foster, Bob Pock Hymberto Gatica 1/17/Denrise Records Release Date: Oct. 24

plenty of times during the past

decade or so, but Thirt3en

Michael Bublé is such a shoo-in for Christmas album success that any stylistic risk he takes feels like a revelation. Several surprises crop up on the new Christmas, Bublé's first to deticle-related release since 2003's five-soon ED Let It Snow! (Strangely, last year's U.K.-only A Holiday Gift for You got no more Christmas-y then "Mack the Knife.") Most appealingly, the Canadian crooner does "White Christmas" as an uptempo doo-wop number instead of the luqubrious

ballad one might expect. His model for the Irving Berlin standard appears to have been the Drifters' 1954 rendition, not Bing Crosby's from the '40s. Bublé takes the opposite tack in "All I Want for Christmas Is You." slowing down the bubbly Mariah Carey hit to a pensive shuffle that recalls Buble's own "Home." And his closing version of "Feliz Navidad" (with Mexican singer Thalia) stays unexpectedly low-key-at least until the choir-of-thousands shows up near the end. Christmas hews more closely to tradition in "Silent Night" and "Jingle Bells," the latter featuring London's Puppini Sisters. But Bublé flexes his distinctive

charm throughout.-MW

SINGLES



DAUGHTRY Crawling Back to You (3:45) Producer: Howard Benson Writers: C Daughtor

M. Frederiksen Publishers: Surface Pretty Deep

Unity Music/Universal Music Careers, Sienna Sienna Songe (BM/)

IO Entertainment (DCA Oh, Chris Daughtry, what did you do this time? On the first single from his band Daughtry's third album. Break the Coall the former "American Idel" finalist is contribe and repentant, whipping himself for unspecified sins ("lessons learned and bridges burned to the ground") and seeking forgiveness from his loved one, "I thought I was stronger." Daughtry sings—but would we really believe him in the role of heartless cad? Hardly, Daughtry's emotional drama plays out in prime Power Ballad 101 form, starting gently with piano and acoustic quitar before swelling into en anthemic chones. Meanwhile a dramatic descending chord nattern. and a quitar soin that or boos the anost that's drinning from Daughtry's vocals, mark the track's outro. The guy certainly has a conscience—and a heart. We'll see if he left env for the allum's other II tracks -- GG

COUNTRY ANDY GIBSON Wenne Make You Love Me

(2:50) Producer: James Strough Writers: J. Collins, B. Pinson Dublishers unclour DMP/RAJ

Country newcomer Andy Gibson gives a solid first effort with "Wanna Make You I ove Me " his debut radio single that has cracked Billboard's Hot Country Songs chart. The light and cheery ade to the girl who makes him strive for self-

smooth vocals. A nice threepart harmony gives the chorus a boost, as Gibson sings about all the romantic

reletable lyrics: "Old people make me cry/Goodbyes make me drink/Tom Petty makes me drive too fast/ The Bible makes me think " Backed heavily by strings, the track has a steady driving beat that moves the song along and showcases Gibson's delightfully

moves his significant other causes him to make. With "Wanna Make You Love Me" as an introduction—and a proven songwriting prowess co-penning Kelly Clarkson and Jason Aldean's hit "Don't You Wanna Stay"-Gibson's solo career already looks promising.--MD

WALE FEATURING KID CHIDI

Focused (3:32) Producer: Kore

Writers: O. Akintimehin. D Fazzari S Mascurli W. Johnson

Publishers: various MMG/Warner Bros Records Desnite flooping commercially. Wale's debut album. 2009's Attention: Deficit showcased a nifted the matically scattered MC capable of breaking out under the right circumstances. The Washington D.C. ranner has since requirented him-

self as a Rick Ross cohort and although "Focused," from forthcoming set "Amhition " is stamped with the "Maybach Music" battle cry and flirts with Lev Lugerstyle buildups, the track retains fragments of the positive, go-getting Wale of old. Once the beat gets going. Kid Cudi's raspy sing-song



B O B FEATURING III WAYNE

Strange Clouds (T:45) Bendunger Lukaca Co. Luke" Gattwald, Cirkut Writers' various Publishers: various RehelRock/Grand Histia/Atlantic On his latest single, the

title track off his upcor ing album, ranger B o B makes a hin departure from the pop duets with ertists like Bruno Mers

staus mostly on the sido-

lines, with Waje tackling

the song's two main verses

Though the clever wordplay

remains. Wale sounds too

content to bask in the May-

bach lifestyle with lines like

"Fly as shit for no goddamn

and Markov Williams that made him a star instead of reconstinu "Manic" or "Aimlanes " Bobby Ray moves his style in a harder direction, spitting self-assured rhymes over an aggressive midtempo electronic beat, B.o.B's flow is fully on display here, with lines like, "I hit her with that pipe, call that Nancy Kerrigan/Stay on the greenest greens, call us vegetarians." Meanwhile, the massive charge bestows non-fans and partymoses with their printing book. By combining the deep bass and heavy beat with celebratory club lyrics and a quest verse from LII Wayne B.o.B has his sights set on a takeover of all of hip-hop, not just its mainstream sect.—RJC



improvement has insightful,

HOT CHELLE RAE FEATURING NEW BOYZ

I I like it I like That (3:08) Producers: Emanuel Kirjakou, Andrew Golristein Writers: various Publishers: various

Nashville-based pop-rock act Hot Chelle Ree scored e hit this summer with "Tonight, Tonight," which reached No. 7 on the Billboard Hot 100, end it's elready back on the tally with the follow-up, "I Like it Like That" is a top-down synth-pop romp with plenty of funk guitar and features spots from Los



baked-"I like it like that!/Hey, windows down/Chillin' with the radio on," goes the chorus, and frontmen Ryan Follese offers en elcoholic beverage to an on-duty cop in the second verse-but no one's turning to Hot Chelle Rae for Incredit depth. Is "I Like it Like That" a game-changing pop track? No. Is it an earworm with a memorable chorus that has a good chance to rule pop radio? You bet.-JB

reacon" coming off as needlessly nonchaiant Fortunately, the track showcases enough of his complex persona that it would've sounded out of place on Maybach Music Group's bombastic Self Made, Vol. 1 compilation - CP

GRIMES

Oblivion (4:12) **Droducer** Claire Boucher Writer C Rougher Publisher: Arbutus Records Arbutus Records

The evolution of Grimes the art-pop project of Montreal's Claire Boucher. has been remarkable in its rapidity: In the past two years Boucher has irrued two full-lengths and a split 12-inch with the artarrangements and a slow embrace of crisp refrains. "Oblivion." the first single from her next album. Visions, echoes the hushed grace of recent single "Vanessa." but where that track used clean plann stabs as its fulcrum. Boucher is rely-Ing on crackling percussion to propel her sound. The lyrics are often difficult to decipher but her ethereal vocals add a soothing layer to the song's bouncing synthesizers Although Grimes is still a bit of an unknown entity, "Oblivion" is just as Intoxicating as any Rihanna and Lady Gaga single and Boucher is consistently proving herself en independent artist to watch -- JL

let d'Eon, each of which

has showcased haunting

EDITEO BY MITCHELL PETERS (ALBUMS) ANO JASON LIPSHUTZ (SINGLES) CONTRIBUTORS: Jon Blistein RJ Cubarrubia, Maggie Ooherty, Phil Gallo, Gary Graff, Jason Lipshutz, Chris Payne, Mikael

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DC4

MUSIC HAPPENING NOW



DANCE BY ANGIE ROMERO

Coming Into Her Own

After paying dues as a featured artist, Dev is savoring solo success with 'In the Dark'

ne could say that Devin Star Talles.

better shown a Devin pregnant with venta—even thought by Ille delivered to the compact of the control o

the runway with her first solo hit. "In the Dark.s."
"I've been the featured girl this past year, says
the 22-year-old artist, whose voice has graced projects ranging from David Guetta and British boy
and JLS to Derni Lovaro's latest single, "Who's
That Boy." But, Dev adds, "I'm finally coming into
wom, as an artist and as a summan."

ny own as an artiss and as a woman.
After the Cataracs-produced ode to the Gulfstream G650 jet spent 26 weeks on the H6100.
Dev stepped out officially as a solo artist with
"Bass Down Low," released in January. Although
it's been certified gold, it "never quite crossed over
to pop or exploded at radio," Universal Republic
head of A&R Wendy Goldstein says.

"In the Dark" is a different story. Since its April 14 release, the heavily synthesized dance track has been climbing up several charts, including the Hot Dio (No. 12) and Mainteream Top 60 (No. 8), (It peaked at No. 1 on Dance Clab Songs, where its No. 9 this week, 1 Three different remarks with Flo Rids, Kanye West and 50 Cent are helping pain further trackino. And the track has sold 661,000 downloads, according to Nieleen Sound-Songs.

Released in the United Kingdom in September, The Night the Sun Came Up was originally slated to arrive Nov. 1 in the United States, who the stateside version is being revamped to include some fresh tracks. "An album getting pushed back sometimes has a neastive connotation." Universal Republic co-president/COO Avery Lipman says. "I'd actually characterize this as the album date being residuate because we feel we have a really good thing going and want to have a really good thing going and want to have a really ground thing going. "Plans are to release another single before Jan. 10, the Enrique Iglesius-assisted "Naked." which Irpman calls "a big lance; Irccord." The album's track list also includes a duet with Fabolous called "Kiss MV Lios."

Handling the album's production are the Cataracs, whom Dev credits with helping her find her niche: dance music rooted in bass and electronica but still paying homage to the hip-hop culture. The Los Angeles-based songwriting/production dus of David Singer-Vine and Niles Hollowell-

Dhar discovered Dev on Myspace in 2008.

"I had two tracks on there," recalls Dev. who at the time was working at Old Nary. "One was a diss track to this gift from my hometown. The other was a corer of Amy Winehouse's 'Back to Black." Nowadays, the singer uses Twice (@devishoo) and Tumbly (devishoo) flick Lumblr.com)

to engage directly with her growing fan base, and has began selling merchandise on DeviS+lot com. Aware for months that Dev was planning to start a family with fiance and skateboard afficienado Jimmy Gorecki, the label shot several videos in advance as well as promotional photos before the singer started to show.

For her cut, UPS was she's committed to touring

as early as next spring." In the Dark' is still growing," says the Los Angeles transplant, who was born and raised in Manteca. Calif." If I'vere to drop the album right now, being seven months pregnant. I've wouldn't be allo to tour for maybe another six months. But I think dropping it in three months will allow me to gradiquened, and then get out and tour because I feet this album really deserves that. It's been a lone process, but I'm existed!

MATCH POINT

With 18 weeks at No. 1 on Adult R&B, Jill Scott ties with Maxwell

Last year, Jill Scott toured with Maxwell on a coheadlining arena Jaunt. Now the soul diva meets up with him again—but in the record books.

up with nim again—out in the record books.

Scott's "So in Lowe," featuring Anthony Hamilton, spent its record-tying 18th week at No. 1 on
Billboard's Adult R&B airplay chart last issue. It
matches the 18-week run that Maxwell's "Fortunate" achievand between Max and Sentember 1999.

This week, "Love" slips to No. 2, pushed down by Cee Lo Green's "Fool for You," which skips 3-11 in its 27th week on the tally. The track, featuring either Melanie Fiona or Phillip Balley, isn't just Green's first No. 1 on the chart—it's also his first chart entry.

Scott isn't a stranger to the No. 1 skot on Adult R&B. "Love" is her third No. 1 and 10th top 10 effort. It was the lead single from her album The Light of the Sun, which became her first No. 1 on the Billboard 200 on July 9.

The set was her first collection of new music in four years and marked a fresh start for the artist. After a decade with Hidden Beach Recordings, she exited the company and formed her own label, Blues Babe, part-

nering with Warner Bros. to release The Light of the Sun and future recordings.

of the Sun and tuture recordings.

"It's like starting all over again. Music shouldn't be a chore or feel like any kind of burden," Scott sold Billboard in the July 2 issue. "It's free and alive. And that's where Lam".

.....Keith Caulfield



MOST WEEKS AT NO. 1 ON THE ADULT R&B CHART

Debut Date Artist Title		Title	Label	Wreeks at No.	
3/27/99	Maxwell	"Fortunate"	Rock Land/ Interscope/Columbia	18	
4/30/TI	Juli Scott Instring Anthony Associates	"So in Love"	Nos late/Namer Ins.		
2/15/97	Kenny Lattimore	"For You"	Columbia	17	
5/6/00 Yolanda Adams		"Open My Heart"	Dettates	16	
11/4/95	Whitney Houston	Arista	16		
1/28/01	Maxwell	"Lifetime"	Columbia(SUR)	15	
11/4/06	Robin Thicke	"Lost Without U"	Star Trak/Interscope	15	
2/3/05	Mary J. Blige	"Be Without You"	Saller/Interested	14	
4/7/07 Musiq Soulchild "tead		"teachme"	Attantic	14	
1/25/96 Toni Braxton 5		"You're Malon' He High"	Lafort Seits	13	
9/19/98	Deborah Cox	"Nobody's Supposed to Be Here" Insta		13	
2/4/04	Fentasia .	"Truth is" 1996		- 13	
10/2/10	Charlie Wilson	"You Are"	P Muzic/Sivo/IEG	13	

Former Time keepers: ORIGINAL 7VEN



Lightning Strikes Again

Fresh from supporting
Justin Bieber on a
South American trek,
U.K. boy band the Wanted
ramps up sophomore release

True to its name, the Wanted is proving to be a popular draw in its home market. The U.K. boy band debuted at No. 2 with "Lightning," the latest single from its sophomore set, Battleground, due Nov. 7 in the United Kingdom.

The slick, dance-flavored pop ballad, co-written and produced by Steve Mac (Leona Lewis, Susan Boyle), landed finstweek sales of 71,000, according to the Official Charts Co. Only Rihanna's 'We Found Lew' (featuring Cakin Harris') denied the quintet a third U.K. No. 1 single by holding onto the top spot for a third successive week.

Signed to Island Records/Linherat, the Wands comprises Max Googe, Siva Kaneswarn, James McGuiners, Tom Parker and Nathan Syker, Delinded by Gobbal Taker, the brand first bopped the U.K. singles churn with the feelings of surface with the feeling of the single of the Wands of Gobbs of Siva Wands of Siva

"They tick all the boxes," says Island Records U.K.co-president Ted Cockle, who attributes the band's breakthrough to a succession of radiofriendly singles and a highly dedicated work ethk. "They don't blow out anythins related to



the grass-roots fans," he says, citing an exhaustive street-week nationwide regional radio tour. "They dig in and do their bit by turning up everywhere and doing everything possible to make sure that people remain loval to them."

Strong support from national top 40 station BBC Radio 1 and commercial networks Global Radio, Bauer and Guardian Media Group was a key driver behind "Lightming." Cockle says. The bard also performed live on ITV1's "X Factor" on Oct. 16. Further prime-time TV appearances, including the BBC1 shows "Strictly Come Dancing" and "The National Lottery Draw," will take place price to the allows' refered.

The Wanted will be competing against several high-profile pop releases, including past U.K. chart-toppers Pitas Lott and Cher Lloyd. Cockle is optimistic, however, that his act will deliver a top two entry during a basy chart week that also includes the "Twilight: Breaking Dawn (Part 1)" soundtrack. The band's insugural U.K. arena sour commences Feb. 15 at Nottingham Arena, booked by London-based Creative Artists Agency.

Although British boy bands have traditionally struggled to mirror their domestic success in the United States, the international push behind the Wanted is heating up. Support shows with a U.S. megastra rad ue to be announced shortly. And Justin Bieber is a self-confessed fan, having invited the band to support him on a recent South

The group's earlier U.K. hit "Glad You Came" is, meanwhile, generating a warm reception from U.S. pop stations, Cockle says. To capitalize on that, the Wanted—signed to Mercury Records for North America—recently crossed the Atlantic to do a week of promotional appearances. A sellout

do a week of promotional appearances. A sellout show at New York's 500-capacity Gramercy Theatre took place Oct. 25.

American trek

"Nobody is getting carried away." says Cockle, who anticipates a full U.S. push to begin early next year. "Sometimes people end up in America because you just feel that it's the right thing to do. This one is a definite pull from the States rather than us pushing. But we're more than happy to have a run at it." ... "

JUST GETTING STARTED

2 Chainz nears critical mass with DJ Dramahosted eighth mixtage

When it somes to his cases: 2 Charm possesses Zen-like patience. After forming Playaz Circle with Dolla Boy In 1997, the rapper formerly known as Tity Boi scored success 10 years later when the dury's 2007 Disturbing The Peace/Def Jam debut, Supply & Demand, reached No. 3 on Billboard's Ton P&B (Hin-Hon Albums chart on the strength of the No. 4 Hot DEB/ HIp-Hop Songs single "Duffle Bag Boy," featuring Lil Wayne. But then the duo stalled with 2009 follow-up Flight 360: The Takeoff. The album peaked at No. 11 on Top R&B/Hip-Hop Albums but only reached No. 74 on the Billboard 200.

Two years and seven solo mixtapes islate—together with a new monitor the rapper is nearing critical mass. On Nov. 1, 2 Chains will release for the rapper is nearing critical mass. On Nov. 1, 2 Chains will release for the rapper is nearing critical mass. Department of the release for th

Viral cuts life "Spend it" and the sildy "Feeling You" have rocketed the College Park, Ga., native to the top of the Np-hop burze chain, a position obstered by appearances on Drama's "Oh Hy (Remin)" and French Montan's "White." Esplaining the rapid rise in listener interest, 2 Chainz 1879, "It's definitely the realness. I can depict a story that you can just feel is real-whether checking the release.

His networking with Drama and Montana is paying off. T.R.U. Features Raekwon, Young Jeez, Birdman and Kresyshawn. Also on tap are planned guest appearances on upcoming albums by Big K.R.I.T., B.o.B and Twista. Then 2 Chainz plans to release a commercial full-incenth album.

Although he's still not associated with a label, 2 Chainz is content for now. "I have to realize it's a revolving door as far as me investing in myself," he says. "That's the only reason I'm getting my buzz up. But I'm making enough to feed the ma-

I'm making enough to feed the machine. This is my eighth mixtape. I'm literally just getting started." —Steven J. Horowitz



SEVENUP

The Time returns to the charts with a new name— Original 7ven—and first album since 1990

The Time—the funky septet established by Prince in 1981—is back on the charts with a new name and a new album.

Original 7 were in the new moniker adopted by the group after Prince denied rights to the original isame. Condensate, released Oct. 18 on Time-Life's SRR Records, debus at No. 10 on Billinoard Top R&B/Hg-Hop Abums and No. 58 on the Billiboard 200. It's the band's first new release since 1990's Fandermonium, which peaked at No. 9 on Top R&B/Hg-Hop Abums and No. 18 on the Billiboard 200. It Records Rather than making a fight out of the

name situation, the group decided to view it as an opportunity for a fresh start. "We took it as a chance to be liberated," keyboardist/co-producer Jimmy Jam

keyboardist/co-producer Jimmy Jam says. "We sound like ourselves because we have a sound, for sure. But we certainly didn't have the constraints of the name and therefore felt we could do music that represented where we're at right now."

Guitarist, Jesse Johnson, meanwhile, says that laking on a new mane lab, says that laking on a new mane lab ends any confluion between the Time—the original innec pit her fucked Juma and basaist Tarry Levis, who were lokided out of the band by Princia 1983—and force in 1983—and for

Though some of the Condensate material dates back to the "90s—particularly the song "Go Home to Your Man," according to Lewis—most of the album's 14 songs were developed during the past three years. That's when the group began recording in earnest following its performance at the 2008 Grammy Awards. Johnson says, "It's a reinvention instead of the same old same old. I never wanded to be part of that. I wanted to make sure every song was something built from the record und now."

Now in promotion mode, Original Yven has shot a video for first single "iffrendin." I'v appearances are being lined up as well as screenings of a documentary about the group, which de be part of a deluxe Condensate package. An Oct. 18 showing of the 80-minute film at the Grammy Museum in Los Angeles was followed the next night by a concert at neighboring Cubin Noka.

Jam says the group will plan most of its touring for next year. "We're planning on doing a ton of restival things. There are also some possibilities for bills with people that are kind of intriguing—but I can't say names yet." — Gary Graff L

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CHARTS

CastingCrownsBows;Bieber'sBrightSeason?

Adele's 21 jumps back to No. 1 on the Billboard 200 this week (rising 2-1), marking its 13th week atop the tally. That's the most weeks at No. 1 since the soundtrack to "Titanic" set sail in 1998 and spent 16 weeks at the top. 21 sold 106,000 copies last week, according to Nielsen SoundScan (the eighth week in a row it has shifted 100,000 copies).

CASTING CROWNS



Casting Crowns settles for the runner-up slot yet again, as Come to the Well bows at No. 2 with 99,000. While initial projections had the band battling with Adele for the top slot, the British diva held tight by a little more than 6,000 copies. Come is the fourth top 10 for the band and its fifth No. 1 on the Christian Albums chart. it previously hit No. 2 once before, with 2007's The Altar and the Door,

CHRISTMAS FEVER: Justin Bieber's new Christmas single, "Mistletoe,"

lights up the Billboard Hot 100 this week, debuting at No. 11 (see page 50). It previews his first holiday album. Under the Mistletoe, out Nov. 1 (see story, page 12).

But will Richer's album he ablockbuster seller? His manager Scooter Braun says, "I hope it's a platinum record, and I feel it will be." But holi-

day albums aren't always guaranteed sellers-especially those Counter by acts that appeal to a young audience.

CAULFIELD The 17-year-old's most recent release, Never Say Never: The Remixes, launched at No. 1 on March 5 and has shifted 746 000 copies in the United States. Considering it was a remix set and not

a proper studio offering, that's a pretty handsome number. Before that, his My Worlds Acoustic album dropped in November 2010: it has sold 735,000. Again, Acoustic wasn't a studio release, so its sales should be viewed with a careful eve The Bieb's last studio album, My World 2.0, spent four weeks at No. 1

and has tallied 2.9 million in sales. But 2.0 came out in March 2010, Certainly. Bieber Feyer has cooled a bit since then-he's been absent from the Billboard 200's top 10 since the June Because Mistletoe is a collection of

ber of covers) and it showcases a maturing Righer, our guess is that it will sell more than either Remixes or Acoustic.

Mistletoe follows in the footsteps of some monster holiday albums that have been released the past few years, from the likes of Josh Groban, Susan Boyle

and Andrea Bocelil The difference with Mistletoe Over The is that Bieber's core fan base is rather young and not necessarily the traditional Christmas album buying audience, which is generally older consumers-and mostly women (Over the Counter Oct 701

> The closest comparable Christmas album of recent vintage to Bieber's Mistletoe (though it's not a perfect one) might be Taylor Swift's 2007 Holiday Collection EP. Both Swift and Bieber are superstar young artists who appeal to a youngeraudience. Holiday Collection started its life as a

Target-exclusive CD (but widely available digitally). Presently, it's still physically exclusive to Target, but digitally exclusive to iTunes. Had Swift's Holiday been available to all retailers, its sales figure could have been more robust than its 781,000 total.

Back in ve olden days of the late '90s and early '00s, when teen pop ruled the charts, a number of pop acts issued Christmas albums. Everyone from 'N Sync and 98 Degrees to Christina Aquilera and Destiny's Child oot with the holiday spirit

Billboard

However, the biggest of that bunch is 'N Sync's 1998 Home for Christmas set, When Home debuted at No. 7 on the Nov. 28 Billboard 200 (one rung below the group's self-titled effort, in its 34th week on the list), the charts were just starting to feel the full imnact of 'N Sync's then-new, teen- and tween-driven stardom. The group had only arrived on the Billboard 200 that April with its first album, and it wasted no time in rushing out a holiday nackage.

By that point, 'N Sync had already moved 2.1 million copies and spawned the Mainstream Top 40 hits "I Want You Back" (No. 7) and "Tearin' Up My Heart" (No. 6). Home for Christmas went on to sell 1.3 million by year's end and has sold 2.7 million total. While other teen-oriented acts fol-

lowed with their own Christmas offerings, none caught fire like 'N Sync's set. In 1999, then red-hot vocal group 98 Degrees treated fans to This Christmas (1 million total), while in 2000, Aguilera's My Kind of Christmas arrived (857,000). The latter came just a year after her self-titled album opened at No. 1. In late 2001, Destiny's Child's 8 Days of Christmas bowed-six months after its third studio album, Survivor, debuted at No. 1. So far, 8 Days has shifted 696,000.

Market Watch A Weekly National Music Sales Report Weekly Unit Sales Year-To-Date

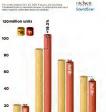
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Other	27,000	55,000	103.7%



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PROGRESS REPORT

Edens Edge, "Amen"

The Blg Machine trio is slowly moving up the Hot Country Songs chart, es "Amen" rises 29-26 in its 31st week on the tally. It's the Arkensas group's first chart hit and is lifted from its self-titled debut EP. It has sold 4.000 units, according to Nielsen SoundScan.



Dum Dum Girls

Hilary Hahn/Valentina Lisits

AWOLNATION

Skeletorwitch Forever Abomine

Yelawolf Trunk Muzik 0-60

Fitz & The Tentrums Potion Un The Pieces My Brightest Diamond

The Head And The Heart Seth MacForlane

Youth Lagoon The Year Of Medernation Seth MacForlane Music is Better Then Words AWOLNATION Class Actress The Parlor Mob

Serianna We Are The In Crowd My Brightest Diamond

Brentley Gilbert

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JUST A KISS 20 21 IT WILL RAIN CRAZY GIRI 33 36 CHEERS (DRINK TO THAT) TONIGHT TONIGHT TAKE A BACK BOAD MARVIN & CHARDOI

NOT OVER YOU 49 50 50 54 THE EDGE OF GLORN TATTOOS ON THIS TOWN Jason Aldean @anoxinaps 52 60 BAGGAGE CLAIM 55 50 WE OWNED THE NIGHT

THE ONE THAT GOT AWAY 50 | Go to www.biliboard.biz for complete chart data



In double on in that chart's has live since the Black Free! Peas two years and three months and 9 The brack's Blunsellies vanit ties for the chart's amone all arts and bionest by a majo

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Songs (109,000

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Soogs (see page 58) for a second week, No. 97 Red 300 nead of the former Hand sale bit and follow leader "Yes"

COUNTRY MUST BE COUNTRY WIDE WEER ME IN MINO HERE FOR A GOOD TIME STRANGE CLOUDS MARVINS ROOM **3** 4 2 THATWAY WHEN WE STAND TOGETHER 70 DANCE (ASS) LONG HOT SUMMER

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LET IT BAIN

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HEARTREAT SAIL COST OF LIVIN PROMISE

> RAIN OVER ME SET FIRE TO THE RAIN FOCUSED OUICKE

Migue Migue CRAWLING BACK TO YOU

BIEBER USHERS IN HOLIDAY SEASON It's beginning to look a lot like Christmas on the Billboard Hot 100, as Justin Bieber's



"Mistletoe" imgles in at No. 11 with 164,000 downloads sold, according to Nielsen SoundScan, It's the third-highest-charting holiday hit in the Hot 100's history, follow ing the Chinmunks' "The Chinmunk Song (Christmas Don't Be Late)" (No. 1, four weeks, 1958-59) and New Kids on the Block's "This One's for the Children" (No. 7, 1989). (Variations in chart rules through the years prevented certain seasonal songs from appearing on the list.) Coldplay's "Christmas Lights" was last year's highestcharting holiday title, having bowed at No. 25 in the Dec. 18 issue. - Gary Trust

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14 13 11 IT GIRL

18 4 5 O'CLOCK 1/MI/M W MI/M

25 SUPER BASS

25 4 GOOD FEELING

10 IN THE DARK

11 HEADLINES

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, MR. KNOW IT ALL

12 CHEERS (DRINK TO THAT)

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1 8 SOMEONE LIKE YOU

13 19 14 THE ADVENTURES OF RAIN DANCE MAGGIE

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4 2 HEARTBEAT

RENEGADE

FACE TO THE FLOOR

19 10 CLOCKS

PUMPED UP KICKS YOU MAKE ME FEEL PARTY ROCK ANTHEM WITHOUT YOU IN THE DARK

DIVE ME EVERYTHING SEXY AND I KNOW IT WE FOUND LOVE 11 HEADLINES LIGHTERS SID WELT LIVE P

10 SHE WILL LL WINGAM PAGE TO 24 SUPER BASS 34 GOOD LIFE MR. SAXOBEAT ROLLING IN THE DEEP

18 27 HOW TO LOVE MR. KNOW IT ALL 24 12 GOD OAVE ME YOU 20 20 LAST FRIDAY NIGHT (TO LE 20 20 23 JUST A KISS

OT DIGITAL SONGS

WE FOUND LOS

1 14 SOMEONE LIKE YOU

2 MAKE ME PROUD

PUMPED UP KICKS

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2 YOUNG, WILD & FREI

30 PARTY ROCK ANTHEM

MOVES LIKE JAGGER

DE SE SE TITLE

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34 6 FLY MICHIGAN, THE BROOM 27 25 I'M ON ONE 33 10 NOTHING

29 29 TONIGHT TONIGHT
29 29 TONIGHT TONIGHT
30 13 MARVIN & CHARDON
10 SERVIN & CHARDON

BAGOAGE CLAIM 17 HERE FOR A GOOD TIME SPARKS FLY 39 IF I DIE YOUNG

S WORKOUT

SOLING VIOLEGEMENT

COUNTRY MUST BE COUNTRY WIDE
MARTIT GENETI (MILEN)

IT WILL RAIN 2 IT WILL RA TAKE A BACK ROAD WE OWNED THE NIGHT

THE EDGE OF GLORY LONG HOT SUMMER 48 8 TATTOOS ON THIS TOWN
ASSOCIATION ON THIS TOWN
ASSOCIATION OF THAT OOT AWAY
BATT FORM (SATIST)
48 13 COT YOU
INDIVIDUAL CO. TATTOOS ON THIS TOWN

58 4 PARTY

26 26 12 MR. SAXOBEAT ALLAMON THE COLOR

30 10 SHE WILL

24 41 ROLLING IN THE DEEP

3 I DONT WANT THIS NIGHT TO END

32 18 LOVE YOU LIKE A LOVE SONG

STRANGE CLOUDS

10 SHE WILL
12 HOW TO LOVE

40 54 IF I DIE YOUNG
THE SAME PERFY SAME ST

22 CRAZY GIRL

A THOUSAND YEARS

30 GIVE ME EVERYTHING

TAKE A BACK ROAD TONIGHT TONIGHT

BETTER WITH THE LIGHTS OFF

MARVIN & CHARDONNAY

DIRT ROAD ANTHEM

NOT OVER YOU

WORK OUT

12 EASY

50 2 DANCE (ABB)

35 24 JUST A KISS

SE SE SE TITLE

28

R&B/HIP-HOP

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(F) HOLIDAY

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3 2 15 AVE MARIA 4 12 8 CHRISTMAS LIGHTS 8 18 CHRSTMAS EVE (SARAJEVO 12/24) Tast 16/EAR BOOK NO. 1 2/24/5 8 15 SAME OLD LANG SYNE

4 14 WINTER SONG 8 III WHERE ARE YOU CHRISTMAS? 10 18 CHRISTMAS CANON

11 15 10 ROCKIN AROUND THE CHRISTM O IS BELIEVE 10 16 10 WHITE CHRISTMAS

LAST CHRISTMAS

COUNTRY

TITLE GOO GAVE ME YOU DON'T WANT THE NIGHT TO END TAKE A BACK ROAD

2 25 TAKE A BACK ROAD ROBER VALUES COMMENT ADDRESS COMMENT OF THE ROAD ANTHEM ALESS ADDRESS COMMENTS AND ADDRESS AND 13 6 TATTOOS ON THIS TOWN 22 4 KEEP ME IN MIND 12 10 WE OWNED THE NIGH BAREFOOT BLUE JEAN NIGH 10 10 IM GONNA LOVE YOU THROUGH IT 16 B ALL YOUR LIFE

LATIN

THE RE TITLE 1 62 DANZA KUDURC 2 PROMISE

3 3 94 HIPS DOWN THE DOWN HAI WALE AND CHICA 4 4 76 WAKA WAKA (THIS TIME SHARP FOR PERSONAND INC. S M I KNOW YOU WANT ME (CALLE OCHO) IN 8 53 RABIOSA 7 7 SH HEROE

11 51 BON. GO 10 34 TABOO 8 5 WEPA g EL VERDADERO AMOR PERDON

12 27 VEN CONMIGO 13 50 THE ANTHEM 17 78 CORAZON SIN CARA 15 15 58 LOCA

BLUES

THE NA MAN SPECIAL PRIDE AND JO 7 2 I PUT A SPELL ON YOU MATE I SAY (PART BLUE ON BLACK B 94 THE THRILL IS GONE SOUL MAN

STRANGE FRUIT
USTY SAME THE BLAN HELE OFFICE CONTANT FOR THE COTY

ANT NO LOVE IN THE HEART OF THE CITY

10 21 ANT NO LOVE IN THE HEART OF THE CITY 9 13 MAYHEM 17 17 NEED YOUR LOVE SO BAD 11 32 SHELTER ME 10 14 15 BOOM BOOM

Data for week of NOVEMBER S, 2011 For chart reprints all 212.493.4023

100	35	Willes On Det	TITLE MISS (MPRISE PROVICTION LASS)
1	- 1	15	MOVES LIKE JAGG
O	3	15	SOMEONE LIKE YOU
0	2	18	STEREO HEARTS
4	- 4	14	PUMPED UP KICKS FESSES THE PEOPLE HUMANIAN COLUM

YOU MAKE ME FEEL WITHOUT YOU 8 11 IN THE DARK BY AND PERSONS OF THE PARK BY THE YOU AND I

8 29 PARTY ROCK ANTHEM 10 12. LIGHTERS 12 28 GIVE ME EVERYTHING

MR. KNOW IT ALL 17 14 10 I WANNA GO

MR. SAXOBEAT 19 20 12 NOTHING THE SCRIPT PRODUCE

21 21 18 KEEP YOUR HEAD UP HOP SHOP SLEETING HTLANTICS

27 4 PLY sets show not seems notes sometimes and control services and co 32 4 GOOD FEELING 28 7 LOVE YOU LIKE A LOVE SONG

CHEERS (DRINK TO THAT) BETTER WITH THE LIGHTS OFF

DEDICATION TO MY EX (MISS THAT) 33 6 NOT OVER YOU GARRING SHARE THE STATE OF THIS CITY

35 5 DOMINO JUST A KISS

I LIKE IT LIKE THA 5 O'CLOCK WHEN WE STAND TOGETHER

27 3 DON'T HOLD YOUR BREATH BOOK SON THOUGH A WINNER CANDING WINNERSON THOUGH BY THE SON THE

With a 19th week at Ma. 1. Adolo's "Bullion in the Book" becomes one of just 10 songs in the Adult Contemporary chart's 50-year history in log at least that many weeks at the summit. The truck joins black acker's "Built Away," featuring Doble Gray, which began a 26-week ign to 2005; Train's "Ney, Soul Sister" (22, 2010); Belly Chirkson's Breakaway" (Zi, 2005); Coline Bion's "A New Day Has Come" (Zi, DGZ:: Drune Hars' "Just the Way You Are" (Zi), 2000); and Jour sons ut each led for 19 weeks: Colleie Califlat's "Bubbly" (2006), Daniel wter's "Bad Buy" (2006), Phil Colles' "Yea's Be in My Neart"

On Adult See All Contr. 10, and first since 2008, with "Not Over You" (TI-95). The placements at Nos. 10 and 9 (Califut's "Brighter Than the Sun") as a co-writer, while his band OneRepublic ranks at No. 8 with former four-week leader



A CONTEMPORARY

瞳	98	100	TITLE MATER PROMOTION (ASCL)
0	1	33	ROLLING IN THE DEEP
2	2	22	IF I DIE YOUNG
3	4	39	F**KIN PERFECT
4	3	55	JUST THE WAY YOU ARE
0	5	20	DON'T YOU WANNA STAY JASEN ALSEAN WITH RELEY CLANSON - STOKEN SON TO

7 6 SOMEONE LIKE YOU 8 10 JUST A KISS 6 31 FOR THE FIRST TIME

10 18 GOOD LIFE 8 43 FIREWORK 11 18 THE EDGE OF GLORY 12 22 KEEP YOUR HEAD UP 14 7 MR. KNOW IT ALL MOVES LIKE JAGGER

10 16 5 CARLEY SONG
17 17 17 SAVE ME. SAN FRANCISCO
18 18 19 CARLEY SONG
18 19 CARLE 22 5 TALKING TO YOU IS LIKE TALKING TO MYSELF) 22 5 EARTH HALL-STEATS

10 15 LDNG WAY TO GO 20 12 TONIGHT TONIGHT 26 12 RET CHILLY MA LING MCA. TELL ME I'M WRONG 25 3 A BRIGHTER DAY Tel boost sections

ADULT TOP 40

26 4 NOTHING

w	,	14	PROOF ADDRESS OF LOCKMONE
2	2	15	MOVES LIKE JAGGER
0	4	16	PUMPED UP KICKS FRESTIA THE PROPER (\$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$
0	5	14	NOTHING THE SCRIPT PHONOSENICLEPIC)
	3	20	TONIGHT TONIGHT
0	7	8	MR. KNOW IT ALL
0	4	10	YOU AND I LARY GALL INT PRINTERS COPE)
	4	32	GOOD LIFE

BRIGHTER THAN THE SUN
COUNT CACHE CACHE OFFICE AND THE SUN
TO 11 17 MOT OVER YOU JUST A KISS CRAWLING BACK TO YOU

13 10 10 LAST FRIDAY NIGHT (EG.LE) 18 5 WHEN WE STAND TOGETHER 16 14 22 FASTER

18 12 20 IF I DIE YOUNG 20 10 YOU MAKE ME FEEL

26 3 IT WILL RAIN 23 14 HEAVEN

25 8 KISS ME SLOWLY

ROCK SONGS

E SE SE TITLE WALK

THE ADVENTURES OF RAIN DANCE MAGGIT 2 15 PUMPED UP KICKS TONIGHT 6 15 NOT AGAIN

FACE TO THE FLOOR 8 20 MAKE IT STOP (SEPTEMBER'S CHILOREN)

11 16 ROLL AWAY YOUR STONE 13 15 WHAT YOU WANT 17 15 COUGH SYRUF

16 10 HELENA BEAT 19 15 PROMISES PROMISES 17 10 15 UP ALL NIGHT

18 15 33 COUNTRY SONG 16 35 ROPE 21 13 UNDER AND OVER IT 20 12 IRRESISTIBLE FORCE 23 IS MONSTER YOU MADE

SOMEONE LIKE YOU 27 THIS IS GONNA HURT
SEX AN ALTON POTE
41 3 THESE DAYS
HIS PROPRIES 28 6 BURIED ALM

24 18 BLOW ME AWAY 26 17 LOST IN MY MIND 34 S SHAKE IT OUT

20 12 NO MATTER WHA 33 5 BITCH CAME BACK 32 8 COLOURS 31 5 A WARRIOR'S CALL

42 2 AFTER MIDNIGHT 40 2 HEARTBEAT

37 & ABERDEEN

THE COLLAPSE CURL OF THE BURL

CALLED OUT IN THE DAR ALL I EVER WANTED

45 EMBORIN TERE CERTI ALL CRECONNICLEM
45 21 OF THRU I THIS
2 OF TH IF I HAD A GUN

ner's 19th studio allown, *Holding Gute* gs Better Left to Frey, becames its first to non multiple loaders on **Active Enck** (see nand.his/charts), as "leeight" (2-1) ous former Ti-week topper "Country o" to the ages. The group has tables



THE SOUND OF WINTER 3 2 15 THE ADVENTURES OF RAIN DANCE MARGIN PUMPED UP KICKS

8 16 COUGH SYRUP 8 38 SAIL MARY IT STOP (STOTEMBER'S CHILDREN 11 20 ROLL AWAY YOUR STONE

14 12 DARK HORSES 13 16 PROMISES, PROMISES 14 12 12 IRRESISTIBLE FORCE TONIGHT SELIMAN WHO UP FACE TO THE FLOOR 17 17 WHAT YOU WANT

16 12 COLOURS 20 8 ABERDEEN 20 19 16 NOT AGAIN 21 8 PUNCHING IN A DREAM CONTROL THESE DAYS

25 27 13 JUNK OF THE HEART (HAPPY)

TRIPLEA E SE SE TITLE

PARADISE 2 20 LOST IN MY MINO

4 24 HEY MAMA BOLL AWAY YOUR STONE THE ADVENTURES OF HAIR DANCE MARQUE 5 M ADD NOT CHAN PROPER OF HAIR DANS

PUMPED UP KICKS STAY YOUNG, GO DANCING HEART ON FIRE 16 12 SHE WALKS IN SO MANY WAYS

20 4 THE WALK 17 12 JUNK OF THE HEART (HAPPY)
18 10 DRIVE ALL NIGHT 18 10

21 21 10 BRANO NEW DAY BETORNEL AND DAY 22 23 5 TIME SPENT IN LOS ANGELES SHAKE IT C

24 21 18 HEAVEN







BETWEEN THE BULLETS TOP 10 'REBELS'



Montgomery Gentry opens with Hot Shot Debut honors at No. 9 on Top Country Albums with Rebels on the Run, the duo's seventh studio set-its first for the Average loe's label-which

moves 12,000 copies, according to Nielsen SoundScan, to arrive at No. 6 on Top Independent Albums and No. 28 on the Billboard 200. The duo has opened inside the top 10 on Top Country Albums with each of its nine releases, which include a pair of hits packages in 2005 and 2009. The lead single from Rehels is "Where I Come From," which rises 34-31 in its 15th week on Hot Country Songs. -Wade Jessen



SoundScan-era (1991-present) sales week. Where includes her cover of father Donny's

"You Were Meant for Me" (No. 17 on Hot R&B/Hip-Hop Songs in 1978), which peaked

-Karinah Santiago

top 10 in more than 10 years as "Moves Like Jagger" jumps 11-9. The Haroon S-led track is the sampstress' sinth top 10 since her debut in 1999 and first since "Lady Harmalade"—with Lil' Kim, Mya and



at No. 84 in September



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0	1	1	11	SHE WILL LIWEYER Featuring Dr. 1992 A. Street Manual Control of the Control of th
2	3	4		NI**AS IN PARIS July Z. Karaye V at down sector sum in the stackard process plane in contract of the contrac
딝	١,	,		MEAN INIES D
Ħ				THAT WAY Well Featuring Janeitin & Rick F
2	4	5		
9)				SHOWER TENEST ENGINE KOWST BHOSE AUTOMOST, ASSUMBLE SMILLE COLD FRACTION
8		3		MARVIN & CHARDONNAY Big Sean Featuring Kanye West & Roscoe D 239 WHASELS ANDERSON K DIRECTA WANGEL J. JOHNSON D CAMPER
7				WETTHE BED Chris Brown Festuring Lude SHI 2-C WRITING DEAGE, MICHELA TRETTER ANDWITUS DEAGE SHEETS 6-240
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0	11	17		BODY 2 BODY Ace Hood Featuring Chris Bro Life 11 CF DEATH LANCOULDERS HISTORIUS CONTO Ace Hood Featuring Chris Bro Ace Hood
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12	12	14		HERREZ MILITARMENTEL IN PERED. © BLACK ICE/SYSTOMICANS.
13	13			QUICKE My
16	14	13		BEST THING I NEVER HAD Boys
18	15			TM ON ONE DJ Khaled Festiving Drisk, Box Ross & Life Holder Festiving Brisk, Box Ross & Life Holder Brisk
		11		FOOL FOR YOU Con Lo Green Featuring Melana Flora or Philip Be
10	17	19		15Y 454 L SPLASH TEALLARRY @ MADERITARY TURCHARITA
17	21	20		WORK OUT ALTOLE JOSE K OWESTS BANKEN MEEN AND BLACKNESS LICENSES WORTH. B NOT HANDWESTERM B NOT HANDWESTE
IR.		15		MOTIVATION Kelly Bowland Featuring Lil Wa
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9	15	12		CWOOTING COTTA HARMSTON & WOSTEN HUTSON (8) 4 MILES BASE AND
9	22	22		IMA BOSS Meet Mil Featuring Rick F Amil Main March Milliams wrosens noutrough O wiresonwhere
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23	19	16		HOW TO LOVE CITATO TO BANK CONTRACTORILITADAL TRADULTERMANDO © TOAS MONTOUR REPORTED BY
	28	34		QANCE (ASS) Big S FA INTERIOR OF AMOREOUS PALACIOSE CLARK & BURROLLE JAMES A MILITIN
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3	37	31		LATE NIGHTS & EARLY MORNINGS Mercha Ambro
11	33	28		I SAME F
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9	41	46		POP WANTED IT WARREST WITH DEEP WARREST LICENTER HALL MINISTERING.
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3	37	41		
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17	44	52		YOU THE BOSS 14 IN POSITION OF THE BOSS POSITION OF
38	30	24		
	35	45		PM FLEXIN TI. Feetuing Big K.F. FEE KRI LE CHARGE SELECTE B GAME HETCHING
60	21	22		NO ONE GONNA LOVE YOU LAMBOOK A AND AND AND AND AND AND AND AND AND A
				RADIO MESSAGE R X
3	44	38		
42	38	35		SO GONE (WHAT MY MIND SAYS) JAH SCOR FEMALINING PROPERTY OF BUTCH STREET OF B
43	23	32	15	PRECES OF ME THE PROPERTY OF STORY OF STORY CHARACTER TOURS OF VEHICLOSTORY CHARACTER TOURS OF VEHICLOSTO
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47	43	28		OUT OF MY HEAD Lupe Fracto FeetuningTrey Sc Wisheber (MILES & MILES &
2	-	55		
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enge s	57 59		0.0	DRANK IN MY CUP

HOT R&B/HIP-HOP SONGS

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•	1				-		TITLE	
100	0 25	500	日日	38	1	а		AUTHOR / PROMOTON LABOR
SE CO	1	(3)	0	56	57 /	ä	FLY TOGETHER R.	ed Cafe Featuring Ryan Leslie & Rick Ross © SHALLOWNSAD SOTWITESCOPS
tet	2	100	57	55	66 E	9	COUNTDOWN	Beyonce OCHARGESTONION OF PRINCESS LIVERS
44	2	Rapper who first	6	63		ij	BOUND OF APPLAUSE	Minho Clarko Como Esstumbo Prote
23	-	graced the chart	9			g	LOVE ON TOP	@ MCMMANICEBASS
05	4	In 2008 scores	60	75	82	21	BENTALES S MALCRAS KNOWLES FARSKS MALON	♠ TARKHOOD COUMBA.
00	5	his second career loss 10 and second	60	65	73	Я	GOOD GOOD NIGHT	Roscoe Dash @ wusc uncomplywrescore
sh us	1	this year from	81	45	47	9	LAY IT ON ME HT BOY ICA STOMARES HOURS & ANDRESON	Kelly Rowland Featuring Big Seen g coversu, wortowiczenski refuect
risi		his Blood, Sweat and Tears album.	82	53	48	R	DEDICATION TO MY EX (MISS THAT)	Linux Features Aprille 2000 & Li Winne
CA	-	and rears around. Featured cronner	100			ø	D SAFELL COM DA DOM 10 SAFEKLUDALS A BENJANAN	6 FOUND SOUD ESSAY GARBEST PE
gy OF		gains eighth top 10	[63]	58	70	a	TRACY LISSECULTIMACE CROPER DISHAMONS MINDAMS J	LATIMONE E DISANCOL (MC PROVIN WITH DRICK
VI)	8	of 2011. Only Drake	(3)	82	62	х	MAKE YOU SAY OOH ALUMANY SAYAY ADMINANCE NEW AND LOWERTH	Koith Sweat Sweat superous
ko	7	(nine) has had more this year.	GB	85	71	g	HOUSE PARTY	Marck Mill Featuring Young Christ
na na	_6		0	16		R	I LOVE YOU Phylissa Factur	ing Jah Dure & Yung Joc or Urban Myatic
No.	2	15 60	-			ï	THE WALLS	Wooder Bandway JUSTE J SHEPTROL 6 YORK Mano Featuring Fabolous
EA.	1,	1	67	80	14	а	RICO LOSS PWEIDOR (RICO LEVE PMEDOR)	AJEL®
iot 7 a	3		0	34	90	2	LOVE AFTER WAR	Robin Thicka
CO		22	(30)	72	10	ч	STRANGE CLOUDS	B o B Featuring Lit Wayne Line Literaturing B o B Featuring Lit Wayne
0.0		While this urban Barble doll digs	70	16		٠	CAN'T GET ENOUGH	A Code Econorido Teny Soprat
3.6	•	to No. 22 on this	1			ō	FAME.	Nor renouncement Young Jessy Festuring TI.
Y.	16	dist with her latest	71	30	74	ж	2/5 F LE ISADE LI NUEVENS (PFZX DOME CONTRO PLABORONO	DATEMENT DE DATABLEMENT PROTECTION CONTRACTOR
Ae	10	bit, she moves into the top 10 (12-7)	72	82	81 (я	MORE THAN YOU'LL EVER KNOW IN MICHAEL BESON OF MORES CHILDREN & BOLD BETTO	Boyz II Men Featuring Charle Wilson Mentson
ne		os 858/Nip-Hop	73	90		ij		Estable MENTATION PORT SON DESCRIPTION OF HOME SON
	-	Digital Songs	2			0	STILL GOT IT	Type Featuring Brake
	10	(43,000, sp 17%) and almlay-based	9	~		d	S SHEER HISTONINGOVA GRAHAMIN SHEER!	 CORE MONEYCASA MONEYONYORSA: REPUBLIC Anthony Herniston
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00	20	Hed Shot Behad	77	72	83	я	REAL LOVE	Enc Benet © JOSON HOSSECAPTOL
23	-	goes to this Slip-n-	78	PROPERTY	-	•	JUST (A BIT)	Piles Featuring Jersmit & Ludacris suppressible 46 MISSP4 SIBMARY
6	■ 2	Slide act's second		100	all,		SINGLE	VO Gott
MO.	24	charted song from his planned fourth-	79	10	10	а	ST. (BEET IN MANYS A REASON DISCORDED	♠ INEVITABLE POLID GROUNDS RCA
90	25	quarter album	0	m-10	187	21	IF YOU WANT TO	Lelah Hethaway TERSON TURUN @ HATHAMARISTAN CASC
an	20	release, Purple Heart	m	83	93 3	9	PLAY RECORD DEPOSED OF AMONING S MONING S LAW	Goapele
iel	- 2	NOW L	(3)	95	87		WOP	I Doeb
15	23	64	_			۵	LLOVE MY BITCHES	e stratowic Rick Ross
PO NA	26	West.	83	79	72	а	JUST BUAZE OR ROBERTS BUI SMITHUL CEWED	■ MAYSMONDEF JAM (DJMG)
en CA	5		84	14	65	a	GUCCI GUCCI DU TRO STALASI: N. 2003TA RESERVE, M. WEIRER PROLEZIM	
pla	24	79 HER	100	100	70	¥	EVERYDAY WOMAN	Chris Walker e resouumniss
	-	With his long-	06	85		Ñ	MOVIN DOWN THE LINE	Banhani Saarini
3/1	31)	delayed Live From the Ætchen yet to	100			ø	DON'T KISS ME	@ chouses Carl Thomas
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in CA	12	public, this song	88	71	84	ж	E ALEXANDER IN CHRISTIANI	@ SEPREDAS
Ae	ж	becomes the third track from that	1	10-01	ner i	5	LIGHTERS DAYANG DECINETING METERS AND REPORT OF THE PROPERTY AND THE PROPE	Bad Meets Evil Featuring Bruno Mars
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id	24	inp 10-peaking Sold	13	96		ď	FLY AGAIN The Sounds	s Of Braducess Featuring Jameora Bennett
	-	Out in 2009.	94	62	76	ø	MAGIC	Future
	35	98	100			ø	ANYTHING (TO FIND YOU)	Money Festuring Birk Boss
	23	This fresh face	98	92	93	а	WILLIAM SELPTS ARE LEARNING MISSES CONTROL IN JUST 19	
by ra	31	debuts a second	0	86-08	W S	и	MY SH*T BANG TONY BONE of TATEVONS TATIONEYS	E-40 @ HEARY ON THE SAND CAPITOL
ull	35	single off has still-autided	97	61	25 (9	GIVE ME EVERYTHING	Pitbull Featuring Ne-Yo, Afrojack & Nayer @ Mt. 3579; 1 670;195; 1 RA
	-	forthcooling albom.	0	100	w	d		CJ Hilton
15		His previous track.				al.	S REMIT C HEROY UR S REW M J PHARENTELL	NCA
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BETWEEN THE BULLETS DRAKE MAKES 'EM 'PROUD'



Birthday boy Drake the turned 25 on Oct. 24) celebrates with the Greatest Gainer honors on Hot R&B/Hrp-Hop Songs as "Make Me Proud" (featuring Nicki Minaj) skyrockets 94-44 in its second week. It's the secondlargest jump this year, following Drake's own "Headlines," which zoomed 98-38 on Aug. 20. "Proud." produced by T-Minus, is the second single from his sophomore full-length, Take Care, due Nov. 15. If "Proud" ascends to No. 1, it'll mark his first topper as a lead artist since "Best I Ever Had" in

2009. (He's hit No. 1 as a featured artist six times since.) -Karinah Santiago

THE THE ARTIST



SE SE SE TITLE MY HOPE IS IN YOU 3 3 23 MOVE MESCHIE PROJECT TRACE
4 1 27 STRONG ENOUG B 8 20 DO EVERYTHING BUTTON CONTROL OF THE STATE OF 7 20 THE WAY
 11 20 LIST ME COMMISSION OF THE WAY
 10 11 20 LIST ME UP
 10 8 20 HOLD ME
 10 8 20 HOLD ME
 11 10 21 THE LIGHT IN ME
 11 10 22 THE LIGHT IN ME 12 33 YOU LOVE ME ANYWAY TOU LOVE HE ANYWAY

DEBAN ARRIEST HOUSE

TO HE 12

TRUST IN JESUS

BLESSINGS

LLESSINGS 10 IS IS MOTION OF MERCY 17 14 BATTLE 18 15 FALL APART 10 10 8 WAITING FOR TOMORROW 20 19 SAVE YOUR LIFE 21 21 S WHERE I BELONG 22 22 II SLUMBER 25 5 LOVE COME TO LIFE
100 CASON MENT TO LIFE 28 23 6 EVERYTHING GOOD

1 KIERRA SHEAR 2 1 7 LE ANDRIA JOHNSON HAMBOUT JUNE 1 JESSIGA REEDY FAMILIA F VARIOUS ARTISTS
VARIOUS ARTISTS
VARIOUS ARTISTS
VARIOUS ARTISTS
VARIOUS ARTISTS
VARIOUS ARTISTS 1D 6 4 1-1-SIX 17 12 31 MARY MARY SOUNDS OF BLACKNESS
THE SOUNDS 21 17 40 VARIOUS ARTISTS

22 16 5 DORINDA CLARK-CO VARIOUS ARTISTS 83 21 4 SHIRLEY MURDOO **GOSPEL SONGS**

CHRISTIAN CHR OI D 2 18 NOT ALONE MED ISSENDANCES 4 19 STRONG ENOUGH TO SAVE 7 14 EVERY TIME YOU BIN RESTLESS 5 3 25 LIFT ME UP 7 8 6 HURRICANE 8 MASSITE SHARE 10 10 12 BATTLE 10 MS AUGUST 10W O 11 10 COURAGEOUS CALTER CROWNS BEACH STREET BLANCK TOUR LOVE IS A MYSTERY NOW ALLESS OF THE ALLESS OF THE I WANNA KNOW YOU LIKE THAT 12 22 MOVE 8 10 AMAZED REMEDY IN 18 3 SERVICE OF THE THE THREE THR 15 15 18 SLUMBER 20 20 YOU LOVE ME ANYWAY

24 SE TURN AROUND

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MEANN ANNIS N HOCOL ME 5 30 SMILE ME HANNIS HIS HANDS ON YOU MAYNE HAP VISITIES 7 7 IL SWEETER TO 12 10 DIE MANUELLE SOUL MANUELLE SOURCE S 18 IS THE WONT GO BACK 20 11 SURVIVE 19 19 STILL HERE 22 8 A GOD LIKE YOU 20 24 10 FLY AGAIN
21 27 ESTABLISHED BY SOULASSITION NEW SOUNDS THE IMPERATIONS
22 27 ELT THE CHURCH SAY AMEN
AMMARIAN CROSS FAIR MARKET SHAME AND AMOUNT DIE
25 27 16 SHALL LIVE AND NOT DIE
26 27 16 SHALL LIVE AND NOT DIE

I NEED YOUR GLORY
LAMES PIGE FM SCACCESCO
SPIRITUAL
SPIRITUAL

Pittsburgh native Aaron Shest claims his second No. 1 on Christian AC Songs with "Hy Nope Is in You," which also debuts at No. 48 on Christian Digital Songs (see Billhoard hir). He spent five weeks alop the radio chart with "My Savior My God"







DANCE CLUB SONGS

日本	3	iii	ATTITLE ANTIST INFRAST / PROMOTION LAIGE.
0			PAPI XIMPRI SEPEZ ISCARGASCING
0	3	18	SHOW ME JESSEA SETTA HOLLYWOOD
0	4	0	DON'T HOLD YOUR BREATH ROSE SCHOOLS SCHOOL S
0	2	4	WITHDUT YOU MADE WAS A MADE NOT AN ADDRESS OF THE

IN THE DARK

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MOVES LIKE JAGGER
MOVES LIKE DIEDTHA ARREMA AND COURSE RESTORMED

MEDIATE

WERE ALL NO ONE
MENOFER AND STORE AND ASTROLOGY
GIVE YOURSELF UP
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71 M83

23 LADY GAGA 44 SKRILLEX

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645 FORTH STEELER SHE MAKES ME WANNA LEVELS 46 F COMPLICATED YOU MAKE ME FEEL OWN SWIDT FOR DR TOPOLO GLAD YOU CAME

BUY MY LOVE ARROW THROUGH MY HEART MAYHEM

IN THE AIR
WITHOUT YOU
both Garm risk stock shot

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DAVID GUETTA SAVE THE WORLD 8 FEEL SO CLOSE 45 DAFT PUNK 2 RADIOHEAD THE BUT THE COL 5 DELWE HAVES DUDNE.
11 10 PUMPED UP KICKS
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16 14 TIL DEATH
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46 DEADMAUS SOMEONE LIKE YOU 2 BRITNEY SPEARS
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0 1 0 BOOM TOWN 7 6 19 FEELS SO GOOD E 11 LOVELY DAY
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III 4 ALL MY LIFE IN STATE HAZE

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ER SE ES ARTIST O 2 2 DI HLARYHMANNA 4 3 LANG LANG VIENNA PH IST IN NO SPECIAL TO SELECT THE LONDON CLASSICAL MORMON TABERNACLE 4 5 20

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9 7 21 VARIOUS ARTISTS APPRICAGE REPOSE 11 10 3 RAIATEA HELM 12 36 CELTIC WOMAN 13 11 18 VARIOUS ARTISTS

14 13 51 COUNTDOWN ORCHESTRA THE DUBLIN RAMBLERS

GIVE ME EVERYTHING 3 3 TABOO

4 B EL AMOR 6 22 OLVIDAME
ALEMANIA SE ROMERO BARGA POROVIDA

EL PRODUCTO AMOR PERDONA

EL MIL AMORES 15 RAIN OVER ME HTML REI MAC MEMORY AND 22 DI OUE REGRESARAS MAQUINA DEL TIEMPO
TITO "E BARBORO" PLAT MISTO A

MR. SAXOBEAT

TE AMO Y TE AMO PARTY ROCK ANTHEM IS TU OLOR

22 4 AYER INVESTIGATION MADE LATER
18 19 EL MENTINOSO N B MOVES LIKE JAGGER

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7 DE MI ENSENAME A OLVIDAR BASTA YA
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ANN SON WHILE LATE
IN THE DARK
BY HER POP LOWERS AL REPUBLIC

TE QUIERO A MORIR 23 15 FRIO MAS OUE NUNCA

VERSOS DE MI ALMA

LOVUMBA (PRESTIGE 0 M 6 RESPIRA

10 14 EL PUNTO FINAL DIPE MORTE DE DUMANCOS COLUMN CAMPOCATIC CHIP WHITE 25 DIMMOCOCA

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MOPAL CITICAT SE CONTROLOGISTOT MATACILIZA

MOPAL CITICAT SE CONTROLOGISTOT MATACILIZA

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SUPER BASS NO LA VOY A ENGANAR

IL TIONO DE MICHEO POPONE

AUNQUE SEA EN SILENCIO (CUATRO PAREDES)

IN QUE A TODA MADRE (QUE A TODO DAR) 48 4 TE ESTOY ENGANANDO CON OTRA

of some Dr. Pith ton 10 on Med Latin Songs as "El Verdadoro Amor Pordos soars 15-6 as the chart's Greatest Go (up 36%, R.6 million fictorer impressions). The band extends its load as the pop group with the most top 10s in the chart's



Daddy Yankee debuts of No. 38 on Hel Latin Songs with "Lovembe (Prestige)," his second single from eighth studio set pe, due later this year. The song



SE SE SE TITLE 1 1 20 DI QUE REGRESARAS TE AMO Y TE AMO

23 ENSENAME A OLVIDAR DARTS OLASEMA DEA ENHORABUENA 700 BREMADEA BASTA YA

II 49 LOS BUKIS 12 3 ALERTA ZERO EL ARDIDO

NOEL TORRES 15 53 SHAKIRA SMI IS 104 (1

TOP LATIN ALBUMS

NE SE SE ARTIST

CHINO

GERARDO ORTIZ

VOZ DE MANDO

22 LOS TIGRES OEL NORTE 6 22 LOS TIGRES DEL NI
MY MANUGES MY LATIONS
6 34 VARIOUS ARTISTS
PLANT TRANSACTION
10 81 ENRIQUE IGLESIAS

ESPINOZA PAZ PRINCE ROYCE

E CAMILA

9 29 IL VOLO

13 23 MANA

H 4 DON OMAR 17 JUS YONIC'S GS CHARLIE ZA

20 47 CRISTIAN CASTRO 21 38 VARIOUS ARTISTS 22 AVENTURA

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21 FRANCO DE VITA
21 FRANCO DE VITA CALIBRE 50 27 38 WISIN & YANGEL 31 INTOCABLE TIERRA CALL

LARRY HERNANDEZ VARIOUS ARTISTS VARIOUS ARTISTS 34 29 JOAN SEBASTIAN

28 BY JULION ALVAREZ Y SU NORTENO BANDA 31 2 MARISELA

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24 3 HENRY SANTOS
MINISTRATOR STATULAÇÃO 38 36 GERARDO ORTIZ

LUIS FONSI LOS CUATES DE SINALOA

JORGE SANTACPUZ Y SU GRUPO QUIN LOS INQUIETOS DEL NORTE PEPE AGUILAR

N MARC ANTHONY VARIOUS ARTISTS 50 III ALEJANDRA GUZMAN

EGIONAL MEXICAN

PARA NO PERDERTE ESPREAMINISTA PRESUMI DONDE ESTAS PRESUMI DIA ILLAMANTISTA PRESUMI

4) CUANTO ME CUESTA

NADA IGUALES II NO FUE FACIL
MEDITETAMA PRACISA
AQUILES AFIRMO

TE QUIERO A MORIR

VERSOS DE MI ALMA EL PUNTO FINAL

ELLA ES MI MUJEI

SE SE SE TITLE

1 1 7 EL AMOR ERES LINDA

TROMPRE IMA
GIVE ME EVERYTHING
PRELIAE IN TAPRACELIMITER SPOAGOGO
EL VERDADERO AMOR PERDONA TABOO MAQUINA DEL TIEMPO

PA QUE ME MIRES AYER LATIN GIRL "DESACATE

M MI ALMA LOCA SITU ME BESAS OUIZAS TIRTUMERAL VARDA TOT MUSCULON CONTIGO ME SIENTO NITIDO RUBE ALTMA RIPUALENA

10 10 COMO LO HACES TU

20 4 NO ME QUIERO ENAMORAR

BETWEEN THE BULLETS

THE SE SE THE ø1 og EL VERGAGERO AMOR PERD TABOO GIVE ME EVERYTHI RAIN OVER ME MOVES LIKE JAGGER SOMEONE LIKE YOU PARTY ROCK ANTHEM

DIA OE SUERTE MEJANDA GERMAN LATTICLET IN
TU MIRADA
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GUESTINA GUESTINA MUSCUTINO
MAQUINA DEL TIEMPO
TITO SI EMBORO FALL WIGHT TAND
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PROMINA PIEME DIRECTORITO

GOOD LIFE EDIO 35 4 IN THE DARK

NE SE SE TITLE 1 11 2 01 05

ENERGIA OANZA KUO

DANDOLE 11 3 LOVUMBA (PRESTIGE) 82 ESTOY ENAMORADO 28 VEN CONMIGO SADOT FAMILITAS PRINCE REVISED 1 LATIN GIRL "OESACATE

12 6 EL POETA 8 4 LA MELODIA 13 46 LLUEVE EL AMOR

H 16 PEGATE MAS
PEGATE MAS
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NA, NA, NA, NA, NA
MAY MASSA EXPRISE COMM 15 20 LLAMA AL SOL 16 7 A ELLA LE GUSTA EL DEMBOY

20 2 TU BANDERA IT M MUERTE EN HAWAII 22 II PARISERA

CHINO & NACHO NET NO. 1 ALBUM



Venezuelan regnaetón-turned-Latin pop duo Chino & Nacho Hesus Perez and Miguel Mendoza) bow at No. 1 on Top Latin Albums with their third studio album. Supremo (4,000 sold, according to Nielsen SoundScan). While the act's first set missed the tally, its second, Mi Nina Bonita, peaked at No. 4 in 2010, "El Poeta," the first single from Supremo, bullets at No. 11 on Latin Rhythm Airplay and has sold 7,000 downloads. - Karinah Santiago

Billboard. HITS OF THE WORLD

EURO

WE FOUND LOVE

MOVEN LIKE JAGDER MARGON S PT DIRECTION ADMISSION AUGUSTONE SEXY AND I KNOW IT WHEREVER YOU WILL GO

PARADISE PRINTAL PARADISE WITHOUT YOU DANG WHAT A MUSIC

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10 7 SOMEONE LIKE YOU

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KOREA

GERMANY

1 NEW PUER CINEN TAD

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10 NEW POOTSTEPS 2

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1 NEW HOSE GALLAGHERS HIGH FLYING BIRDS 2 MEN LETTERS

THE ULTIMATE COLLECTION 4 3 21 MOULE

5 2 * ED EMEGRAN ASYLUM THE AWAKENING

B NEW TEENADE DREAM 9 RE DOO-WOPS & HOOLIDANS 10 NEW HANDS ALL OVER

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MOVES LIKE JAGGER ELLE ME DIT

10 NEW DANZA KUDURO

CANADA

ALBUMS

1 1 21 MILE X SORRY POR PARTY ROCKING

4 CLEAR AS DAY 5 NEW MICHIGAN LEFT

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(FULLEGARD KOREA) ROVEMBER 5, 2011 NEW THE BOYS 2 1 ERA OF LOVE

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S NEW AMILLION SUNS 9 NEW PUTURE HISTORY 10 REW SONDS FROM THE HEART

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9 9 SEXY AND I KNOW IT 10 NEW MISTLETOE

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WE FOUND LOVE MINNEY IT CALER HAVES SHE

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B WITHOUT YOU DAYN SOUTH A BOUSE 9 RE PARADISE

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MARKET MARKET AGAPE MUSICAL PROFE MARCELO ROSSI SCHY MUSIC PAULA FERNANDES AO WYO RESELDES 2011

MUSICAS PARA CHURRASCO VOL. 1

HALE EL SOL SHARM (PIC 21 126(§ 10/00/UNB)

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DIGITAL SONGS

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PARADISE COLDINATION OF HOME SAILANDO POR EL MUNDO VENCER AL AMOR

WE FOUND LOVE

B B DANZA KUDURO 9 NEW COMO UN FANTASMA

ROLLING IN THE DEEP

SWITZERLAND

DIGITAL SONGS

WE FOUND LOVE SOMEONE LIKE YOU 8 PARADISE COLOPLAT FARLOPHORE

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9 NEW SEXY AND I KNOW IT TO 8 ELLE STREET WOM VERMOUTH UNIVERSAL

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DIGITAL: Twitter taps former record label marketing manager Tatiana Simonian (@ drtatiana) to handle music partnerships for the company's content and programming team. She was managar for social media, mobile and app campaigns for Disnay Music Group and has a background in journalism and social media

RECORD COMPANIES: Sony Music Nashvilla names Karan Kana director of artist development/marketing She was director of music business at Murray State University in Kentucky.

Jay Frank launches DigSin, a naw record label that revolves around a subscription model focusing on digital singles. He was senior VP of music strategy at CMT.



was director









BrightShop, the digital marketing division of Primary Wave Music, appoints Robart Dinnold partner/GM. He was GM/head of marketing at Trustkill Records.

TOURING: The Windish Agency in Los Angeles taps Latana kiughas as a music agant, Macoufounded the india label/promotion company Guns in the Sun.

RADIO: Clear Channal Digital appoints Brian Lakemp president. He was executive VP of digital media at Class Channal

RELATED FIELDS: SESAC promotes Jamia Dominguaz to senior director of writer/publisher relations. She

-Edited by Mitchell Peters

OODWORKS

ROCK THE VOTE TEAMS WITH W LOS ANGELES-WESTWOOD

Nonprofit organization Rock the Vote has teamed with the W Los Anseles-Westwood to host a monthly series at the hotel's intimate Whiskey Blue lounge in an effort to raise voting awareness and education leading up to the 2012 election. "Rock the Vote Nights" launched Sept. 15 with Los Angeles act

Caught a Ghost, and alt-rappers the Knux and DJ CC Sheffield helped usher in the second night on Oct. 20. The next event will take place Nov. 16 with a soon-to-be-announced artist. The nights are designed to serve as a *place where all the publi-

cists, agents and managers who we work with on a daily basis can gettogether once a month and network and talk about new ideas for Rock the Vote," Rock the Vote director Kelly Fogel says.

Fogel created the "Rock the Vote Nights" brand about four years ago and has since held voting registration events during numerous concert tours and at such music festivals as Lollapalooza and Austin City Limits. She currently has a proposal in with Live Nation and "other bigger corporations" to host "Rock the Vote Nights" in major concert venues throughout 2012.

"The main goal of everything we do is voter registration, which is really starting up again now," she says, noting that Rock the Vote helped get 2.5 million registration downloads in the 2008 election. The monthly series at the hotel is planned to continue through the 2012 elections. -Mitchell Peters







with their vocal muse Dionne Warwick



BACKBEAT







BILLBOARD MEXICAN



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BELOW LEFT. Asset Rivera closes her performance at the Bilboard Mesican Music Awards with a smile and a high-fire Rivera, who will soon release new about. Appas Prestablas in both rathorber and pool versions, was named female entate of the year of the was also presented with Telefrandod's Star Award or have reass-associated control. List Award or have reass-associated control.









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AARON SHUST /

THEADAN CLATHERN CALVE BARRET

GYM CLASS HERDES HAT ADAM LEVING

LE'ANDRIA JOHNSON

ALBUMS			
THE BILLBOARD 200	62		
HEATSEEKERS	65		
TOP COUNTRY	69		
RILIEGRASS	69		

TOP R&B/HIP-HOP CHRISTIAN 72 GOSPEL 72 DANCE/ELECTRONIC

WORLD

TOR LATIN 74

73

73

TRADITIONAL JAZZ 72 CONTEMPORARY JAZZ 73 TRADITIONAL CLASSICAL CLASSICAL CROSSOVER 72

ARTISTS

SOCIAL 50 UNCHARTED

THE BILLBOARD HOT 100

HOT 100 AIRPLAY 67 HOT DIGITAL 67 HEATSEEKERS

MAINSTREAM TOP 40 ADULT CONTEMPORARY

ADULT TOP 40 68 68 BOCK

> ACTIVE ROCK HERITAGE BOCK 60

HOT COUNTRY MAINSTREAM DRR/MID.MOD

> BHYTHMIC 70 ADULT R&B 70 RAP 70

HOT R&B/HIP-HOP CHRISTIAN 72

CHRISTIAN AC 72 MAT KEARNEY CHRISTIAN CHR 72 EARNEST PHEN GOSPEL 72

JESSICA SUTTA DANCE CLUB DAVID GUPTTA PEATURING INSHES DANCE AIRPLAY 73

PAUL HARDCASTLE SMOOTH JAZZ 73 POMEO SANTOS PLATURINO VICUER HOT LATIN 74 RINGTONES 12

HIS WEEK ON .bi: CATALOG ALBUMS

> DIGITAL ALBUMS #1 INTERNET ALBUMS #1 INDEPENDENT ALBUMS #1 MUSIC VIDEO SALES

CONTENTS





10 6 Questions: Jeff Young

Legal Matters 11 Latin 12 Digital Entertainment 13 Q&A: Rod Riley



UPFRONT HOLDING PATTERN

Global financial uncertainty throws a wrench in Citigroup's

Retail Track Sound + Vision

FEATURES

14 180 MILLION VIEWS AND RUNNIN' With YouTube, Facebook and Twitter at his bac Pittsburgh rapper Mac Miller is ready to break

18 LEVEL UP The ever-evolving relationship between music and videogrames.

22 HIS OWN PRIVATE METAMORPHOSIS Ricard the latest Latin superstar to go DIY.

25 BACK WITH A ROAR The Billboard

Touring Conference & Awards celebrate the best in a year of resurgence. ALSO: On The Road 47 A DELECTABLE DEBUT KEC YUM Center marks its first anniversary

MUSIC

53 WELCOME BACK After a two-year hiatus, Laura Pausini

- 55 6 Questions: 5hakira

IN EVERY ISSUE 60 Ma

61 Market '



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each Thursday at 3 p.m. ET to watch "TMI: The Music Insider" our brand-new live Internet news show hosted by music personality and former MTV VJ Downtown Julie Brown

Events TOURING The Billboard Touring

Conference & Awards presented by ShowClix, is Nov 9-10 at the Ponsevelt in New York, Perry Farrell will receive the inaugural Apple award. For details. see billboardtouring conference com

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>>WIND-UP FOUNDER ALAN MELTZER DIES

Alan Meltzer, the music industry veteran who founded Windown Becords died Oct 31 Howar 67 Moltzer's career In the music business started in the early '70s when he opened Titus Oeks Records in Brook-Ivo After opening other stores on Long Island, he started a CD One-Stop, which grew into one of the lergest one-stops in the Heltod States Maitzer sold the bust ness to Alliance Entertainment in 1993 becoming Alliance's provident/COO and avantually netting ebout \$30 million from the deel. He re signed from Alliance the following year

urmoll over shifting business strategie Meltzer renamed the Jahel Windown Records in 1997 With his former wife. Diana heading A&R for the label Wind-up went on to score big with such acts as Creed Seether and Evenes cence. Meltzer was also an investor in early online retailer CDNow reening a \$25 million windfall when

Records in 1995 for

it went public SSSTUNECORE LAUNCHES DUDI ICHING SERVICES

Digital music distributor TuneCore has launched a publishing administration service for songwriters. For a one-time fee of \$50. plus a 10% fee on ell rovalties collected. TuneCore will handle global publishing administration ser vices, including synch licensing. Jemie Purpora former region VP of ariministration at Rug Music will serve as president of

Penorting by Ed Christman end Glenn

UPFRONT

LABELS BY ED CHRISTMAN

he script for Citigroup's

Holding Pattern

Global financial uncertainty, already a factor in the EMI auction, now threatens to overwhelm it

auction of EMI Group was supposed to proceed something like this. Collect initial round of bids. Hold out for higher offers in a second round of bids. Identify leading suitors. Sell FM1

That's how the successful auction of Warner Music Group had proceeded earlier this year, resulting in Russian billionaire Len Blavatnik's Access Industries acquiring WMG for \$3.3 billion.

But after Access-the presumed front-runner for EMI's recorded-music operations dropped out of the bidding in late October sources familiar with the situation say activity around the FMI auction has come to a virtual halt.

Representatives for Citigroup and EMI declined to ment for this story. And despite what some observers see as signs that the banking conplomerate is also slowing the sale of EMI Music Publishing. it could very well strike a deal soon with BMG Rights Management, the publishing joint venture of Bertelsmann and

private-equity firm KKR & Co. Still, the unexpected delays in completing the sale of EMI has prompted some industry sources to wonder whether Citigroup might consider falling back to plan B: pulling FMI off the block entirely and waiting for a better environment to sell the company.

When Citigroup collected first-round bids on EMI in late July, nearly all of the suitors from the successful suction of WMG turned out to make offers, with bids approaching \$4 billion for the entire label group, sources say. But now, rival bids for the recorded-music and publishing operations amount to only about \$3.3 hillion for all of EMI rouges say-about what Access paid for WMG in July. The bids were hurt in part by

the revelation that EMI's pension fund liabilities were far higher than previously thought: about double the £197 million (\$313 million) that EMI, its pension funds and the United Kingdom's Pension Regulator had agreed on at the end of 2010.

But even more significant has been the tightening of global credit markets in the wake of the sovereign debt crisis in Europe. The most recent casualty: the crash of former Goldman Sachs CFO Ion Conzine's MF Global Holdings,

which was burned by highrisk bets on European debt *There has been one crisis

situation after another, and as soon as one is taken care of the next one pops up," says Geoff Madden a nartner with New York-based boutique investment advisory/investment bank ing firm Christman Peters & Madden, "So there is palpable fear out there on a global macro

basis affecting every industry." The deepening market uncertainty chased away early EMI bidders like Apollo Global Management, Platinum Equity and Gores Group. and Oaktree Capital Management may have also prevented other potential hidders from stepping up to the plate. No doubt it has also left private-

equity investors Thomas H.

Lee Partners, Bain Capital and

Providence Fauity Partners

feeling mighty fortunate that

they sold WMG ahead of the latest round of global jitters. Postponing the EMI auction

would enable Citigroup to wait for market conditions to improve. As credit markets ease and hidders have an easier time raising funding, bids on EM1 could once again go higher.

Sources say Access walked away from the EMI auction because it wouldn't raise its \$1.5 billion bid for EMI Music. Universal Music Group, which sources say had bid \$1.2 billion on the label, withdrew from the auction a week hefore Access did, leaving only Ron Perelman's MacAndrews & Forbes as the only EMI Music suitor left in the hidding. But with MacAndrews

& Forhes' hid believed to be around the level of UMG's. HOBILE: For 24/7 news and analysis on your celiphone or mobile device, no to mobile biliboard biz.

the door still appears to be open for Access to recapture ite front-runner statue

If Citigroup reaches out to bidders on EMI Music, it will appear as though it's blinking on its pricing demands for recorded music. And the bidders are leery of reaching out because they're afraid of being used as a tool to drive the price back up. "Everyone is playing Crazy Ivan

at this point," a source close to

the situation says. While the potential advantages of postponing the EMI auction are obvious, what isn't as clear is whether Citigroup would want to do so. Some sources point out that Citigroup has already written off its losses on EMI. As a result, they say, it might as well take what it can get right now. .

NOVEMBER 12, 2011 www.billboard.biz | S

Majors Push Back On Best Buy Price Demands

Track

Rack prices to Walmart at center of chain's push to receive all single discs at lower wholesale cost

A Best Buy initiative to have all single-disc albums at an everyday price of \$9.99 for the holiday selling season has been turned back by the major labels—at least for now

While some major-label distribution executives expect the conversation to resume in 2012, others are they don't intend to revisit Bost Bus's request to buy all single-disc CDs, including superstar titles, at a \$7.25 wholesale price. The majors often use that price point for develop-

Part of the issue is that Best Buy has been racked by Anderson Merchandis.

ers since May, and Walmart-another Anderson client-sometimes gets established artists at that price point. Best Buy evecutives say they are entitled to the same level of wholesale pricing enjoyed by the mass merchant What Best Barrewoutives failed

to note is that Walmart has a five. bucket pricing scheme, including a ton-tier \$8.50 wholesale price for titles tynically sold at \$11.88. Walmart's other price buckets are about \$7.25 (\$10 in store), \$6.50 (\$9), \$4.25 (\$7) and \$2.88 (\$5).

Prior to being racked by Anderson, the maiors sold Best Buy at their rate-card pricing and cut deals for bigger discounts on specific titles. In the case of Warner Music Group (WMG), superstars typically carried an \$11.86 wholecale cost Universal Music Crown superstar titles wholesaled for \$10.35, Sony Music Entertainment for \$10.50 and EMI Group for \$12.04.

As a racked account some majors are now sell, ing star titles to Best Buy at the \$8.50 wholesale cost. But that's not meeting Best Buy's \$7.25 demand. Best Buy isn't the first to try and get the maiors to underwrite a \$9.99 in-store price point for single CDs. In 2009, Trans World launched

a similar initiative, requesting a \$7.40 wholesale cost in a gambit supported by three majors but not WMG. The majors agreed to Trans World's pricing as

a test. But by July 2010, some label lawyers thought the offer had been stretched beyond what could be defended as a pricing experiment. Fearing it could be considered discriminatory pricing unless rolled out to other merchants, they forced a cresation. While some major label executives say the Trans World test provided enough incremental sales to justify the lower pricing, others say it fell short of that goal

When Best Buy started getting racked by Anderson, its executives expected the labels to extend all the same courtesies prowided to Walmart-and sources say that's making for a sticky situation for the labels as well as for Anderson. If Anderson goes to bat for Best Buy on the lower pricing model, how will Walmart feel about the rackiobber, which has been supplying it with music since the '60s, suddenly belging a competitor become more price-competitive? Legally, both accounts are considered racked accounts and thus get functional discounts, allowing the majors to sell them at lower prices than the wholesale costs charged to chains and independents

Walmart's multiple-tier pricing allows for new releases to be sold at \$7.25 and even \$6.50 both of which are used for new releases, but it can also he applied to titler from artablished artists. Co. how can the majors sell Walmart Retail

established titles at a lower price than Best Buy without setting hit with discriminatory pricing by the government or a lawsuit? In refusing the Best Buy \$7.25 request,the majors are essentially arouing that they don't get the same benefit from the electronics and entertainment chain that they get from

the lower price. Additionally, the higher price points in Walmart's five-tier scheme provide the majors with a higher overall margin than the flat pricing scheme desired by Best Buy

The majors appear as frustrated as Best Buy. Three months ago you could sell Best Buy a hit title at \$8.50 and get the circular with a \$9.99 price point, " one sales executive says. "Now you can't." And if Best Buy hasn't gotten its \$7.25 price point from the majors, the indie labels are another story. "They are doing a good job of bullying everyone," the head of one independent

The disparate pricing schemes is just one of the label headaches created by having Best Buy racked by Walmart's wholesaler "Anderson and Walmart have many years of understanding each other, and we have experience dealing with them," one label executive says. "With this new marriage between Anderson and Best Ruy, it's sometimes hard to see what's coming at you."



HOME FRONT

360 DEGREES OF BILLBOARD



INNOVATIVE STABILIBS TO BE FOCUS OF FUTURESOUND VISIONARY SHOWCASE

Billboard's inaugural FutureSound conference to be hald Nov 17-18 at Tarra in San Francisco, will feature a Visionary Showcase panel that will shine a spotlight on five innovative startups pursuing promising opportunities in digital music. They are online loyalty platform Bokstor, music delivery service TrackTrack.it. iTunes music-sharing service Rexly, interactive image tool provider ThingLink and online music creation platform Music Mastermind. TAG Strategic VP of client services Karen Allen will moderate the panel.

Other recently announced speakers at FutureSound Include MOG CEO David Hyman, Universal Music Publishing Group senior VP/ head of business and legal affairs Robert Allen, Tunewiki CEO Larry Goldbarg and Ticketfly CEO Andrew Dreskin.

For more information and to register, go to futuresoundconference.com. Use the promo code BBFS11 to get a special discounted registration rate of \$375 (for new registrations only).

BILLBOARD.COM LAUNCHES VIDEO SHOW 'TMI: THE MUSIC INSIDER,' COUNTRY MUSIC COLUMN THE 61S

Rillboard.com's ever-expanding menu of programming continues to grow with the launch of two new additions: the weakly live online video show "TMI: The Music Insider" and country music column the 61S.

Hosted by music personality and former MTV VJ Downtown Julie Brown, "TMI" features exclusive artist interviews, chatter about the top headlines and a countdown of the top 10 songs on the Billboard Hot 100. Each week, Roman will take viewers howard the valuet more for an alliaccess, babled-the-scenes look at what's hot in music, fashion and more. With the help of Billboard associate director of charts/ retail Keith Caulfield, she'll also give viewers a first look at who's burning up the charts

"TMI" streams live every Thursday at 3 p.m. EST (except on Thanksglving) on Billboard. com and Ustream.tv/billboard, and apisodes will be sechland at Billhoard com

Billboard.com's new country music column the 61S will focus on the music and acts that are

g the country charts and making waves in Nashville, it will cover the latest country music news that fans are buzzing about, host video Interviews and performances with the genra's biggest stars, provide analysis of Billboard's weekly country charts and identify the new artists who will lead the genre into the future

Spearheading the 615 is vetaran journalist and radio host Chuck Dauphin, who has been involved in the music business for more than 20 years and has interviewed some of its biggast stars. Dauphin's column is available at lboard.com/615.

BILL BOARD MEXICAN MUSIC AWARDS DRAW STRONG RATINGS

The inaugural Billboard Mexican Music Awards. which aired Oct. 27 on Telemundo, proved to be a ratings success, reaching a cumulative audience of 4.8 million total viewers, including almost 2.8 million adults aged 18-49, according to Nielsen. The awards show presented by State Farm, drew an average viewership of 1.7 million total viewers and 950,000 adults aged 18-49, and ranked No. 1 in Los Angeles and Miami among men 18-34, Nielsen says.

The show featured performances by a vast array of both new and established artists in ragional Maxican music, including winners Gerardo Ortiz, Larry Hernandez and Jenni Divara Highlights of the talacest included emotional special awards presentations for norteño Icons Los Tucanes de Tijuana, who received Billboard's Legacy Award, and Paquite la del Barrio, who received the Volca (La Voz) Award.

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Out With The 'Inni'

Sound

+Vision

With Sigur Rós on hiatus, XL Recordings plots a theatrical tour for the band's concert DVD

hen it comes to marketing Sigur Ros, XL Recordings takes it cues from the Icelandic band's rabid fan base.

The concept for the adventurous prerelease of its album issai and a concert film of the same name, has its roots in the fan response to Sigur Rôs' previous film, "Heima." Released in 2007 as a DVD after a few film festival screenings, fans started to request copies to show at high schools, colleges, church halls, recreation centers and random places where people gather. "They'd put up their own money to screen the film for a few friends-we did about 300, 400 screenings by

sending out DVDs." XL head of marketing Adam Farrall says. For the film "inni," which XI, Recordings will release Nov. 15 as a video-audio package. Farrell says, "We're taking the organic phenomenon and adding a level of professionalism on it."

XI. brought in Ray Privatt and his company Cinema Purpatorio which has handled distribution for films by Björk, the Flaming Lips and R.E.M., to get "inni" into theaters for runs as short as a day and as long as a week. Because the band isn't on tour, "inni" will visit at least 37 cities by Dec. 14. The Los Angeles run was Oct. 28-Nov. 4 at the Down town Independent theater. It New York, it will be screened New 11.17 at the IEC Center

Internationally, during the first week of November, "inni" played Tokyo; the Sydney suburb of Paddington; London; Glasgow, Scotland; and other cities in Europe. Further screenings are slated through Feb. 1 in Slovenia, Sweden, Italy, Mexico and Finland

To stir interest among fans, XL reached out to local independent record stores to bundle a limited number of free movie tickets with preorders of the film and music package. The packages are being sold in configurations of two CDs and a DVD, two CDs and a Blu-ray disc, and three LPs and a DVD. The iTunes version of the music will include film clips. XL chose to extend the offer to retailers and then let the

shops-Grimey's in Nashville, Other Music in New York, Euclid in New Orleans and Zia in Phoenix, among othersmarket to their customer bases. Beyond theatrical posters and a billboard planned for Los Angeles' Sunset Strip, XL will let word-of-mouth drive the marketing.

"The more oblique stuff you do," Farrell says, "the more you tease the fan base." He explains that the few bold marketing moves the label will make are intended to be "dropped pebbles that create ripples."

"Very few artists could null this off" save Nall Schlade owner of Origami Vinyl in the Echo Park section of Los Angeles, which offered the free ticket preorder deal. A vinylonly store, Origami will carry the LP edition, and Schields says he quickly sold out his allotment of 10 bundles after alerting his customer base on the store's blog. Twitter and Facebook pages, "I have never heard of anything like this," he says, "It's pretty ambitious,"

"Inni." which was directed by Vincant Morisset, was filmed in November 2008 on the tour that followed Siour Rós' Med Sud I Eyrum Vid Spilum Endalaust, which debuted at No. 15 on the Billboard 200 in June 2008. Sieur Rós has been on hiatus since 2009, when it abruptly

halted the recording of what was to be its sixth album. Since then, frontman Jonsi Birgisson has released solo album Go, toured and scored the upcomine Camaron Crowa film "We Bought a Zoo" Farrell remains mum on details, but suggests there's more than meets the eve with the release of "inni," referring to it as "the palate

cleanser, the final document of the years prior to their hiatus." The film "Heima"-and the complementary DVD/CD package Hvarf/Heim that has sold

91,000 copies, according to Nielsen Sound-Scan-worked really well as a warm-up for Med Sud I Eyrum Vid Spilum Endalaust," Farrell says. "We have found that when you get (the Sigur Ros fans) engaged you don't want to lose them . . . We're trying to intimate that 2012 is going to be a big year for the band."

ALSO: Damian McGinty, the winner of Oxygen's "The Glee Project," sang Joa Raposo's "Bein' Green" and Taddy Thompson's "Take Care of Yourself" in the season premiere of "Glee." He badn't beard of either tune, but grew to love Frank Sinatra's version of "Bein' Green" and found the Thompson tune "great to show off my range," he said. He plays an exchange student from Ireland, and will appear in at least seven episodes . . . "The Twilight Saga: Breaking Dawn-Part 1" is hitting the road with cast members and music by Christina Perri, whose "A Thousand Years" is on the film's soundtrack. They will appear in Atlanta (Nov. 7). Chicago (Nov. 8) and Dallas (Nov. 9) . . . Actress Rita Wilson is finishing work on her solo debut album, AM/FM, a collection of songs from the 1960s and early 1970s that Decca will



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PROMETHEUS

RICHARD D. BECKMAN OBJECTION OF THE STATE OF THE S

JAMES A. FINKELSTEIN

Behind The Music, Book Style

Publishers need to move books. Artists have a story to tell. Welcome to 'the golden age of the music memoir'

esedays it's not enough to have a platinum-selling album, No. 1 song or a catalog of greatest hits. While artists have been diversifying their portfolios for a long time, having a book deal is now right in step with having your own clothing line or cologne. And publishers are hungry for the business

"My thinking is, 'Let's try to focus our energy with authors capable of winning that publicity'—that is the cornerstone of selling nonfiction," says Jeremie Ruby Strauss an editor at Gallery/Simon & Schuster who's worked on Marilyn Manson's "The Long Hard Road Out of Hell" and "Mötley Crite: The Dirt." Strauss is expecting another hest seller with Ace Erobles's *No Regrets" when it's published Nov. 1. "I've been chasing limos since 1995 *

It's a business model that works Publishers are constantly on the hunt for their next best seller, and artists are seeking more avenues to tell their life stories and evanual their brands. Based on the recent success of big music books-especially Keith Richards' "Life," the best-selling rock memoir of all time, moving more than 1 million conies in North America alone according to publisher Little, Brownit's a business arrangement that has music and books cozying up much more often

Other popular recent releases include Steven Tyler's "Does the Noise in My Head Bother You?" which ment 14 weeks on the New York Times Hard. cover Nonfiction Best Seller list with 400,000 copies in print. Jay-Z's "Decoded" spent 17 weeks on that New York Times list with 350,000 in print. And Sammy Hagar's "Red" spent six weeks on the Hardcover Nonfiction Best Seller list, with 150,000 in print. "A lot of interest from publishers

came in the wake of the Keith Rich. ards book," says Carrie Thornton, an executive editor at Dutton, which will publish tennifer Hudson's "I Got This" in lanuary. "Everyone saw how great it was, how honest he had been and what

With shrinking budgets and less money to spend on promotion, publishers are relying more than ever on projects that can deliver an established audience. An artist with a fan base and built-in sales platform-complete with an active social media presencemakes it easier to move books

"Right now there's a feeding frenzy," ays Ben Schafer, an executive editor at Da Capo Press, who has books by Tony lommiand Dave Grobl out in Novem-



ber. "People have seen that really work. It's the golden age of the music memoir at this point.

However, just being famous isn't enough. Publishers are looking for quality and the right work ethic to bring projects to fruition.

"We're very selective," says Jamie Raab, executive VP/mublisher at Grand Central Publishing, the house that's releasing a book of Lady Gaga photographs by Terry Richardson on Nov. 22. "You can only publish so many, and you have to publish those that wen feel are first-rate with artists who either have something to show or something to say "

"The folks I represent love the culture of reading and really are storytellers who either grew up as readers or admiring people who did," says Marc Gerald, a literary agent with the Agency Group whose clients include Eminem. 50 Cent and Billy Corgan. "They're not just looking for big deals . . . It takes a lot of commitment to do a book." Then these are the artists who isset

have a good story to tell. Steve Farle. Iosh Ritter and Colin Meloy of the Decemberists published fiction books this year. The latest comes from 50 Cent. whose "Playeround." a book for teens about hullving, hit shelves Nov. 1. Laura Arnold, bis editor at Razorbill/Penguin, says the publishing house was "really struck by how passionately he wants to build his reputation now to speak to these issues that he finds so important." The rapper was hands-on throughout the entire process. *1 feel like we've gotten our feet met with 50 and if it's the right city. ation, we'd definitely love to explore [books] with other artists," says his day-to-day manager, Violator's Lau-

Artists must also promote their titles as much as possible. Schafer says that the first week after a book's release is as important as it is with an album-Iommi wili do several bookstore events in and around New York, along with radio and press interviews. Considering her strong online presence, it's not surprising that Lady Gaga's book will receive a "huge push online," says Raab, who expects the book to be a strong seller. 50 Cent's media plan is expected to include TV and online campaigns as well as in-store appearances

These deals don't come cheap, either, While publishers won't openly disclose numbers, editors say it isn't unusual for A-listers to score six- or seven-figure deale Richards's deal-far and away the most lucrative-was for a reported \$7 million "You know I've never heard of a popular musician being unable to sell his book in the 16 years I've been doing this," Strauss says, "It's not a reluctance on our part."

2012: Year Of The Music Book

The success of Keith Richards Steven Tyler and Jay-Z has made publishing music books a hot commodity. Next year will he a banner war in music book publishing. Here are five big ones to watch for All titles and publishing dates are subject to change

PETE TOWNSHEND, Vho We?," HarperColns. fall: A book reportdly two decades in the aking Townshead was aught by police in 2003 for nline which he says was part f his research on the book due to sexual abuse in his own past.

Sure to be another iconic book in the rock guitarist canon GENE SIMMONS AND PAUL STANLEY WITH KEN SHARP

"Nothin' to Lose " It Books/ HarnerCollins summer Simmons' life has pretty much been an open book due to his popular A&E show, "Family James " on it's no wonder he and founding Kiss bandmate Stanley have signed up to do a book, starting with the band's early years in New York, Kiss fans will likely lick it up.

NAC WITH TOURS "IN A INT Hard to Tell." HarperCollins, fall: Just appounced in September the controversial tapper, who's known for his feud with Jay-Z. inked a deal with HarperCollins to publish his memoir Will be have the same manic to move books as he does records?

HMMY PAGE BY BRAD

TOLINSKI, "Light & Shade," Crown, fall: Rechisive Page doesn't talk to the press often, but he has talked to Guitar. World aditor-in-chief Tolinski. A lot in fact, during the jact 20 years as Tollneki has "interviewed Page more than any other lournalist on Earth 1 Crown executive editor Charlie Conrad says.

ROD STEWART, title TBD, Ar-

chetype/Crown, 2012; In line art just signed a deal to release his memoir next year. He promsed in a statement that the book will be a no-holds-barred "socks and knickers under the bed" kind of autobiography.





When Jeff Young predicts en elbum will sell well, it usuelly does.

After 25 years in the music business-20 of them in Latin music sales and merketing-Young has developed an Instinctive sense for where to place records for maximum impact. Through the years Young has headed sales, dis-

tions for FMI Latin, Sony Music Latin, Disa Records, Univision Records and, finally, Universal. where he was head of Letin music distribution before start ing his own company. Venetian

Marketing Group, in 2008. Miemi-besed Venetien works almost exclusively with Independent projects end

labels, providing the kinds of services that were once done by major distributors and contributing to the chart-topping success of fresh faces like Jencerios Cenele and Prince Royce. In en Interview, Young enoke with Billhoard about his way of doing business.

What wes your plan when sour launched Venetion? wanted to work with independent or boutique-type labels-

those that really had the creative juices flowing but just did not knowhow to make things happen. It was apparent to me that the distribution companies were way good at handling major la-

bels, but they were not very good at handling the independent labels, or the distributed labels. So, some of these guys got lost. And, in the last couple of years, the move on the distribution

side away from the distributed labels and into their own music was apparent. They just didn't house the head count to do it The indies and boutiques had nowhere to so.

Without melor distribution how does an India Latin lebel serve ell merkets? Only two Latin labels have really

done it: Ton Ston (Prince Rosce's labelt and Bullseye Hencarlos Canela's labell. You have to do it slowly. It requires good organization and serious financing. You houstoutset in substance the sterner Idemographic market areast may he and build from there

(A) What corporabilities do you teke on when you work with en indle lebel?

These labels can be two three four, five people and that's it, so we really are their sales and marketing team. We belo them decide pricing, when to come out with something, when and how to go out digitally, how to negotiate distribution agreements. And as important as all of that is beloing them choose the right radio people, the right

tant. I can't tell you how many people I've sat down with who ave said. "We worked with this or this other person and we blew all this money " A lot of these labels make terrible mistakes. Bringing a good team tooether-that's what it's about

Could Vanatian's bustness model have been viable five yeers ego?

No because the majors were actually doing a lot of this at that time. For example, when I was at Sony, I had someone running now distributed label area. So use had comeone who was kind of doing what we were doing And they slowly went away.

A Vous first effect was looks distributor Select-O-Hits. Latin music is now a signifi-

cent pert of its business. I was helping Select-O build their Latin music base and I was bringing in suitable labels. We have an unofficial partnershin with SelectsO (which distributes most Monetian perioctal It changes all the time, but right now we have Top Stop Bullsese Planet Records Mustafa and singer/songwriter who was around for years. Then all of a sudden he releases on allerne with elletelleutlag bu Select-O-Hits, gets picked up by Werner end received a

() Sie7e is e Puerto Ricen

Latin Gremmy nod for best new ertist. What did you do? Sie7e is a talented signer/songwriter who comes across with a very strong personal message He had put out a few hundred pieces in Puerto Rico and got a little bit of reaction at radio. We reached out to them and then they came back to us around Enhance or March and said they wanted formal distribution. So I negotiated that with their stronger and they wanted us to guide them on the sales end marketing side

We set the release of the album, we set the pricing, we got the communication going on with radio, got some press going. He hired a press person in Puerto Rico and we coordinated all of that to make sure everybody was on the same page.

But you have to have the some You can have all the support, but you need the song.

LEGAL MATTERS

As the Village People case illustrates, artist copyright termination could be complicated by claims from other recording professionals

tributors there came artists will turn

The termination right provision imthe Copyright Act of 1976 says post-1977 works can be reclaimed by their creators 35 years after first publication or contract signing, regardless of what a contract says.

The law promises a second bite of the apple for artists, writers and their heirs who may either take back their works or renegotiate a higger slice from labels and nublishers. But a key question is whether producers, sidemen and possibly engineerswho may also wield termination rights depending on their creative input in the studio-will complicate the process.

Works-for-hire are exempt from the statute, but many agree artist contracts aren't enforceable as "for hire" anyway, as true employment relationships never existed in most cases.

When other recording professionals attempt to exercise a termination right against artists, artists will be forced to argue both sides of the "for hire" issue. That is, to break out of their recording contract, artists will armie that their contributions were not works-for-hire. Yet, to prevent further termination by other con-

around and claim that the contributions of their producers and other creatives were works-for-hire.

Whether artists are friendlier than labels toward recording professionals depends on the situation. Certainly some producers will avoid conflicts that could jeopardize future opportunities. Others will damn the tornedoes and terminate a copyright grant even if it means biting a hand that fed them, particularly when they haven't worked together in a decade or more

Without senarate contracts, the Copyright Act will treat each conoutor as a joint author with equel rights, regardless of whether he or she is a lead vocalist, producer or cowbell player. For example, if four featured musicians, four session players, a producer and an engineer contributed to a master, under the default copyright rules they are treated equally, with each entitled to 10% of the master's convright.

This suggests that artists wishing to terminate must work out the splits with all involved before trying to terminate the label's participa-

tion. Another problem is a requirement that a majority of authors who executed the grant must sign the termination notice. A band whose members have scattered into the woods since their heyday in the '70s. or died leaving heirs who won't play ball, may scuttle the opportunity. Only solo artists and bands that can pull together a majority will gain back their masters

statute's majority requirement. In a case before a California fed eral court. Scorpio Music S.A. and Can't Stop Productions, the publisher and production company that created the Village People, have sued original lead singer Victor Willis seeking a judicial decree that his notice of termination is invalid because he doesn't constitute a majority of the grantors. Willis contends he can terminate an "adaptation" agreement he signed. which granted the French producers the copyright in Willis' English lyrics to their music. Willis was

the only one who signed that grant

and contends he can terminate it by

himself, but the producers say he

A recent case may clarify the

would need to join with the song's other co-writers-who happen to be the producers themselves Willis contends he is the only

rantor. He further insists his English brics weren't really a cover translation, because there were never any French lyrics. (The producers are French.) The producers used an adaptation agreement to avoid his joint authorship, he contends.

Bob Besser, an attorney who repre sents the French producers and publishers, says Willis cannot terminate a grant on a song without the other songwriters joining him. But even if he can Resser says it would merely convert him to a joint suther with the

French producers In any event, more co-writers, singers producers engineers-even creative executives-will be stepping out of the woodwork to claim termination rights

William Hochberg is an attorney based in Santa Monica, Calif., specializing in entertainment law.



A Star Is Born

Paula Fernandes capitalizes on a Christmas show quest spot to become Brazil's top-selling artist of 2011 A year ago, singer/songwriter sell nearly as well as CDs.

Paula Fernandes was just beginning to gain traction on Brazil's competitive, male-dominated sertanejo music circuit. Today, the 27-year-old Fernandes is Brazil's top-selling artist of 2011. Her live album

An Viso and her DVD of the same name have shipped a combined 1.6 million units in Brazil, according to the Assn.

Notas

of Brazilian Record Producers. Following its Jan. 26 release. An Viso tonned the country's album chart for eight consecutive months.

Fernandes has been playing 25 concerts per month this year in Brazil alone She's been nominated for a Latin Grammy Award for best new artist and is the only Brazilian act confirmed to perform during the Nov 10 I stin Grammy telecast And to top it all off, she's a featured quest artist on Michael

Bolton's duets album, Gems, and has recorded a duet with Taylor Swift that will be inchided in the Brazilian version of Swift's uncoming CD/DVD. Speak Now World Tour Live.

"Not since the 1990s do I recall an artist selling over 1 million copies in 10 months," Universal Music Brazil president Jose Antonio Eboli says. "She went from

having nothing to having everything in a very short time. Her life changed completely." Fernandes re-

leased her first indie album at 17. By 2008, she'd signed with Universal and released her album Passaro de Fogo a vear later. It did well-selling more than 80,000 copies by the end of 2010, according to Universal. To build on that success. Eboli had Fernandes record a live CD

and DVD a standard release

model in Brazil where DVDs

concert series titled Ritmo

And then a miracle Roberto Carlos, Brazil's

biggest music star, invited Fernandes to be one of his guest artists during his annual televised Christmas show, which is taped live in front of some half-million people at Copacabana Beach in Rio de Janeiro. Fernandes and Carlos sang a six-minute medley of some of

Those minutes onstage with Carlos changed her life. Fernandes turned in a charismatic performance that electrified viewers and prompted the press to begin speculating about a possible romantic relationship between the two artists (there was none), generat-

hie romantic hite

ing even more publicity. *The great plus is we had that CD/DVD ready to go, so we took advantage of all that free exposure and promotion we had with the Roberto Carlos special and released the album," Eboli says.

The first single, "Pra Voce," a duct with Zeze di Camargo,



became a No. 1 bit and calconf the album began to snowball. A second single featuring Victor & Leo also topped Brazil's airplay chart. And as sales of Ao Vivo continued to surge, Fernandes' previous album

also got a sales lift, topping 200,000 units to date, according to the label. Not even Eboli expected the avalanche of sales for the live

set, particularly because sertanejo music is the domain of men-whether as solo artists

or duos-and usually focuses on uptempo numbers. Fernandes sings romantic songs that are harder to take on the outdoor sertanejo circuit, which consists mainly of fairs in rural areas. Eboli says, "She was at the

right time, at the right moment-this beautiful girl was suddenly discovered by many people."



TRADES LAW PRACTICE FOR VP POST AT EMI Angela Martinez has been

ANGEL MARTINEZ

EN BREVE

named VP of Latin business affairs for EMI Latin America. in her new role, Martinez will also be responsible for the day-to-day business affairs at Capitol Latin, EMI's U.S. Latin company. She replaces Oswaldo Rossi, who is now VP of business affairs for EMI Music North America She will report to EMI Music North America contor VD of business affairs Phil Wild, Prior to her new nost. Martiney had her own law practice in Miami, where her clients included Pitbull, whom she represented since he launched his career.

-I ella Cobo

RICKY MARTIN BACK TO BROADWAY AS CHE GUEVARA IN 'EVITA' Ricky Martin will play Che Gue-

vara in a revival of the Broadway musical "Evita" that will premiere April 5 at the Marquis Theatre in New York, Argentine actress Elena Roger will play the title role, which she has aiready performed in London, and Tony Award-winning actor Michael Cerveris will play Juan Peron. Tony-winning director Michael Grandage will helm the new production. which marks the first Broadway revival of the Andrew Lloyd Webber/Tim Rice musical since its 1979 debut at the Broadway Theatre. For Martin, it will be his first return to a Broadway stage since 1999. when he played the role of Marlus in "I es Miserables."

MTV TR3S SERVES UP THIRD COURSE OF 'ROCK DINNER' MTV Tr3s' "Rock Dinner" has

returned for a third season. The show gives fans the opportunity to cook for their favorite acts. Featured artists this season will include Prince Royce. Jencarios Caneia and Tito "Fi Bambino." Each episode features celebrity quests choosing a menu that the fan must then prepare in a span of five hours and on a limited budget. "Rock Dinner" airs Wednesdays at 7 p.m. EST. Scenes from the show can be viewed at TR3S.com. - Justino Águila

Green Power

Heineken's Latin Grammy events illustrate brand's heightened profile in U.S. Hispanic market

Heineken, a longtime sponsor of Latin music events, has heightened its visibility in the market this year During the summer, the

Sonico that featured shows by salsa star Victor Manuelle and reggaetón duo Jowell v Randy, it also sponsored the Spot by Helneken, a threebrand enonsored a five-city



week concert series curated by Latin music site Remezcla and held in a performance space in the Nollta section of Manhattan Most recently, the brand

has deepened its partnership with the Latin Grammy Awards by organizing three live music events linked to the awards show.

While Heineken's overall Hispanic marketing hudgets have remained stable, "there's more music than there's been before " Heineken brand activation manager Carolyn Concepcion says, adding that the amount allocated to Latin

music has doubled this year. This has been most obvious Heineken's expanded sponsorship of the Latin Grammys. a property it has backed since its inception in 2000. Although the beer company has en a presenting sponsor of the awards and host of its green carpet, "we're adding more flavor to the event and we're trying to provide more visibility to our association." Concepcion says. That visibility is most appar-

ent in the live music events it's organizing around the Nov. 10 awards show, which Univision will broadcast live from the Mandalay Ray Resort & Casino in Las Vegas. Heineken sponsored a series of live shows in south Elorida from mid-October to early November dubbed Noches Latin Grammy which

During the week of the Latin Grammys the brand will take over Mandalay Bay's Eye Candy Lounge and call it the Heineken House of Music, featuring performances by D is and alternative acts like La Santa Cecilia

featured performances by

such acts as Sie7e. Gocho and

and Gustavo Galindo Finally, it will sponsor a Latin Grammy preshow

Alevis v Fido

performance by reggaetón star Daddy Yankee, who will perform his new single "Lovumba" from a Las Vegas location to be appounced later

Heineken's market research shows that its been sales rise among Hispanic consumers during the Latin Grammys, particularly in Its host city, Las Vegas, for example went from being Heineken's 1Bth-largest U.S. city for Hispanic consumer consumption to a top 10 market as a result of its Latin Grammy promotions, Concepcion says, adding, "Even a year after the awards, there is a rise in consumption " Concencion says the

brand's choice of music for Its Latin Grammy-themed live events targets a specific demographic. "Our research Indicates

our consumer is between 24 and 35 years old "she says "a little younger, more bicultural and more bilingual."

-Lella Coho

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanis Go to billboardenespanol.com.

AnalyzeThis

As exfm expands its platform, it eyes user data as a means to a business model

The Web has given fans a seemingly endless supply of musicand music-focused blogs. But what's the best way to find them?

The answer might just be exfm. Launched in May 2010. ExtensionFM (it later abbreviated its name) debuted as an extension for the Google Chrome browser that notified users when music was available to be played on a website, indexing it in a handy player. Listeners could stream the songs, save their favorites and share them with friends through social media.

In June exfm went mobile by rolling out an iOS ann for the iPhone, iPad and iPod Touch, And in October exfm expanded its offerings by adding support for Firefox and Safari, enhancing its web-

site with new music discovers options and, most significantly, launching an embeddable site player designed for music blogs. While music blogging is a hobby for some, it's a busi-

ness for others. And like any business site owners need to make decisions based upon what music

their audience is responding to. Some music bloggers have started record labels to release music by artists they write about.

As it. too. searches for a sustainable busi ness model, exfm is keeping a close ear to the blogging commu-

nity in the hopes that it can align

itself with its needs. So far, exfm

CIRCULAR SOUND

sories for Android smartphones is tiny

compared with what's available for the

iPhone One of the latest Android en-

tries: the Philips Fidelio AS111 docking

speaker, which enables Bluetooth wire-

less music streaming from a handset.

Users can also download the free Philips

sion 2 Lor above and Bluetooth 2 Lor above

The Phillips Fidelio A SIII is available for \$90.

Fidelio ann for a selection of customized music alarms

and up-to-date weather reports. The AS111 provides

auto-synchronization between a handset and the dock-

ing speaker's clock. It's compatible with Android ver-

The emerging ecosystem of audio acces



Discovery engine: Exfm's revamped website and founder/COO CHARLES SMITH (inset)

yet generate revenue; it really needs a larger, Currently, Streampad and engaged user Yahoo WebPlayer are the go-to

base before it can streaming options for websites. determine the Exfm is aiming to create added best path toward value for publishers by linking its monetization. What are its options? Exfm ics dashboard.

founder/COO Charlee Smith says he sees an yond metrics like page views and opportunity in time spent on the site to include most-listened-to music and most

providing analytical tools. The rollout of its site player is the first step in this direction. Site owners can customize the

Digital

Domain

has raised about \$1.3 million in color of their player and seed it funding from investors Spark with their music. That way, users Capital, Betaworks, Founder Colwithout the browser extension lective and serial entrepreneur can still enjoy the benefits of Dave Morgan. But exfm doesn't the robust player and discover the exfm platform.

> site player to their platform and eventually launching an analyt-This would give them insight into the activity on their site be-

"loved" songs, Smith says. "We want to drive really good analytics to bloggers," he says, *so they can start thinking about who their real audience is and

complete that feedback loop." User data itself also provides an opportunity as "a powerful, three-way tool for exfm."

Smith says. Bloggers could incorporate what they learn about user habits to enhance their offerings, lahele could track new bands or determine where to tour, and users themselves would ben-

efit from a better experience that could potentially connect them to more users blogs and other songs they might like, he says. *Packaging that data in cre-

ative ways for all three constituencies gives us the opportunity

to monetize the data as well " The cruy of eyfm's model is

to service a community that already exists and be its connective tissue. The platform has grown to accommodate more than 60 000 users and with websites exposing their readers to its site player that number will likely increase

Where sites like the Pirate Bay and Coda fm let fans search for and download songs that artists didn't intend to make available for free, exfm empowers its users to find the music they do

want accorded for free There are countless such examples—from last night's DI set or a studio demo-that people have blogged about or put on their Tumblr that they didn't make the effort to release commercially Music blogs-and their read-

ers and listeners-need a way to tame this vast array of online music Somewhere in this never of curators and music fans lurks a business for the likes of exfm.

"The more you have," Smith says, "the better job you have to do at chopping it up." Billhoard's inaugural FutureSound

conference will be held Nov. 17-18 at Terra in San Francisco, For more information and to register, go to futuresoundconference.com.

10

For 24/7 digital news end analysis, see biliboard.biz/digital.

BITS AND BRIEFS

CRICKET

INGROOVES INK MUVE MUSIC DEAL Mobile carrier Cricket Communications has struck an agreement with Independent digital music distributor iNgrooves to make Ite music available to subscribers of Cricket's Muya Music subscription service. INgroove's catalog includes such indie labels as Rostrum Records, Nettwerk Metropolis Records and ESI Records Cricket said in September that Muve subscribers had topped 200,000, doubling from July.

SAMSLING TOPS APPLE IN Q3 SMARTPHONE CHIDMENTS

Samsung Flectronics' worldwide emertahone shipments totaled 27.8 million in the third quarter, more than tripling from 7.5 million during the same period last year. The figure easily tops Apple. which shipped 17.1 million

iPhones, up 21%, according to Strategy Analytics, Apple's tally was constrained as consumers awaited the company's October rollout of the IPhone 45. Global smartphone shipments by all manufacturers totaled 117 million in the third quarter, up 44,4% from 81 million a year earlier.

SOUNDHOUND DISCLOSES USER METRICS SoundHound has released

user metrics data for the first time. The music identification app has a total worldwide uper base of CO million on Apple IOS and Androld devices and is conducting about 4 million music searches per day During the 30 days ended Oct. 20. SoundHound recorded 25 million, 35 mile llon hits each day, with traffic peaking at about 2 million hits per hour and 1.000 per second. The company says the numbers reflect a tenfold increase in usage over 2010



CHEERS (DRINK TO THAT)

TAKE A BACK ROAD

ENTERTAINMENT ROD Riley

The Christian label chief talks about revenue diversification and courting the mainstream market

At a time when most record labels are struggling to stay in business, Word Records is celebrating its 60th anniversary and launching new initiatives to ensure the company's continued success. Founded in Waco, Texas, in 1951 by Baylor University student Jarrell McCracken, the label has been home to such Christian music notables as Sandi Patty, Russ Taff, George Beverly Shaa, Petra, Shirley Caesar, the Imperials, the Nelons, Cindy Morgan, Jaci Velasquez and Amy Grant who sport 30 years on the label

A Warner/Curb company, Word Entertainment is now the Christien music division of Werner Music Group. (Curb Records founder Mike Curb also owns a steke in the company and sarves as chairman.) The Nashville-based company includes two labels—Fervent and Word Records—as well as Word Distribution: Word Music, the print division that handles choral music and worship resources; Word Music Publishing, the songwriting and publishing division; end 25 Entertainment, the booking and live events arm

The current roster includes Point of Grace, Group 1 Crew, Sidewalk Prophets, Chris August, For King & Country, BarlowGirl, Dara Maclean and Francesca Battistelli, Word artists were big winners at this year's Gospel Music Assn. Dove Awards, with Battistalli honored as artist and female vocalist of the year, while August won male vocalist and new artist of the year

Billboard recently caught up with Word Entertainment president/CEO Rod Riley. He joined Word as senior VP of marketing in 2005, was promoted to COO in 2008 and succeeded Mark Bright as head of the company in 2010.



philosophy? Our overall model is not just a record label anymore. We've been able to go to artists and partner with them on ell the areas that they need solutions. We pow have a booking agency in-house. We've got merchendise, sponsorships, direct-to-fan, all of these things that six years ago we weren't really talking about With our new artists we've been talking about the whole 360 approach. How do we build a career? It's not just based on record sales. It really is based on how they are connected with fans.

The 360 dael often gats a bad ran. What makes Word's anproach appaaling to artists? We've built active solutions into this company. We've built a merch company within Word. We bought the

Breen Agency (for booking in 2009). brought that in-house and renamed it 25 Entertainment. Not all of our artists on our label are on 25 Entertainment, nor are all the artists on all follow it. Every one of those

Over six years, we built the moster around Group One Crew Francesca, Sidewalk Prophets, Chris August and Meredith Andrews. We said, "Here's your merchandise department, your e-commerce department, your sponsorship department." We're not just coming in and taking away revenue streams when they are doing it on their own. We're coming in and trying to build in the infrastructure to maximize the revenue streams with them. That has helped us in breaking new artists because we are thinking about the artist's whole career

We built the business structure at the same time we've been rebuilding the roster and we feel like we're locking arms-we're in this thing together.

Word has been successful et breeking new ertists like Bettistelli, August, Andrews end Sidewelk Prophets, What tools

have worked? If there was a formula, we would has been different. The overriding goal has been. "Let's focus on a few hut do a lot." We've mit every one of them out on the Winter Iam tour. They've been a good partner. letting our new artists go out on a very large platform. Radio has also been a key component for each of thora artists

25 Entertainment got Into the conference business this year by teking over Point of Grace's Girls of Grace events. What plans do you have for the live division? We have done eight Girls of Grace conferences this year and we'll do 10 next year—one-day conferences for 12- to 17-year-old girls and their mothers. We are also doing the Message Live at Fontanel a Sunday evening concert featuring Christian artists. (Formerly country entertainer Barbara Mandrell's home. Fontanel is now a tourist destination with an outdoor amphitheater, mansion tours, hiking trails, restaurant and theater.) We

ertists can have that down-home interaction with fans. And we are looking at other specialized live events that are faith-based.

How much synarov is there betwaen Word and Warner Music Nachvilla?

With (Warner Music Nashville president/CEO John] Esposito coming to town in 2009, it allowed us to look at a blank sheet of paper and figure out the right way to build this thing . . . We have our unique channels and a lot that we share in the middle. Iincludingl publicity and some other artist services. Our employees get to see best practices and what's happening on a Blake Shelton website, so there's the ability to look across a broader playing field see what's working and then use it to the best of both rosters.

Are you still looking to affect melnstreem culture? We're here to serve the church and be authentic in Christian music. but it doesn't mean that we stay within the walls of the church. If we partner with our artists correctly and allow them to write the music that's in their heart, not every song they write is only going to get played on Christian music (stations), so we need to have the mechanisms in place. We've olready got the mind-set that our

songs can cross over. TV and film is a great example of where we've gotten songs to the masses outside of the normal |contemporary Christian music avenues. Frencesca has had probably 30-something TV and film placements just in three years. Her music resonates with what TV and film supervisors are looking for.

What is the biggest chellenge right now in the Christian music Industry?

The greatest challenge as an industry is not losing our joy and our passion. That is a challenge for the employees, artists, songwriters, for everybody who feels like. "Oh, this is only getting smaller " The record business is getting different, but Word is not in the record business. We're in the music business

I am energized and excited to see the impact that our music has. I believe it's being consumed at an all-time high. There's more ability to interact with Christian music than ever before, not like 15 years ago when we could never get anybody on MTV. The Internet is an equalizer. We can get just as many eyeballs to see our video or to interact with a song online as

Belief in the power of music drives us all, every day, to challenge our business model to continue to transform our ability to share the hope in our music with

enybody else

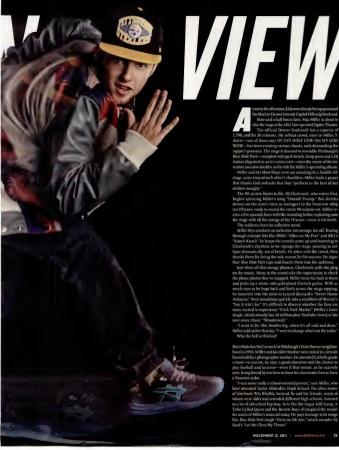
the Grand Ole Opry, a place where We're here to serve the church and be authentic in Christian music, but it doesn't mean we stay within the walls of the church. We've got the mind-set that our songs can cross over.

hope it will become something like

80 MILLIE AND RU

AND THAT'S JUST ON YOUTUBE. HE'S GOT 1.4 MILLION FACEBOOK FANS—AND I MILLION-PLUS AT TWITTER. HE RECEIVES NO RADIO PLAY, YET HE'S SELLING OUT ALL-AGES CLUBS IN NORTH AMERICA AND EUROPE. GIRLS LINE UP TO SEE HIM RAP. THEY SHRIEK. EVEN SOB. HE'S SOLD ALMOST I MILLION SINGLES. HE'S ROSTRUM RECORDS' MAC MILLER. YOU SHOULD PROBABLY KNOW WHO HE IS.

BY DEVON MALONEY PHOTOGRAPHS BY MATT HOYLE



e in the afternoon, kids were already lining up a the block in Denver's trendy Capital Hill neighborhood. Nine-and-a-half hours later, Mac Miller is about to take the stage at the AEG Live-operated Ogden Theatre. The official Denver landmark has a capacity of 1.700, and for 20 minutes, the sellout crowd, most in Miller Tshirts-one of them says OY VEY HOLY COW OH MY GOD WOW—has been creating various chants, each demanding the rapper's presence. The stage is dressed to resemble Pittsburgh's

reation area also doubles as the title for Miller's upcoming album. Miller and his Most Dope crew are standing in a huddle offstage, arms around each other's shoulders. Miller leads a prayer that thanks God and asks that they "perform to the best of our abilities tonight."

The PA system blares to life. DJ Clockwork, who enters first, begins spinning Miller's song "Donald Trump." But shrieks cites a few sporadic lines with the recording before exploding onto the stage with all the energy of his 19 years-crew at his beels.

The audience loses its collective mind.

Miller then conducts an orchestra: not onstage, but off. Tearing through mixtape hits like 2010's "Nikes on My Feet" and 2011's *Knock Knock* he keeps the crowd's arms up and bouncing to lapse dramatically, out of breath. He jokes with the crowd, then thanks them for being the only reason for his success. He signs four Blue Slide Park caps and chucks them into the audience.

on the music. Many in the crowd take the opportunity to check and picks up a white- and gold-plated Gretisch guitar. With as much ease as he leapt back and forth across the stage rapping. he launches into the intro to Lynyrd Skynyrd's "Sweet Home Alabama," then transitions quickly into a rendition of Weezer's "Say It Ain't So." It's difficult to discern whether the fans are single, which already has 10 million-plus YouTube views) or his next cover, Oasis' "Wonderwall.

"I want to be, like, Beatles big, when it's all said and done," Miller said earlier that day. "I want to change what's on the radio." Who the hell is this kid?

Born Makolm McCormick in Pittsburgh's Point Breeze neighborhood in 1992, Miller and his older brother were raised in a Jewish household by a photographer mother. He attended Catholic grade school—to easure, he says, a good education and the chance to play football and lacrosse—even if that meant, as he marvels now, being forced by teachers to show his classimates how to have a Passover seder.

later attended Taylor Allderdice High School, the alma mater of labelmate Wiz Khalifa. Instead, he and his friends, many of whom were older and attended different high schools, listened to a lot of old-school hip-hop. Acts like the Sugar Hill Gang, A Tribe Called Quest and the Beastie Boys all inspired the model for much of Miller's material today. He pays homage with songs like Blue Slide Park single "Party on 5th Ave," which samples DJ Kool's "Let Me Clear My Throat."





Meanwhile, in 2003, when Miller was 11, another Allderdice High alumnus and former executive assistant (from 2000 to 2003) to Antonio "L.A." Reid, Benjy Grinberg, was getting his new label, Rostrum Records, off the ground in Pittsburgh. He was a one-man operation until 200S, when he hired fellow Pittsburgh native and Allderdice alumnus Arthur Pitt as director of public relations. Today, Pitt is VP of the label. Five years later, Miller played his first show,

at a Pittsburgh bar called Moondog's, at age 16. Because they were so young, "my homies couldn't even get in to see me," he says with a laugh, "The shows we used to do, you basically perform for other rappers and their friends . . . think I've performed for two people before. Like literally two people."

But among Miller's listeners back then were Grinberg and Pitt. Miller befriended them and he hustled relentlessly, with people like Pittsburgh producers E. Dan and Big Jerm, who were working with Khalifa. In 2009, a year after his Gret show the bury that Miller and then, man, ager Quentin "Q" Cuff (who freelanced for local hip-hop magazine Jenesis and knew how to connect the right dots) had been building in the Pittsburgh area sparked Grinberg and Pitt's serious attention. Combine those DIY efforts with a handful of pending courtships from other labels, not to mention Miller's imminent plans to drop his breakout set, K.I.D.S., and, Pitt says, the rapper forced Grinberg and Pitt's hands

People started talking about him fearly last year), which caught our attention," he recalls *K.I.D.S. was [Miller's] best work so far, and he really wanted to work with us." Miller still has pretty much zero radio rota-

tion. He's occasionally heard on local misshows on stations like WUSL (Power 99) Philadelphia and WOHT (Hot 97) and WWPR (Power 105.1) New York, and played by SiriusXM DJs like Static Selektah, DJ Green Lantern and Tony Touch He's released the FP On and On and Beyond, which has sold 54,000 copies since its March 29 release, according to Nielsen Sound-Scan. There have been singles with impressive sales-among them "Donald Trump" (404,000), *Knock Knock* (316,000) and *Frick Park Market* (150,000)-on the label in the past year, as well as free mixtapes like his Best Day Ever

(released in the spring) and K.I.D.S., which promptly came out after his signing to Rostrum last summer. For Blue Slide Park, out Nov. 8, there isn't a

major co-distribution deal in place, as Rostrum has done in the past, most notably in 200S for Khalifa, who signed deals with Warner Bros. and Atlantic Records in 2007 and 2009, respectively. But Miller boasts a whopping 176 million views on his YouTube channel where notished energetic videos for tracks like "Donald Trump" draw attention even from the Donald himself. who recorded a 40-second video response of his own, calling Miller "the next Eminem."

Social media is a solid force for Miller, A illion-plus Twitter followers and 1.4 million Facebook fans read his personal updates. His social media activity notched him a brief spot on Billboard's Uncharted chart-which asses online activity for artists who have never ranked on a major Billboard chart-before he breezed into a debut at No. 36 on the Rap Digital Songs ranking for "Knock Knock," where he remained for 18 weeks. For the past year, Miller has played to consistently sold-out venues of increasing

size-from a 300-capacity show at the Catalyst in Santa Cruz, Calif., in January to a forthco ing 3,000-capacity gig at the Mid-Hudson Civic Genter in Poughkeepsie, N.Y., in December—all over the United States and Europe. MTV livestreamed his performance at the Chicago House of Blues on Oct. 12. According to MTV, it was one of the network's top webcasts.

As Billboard previously reported, the rollout for Blue Slide Park reflects the online engagement that has made Miller (alongside kindred artists like Big K.R.I.T. and Tyler, the Creator) a force to be reckoned with: Based on the number of preorders the record gets, fans have been able to unlock a handful of increasingly valuable rewards, At 25,000, Miller dropped the title track early (on Oct. 13); at 50,000. Rostrum will make a \$50,000 donation to the Make-a-Wish Foundation; and at 100,000, the record will drop ahead of schedule. The preorder figure currently stands at 33,000. The record will be released through digital retailers—primarily iTunes, for which Blue Slide Park's fan-brokered release model is a first-in partnership with independent distributors Fontana (physical sales) and I Norpower (digital distribution, including the early release if fans meet the 100,000 target ahead of schedule).

Grinberg stresses that the emphasis is on "independent." Though Rostrum itself has brokered deals with majors, with Miller, it wants to go the distance solo.

Which isn't to say the majors haven't tried. Though the label declined to name specific of fers, both Pitt and Grinberg say they've all come knocking. "We've learned a lot about the ins and outs of the majors and how different things operate (through working with Khalifal," Grinberg says. "We try to apply those lessons to everything we do . . . I'm not on some sort of revolutionary [anti-major] kick. I just know there are better ways of doing things."

In June, rumors erupted when Atlantic Records VP of rap promotions Sam Crespo accidentally sent an email blast from his Atlantic account (instead of his personal address) to DJs. bloggers and journalists touting one of Miller's higgest hits, "Donald Trump." Though Crespo told XXL magazine that he plugged the rapper *because many of [them] were asking [me] for it and also to turn [them] on to good and inno hip-hop," the move, combined with Grinberg's



past with Reid and Khalifa's Rostrum/Atlantic dual deal, seemed evidence to the Twitterverse and the blogosphere that Rostrum must have made a deal with the major.

"If people aren't talking, as cliché as it sounds. you're in trouble," Pitt says. "People challenge us and say. There's no way you're doing this on your own.' They think the only way this happens is if you have a fractor-labelt deal . . . If you really do your research on what we've done over the past three or four years, you'd figure it out that we really are doing this on our own. Rostrum gives a lot of power to its artists and Mac wants to see how far he can take it."

Meanwhile, the 68-date Blue Slide Park tour. which kicked off Sept. 22, has sold out 24 of its 25 1,900-capacity-average shows. Miller's last tour, a three-leg international stint, experienced similar sales, though the venues averaged capacities of 600, then 800, and then 900 on each lea Blue Slide Park's kickoff show, at New York's Inving Plaza, sold out in three hours. Thirty of the remaining 43 dates have sold out in advance. By Agency Group booking agent Peter Schwartz's calculations, Miller is on track to sell out all but two of the tour dates_if Schwartz's actimates are correct, he'll have sold 99% of the tour's tickets (an increase from the last tour, which averaged about 96% across its three legs). Running at about \$22 apiece, that's more than 110,000 sold. Most ticket holders, as was clear in Denver last month are in their teens or early 20s.

*Knowing your demo is a key ingredient in successfully booking someone," says Schwartz, who books acts like Khalifa, Big K.R.I.T. and B.o.B. "We know [Miller's] demo is under 21, so we don't put him in 21-plus-type venues where his fans can't go. This whole young crowd is really coming out in force to shows lately. It's exciting "

It is something. Fourteen-year-old girls wait in line to scream-some even sob-as Miller hops between the Ooden and his tour bus parked across the street that afternoon. Miller/Most Done T-shirts and hats fly off the tables at shows There are few acts who can boast the fervor of lustin Bieber's "Beliebers"-and Miller fans. who have yet to hear a fully produced album, are definitely in the running

We're building a story because they're all sold out," Schwartz says, "If we were doing 70% sales, it wouldn't be as big a story . . . [\$22] is a great price point for these (young) fans. We could probably could make tickets \$35, and they might still sell but maybe not. It's florent important to stay focused on the plan and know that the nextsize (venue) will come, and not rush it." Schwartz says plans call for bumping up the average venue size to a 5,000 capacity for Miller's spring tour.

To offset the \$200,000 out-of-nocket cost (according to Miller) of his two buses, the team recently negotiated a \$75,000 branding deal with Mountain Dew. It includes a Mountain Dew Green Sound-released single by Miller and a stage setup with the crew's performance water bottled in Mountain Descriptioner and a bright-green logo-emblazoned fixed-near bicycle.

When we look for artists to partner with we look for people who embody that do-it-yourself ethos in their work. Mac is a perfect fit," says Hudson Sullivan, brand manager for Mountain Dewat PensiCo. *Mac is known for his tight connection to his fans, which is something that is also really important to Mountain Dew. As we see it, working with an independent artist like Mac is a win for everyone—the artists get support for their work that they might not find from a traditional label. Fans get to experience great shows and original

tracks, and Mountain Dew gets to be a part of it." It all fits in well with the way things have been oning for Miller *Fane are emart these days," Grinberg says, "They know exactly what's going on, and they can tell when they're being marketed to. Authenticity is what the fans are grasping onto. They can tell [Mac] is genuine, that he's just being himself."

"People try to categorize me," Miller says, "I love the fact that I'm in some of my favorite magazines ... But, in all reality, your opinion doesn't mean

any more than anybody else's."

"It's important that new artists don't worry about critics because we could be on the road together for the next 10 years off of these three CDs," Cuff says, adding, "I don't see this slowing down. These kids are invested . . . and when you have that kind of relationship with your fans, who gives a fuck what anyone else thinks?"

Miller eschews labels like "frat rapper" that have been circulated online. And he dismisses criticisms that his music is bubble-gum pop. "I'll never pretend I have an inspiring story like certain people," he says. "There are people here to tell inspiring stories, people like Kendrick Moore or Big K.R.I.T. who have deep messages about things that ... I can't say. It's not my place to say ... I just make music that's hip-hop. I'm not here to be a teenybopper sensation. I make music because I love making music. So whoever wants to love it, that's who I want as my fans."

The boisterous teenagers outside the bus weren't, after all, a one-time thing. Their presence, the unfazed members of Miller's team say, is par for the course. They also happen to be the

reason the course exists in the first place. "Kids-they're so much more excited and willing to spend their money." Miller says, "A 25 wear. old dude is not going to be sitting at his computer,

waiting for Mac Miller tickets to go on sale. These kids are lining up at 10 a.m. for a 9 p.m. show. Miller doesn't have a problem placing his fate in the hands of those teenagers-they want his blend of practicality and swagger, "It's really up to my fans, which is why I love them, no matter who they are," he says, adding, "I bet Benjy I'd sell a hundred thou' my first week. If we [do], he has to show his famous heard."

And if he doesn't? "Oh. I don't have to do anything. He can't get mad at me if I don't sell that many."

TEAM MAC

RELEASE DATE: Nov 8 PRODUCERS: Big Jerm, Eric "E." Dan STUDIO: (D Labs (Pittsburgh)

MANAGEMENT: Benjy Grinberg at Rostrum Records A&R: Beniy Grinberg

PUBLICITY: Arthur Pitt at Rostnam Records BOOKING: Peter Schwartz and Zach Quillen (U.S.), Colin Lewis (Canada) and James Rubin

(international) at the Agency Group NOYABLE APPEARANCES: Featured on remix of Maroon S's "Moves Like Jagger" with Christina Aquilera: MTV live webcast of Chicago House of Blues show (Oct. 12) WEBSITES: MacMiller.org, Facebook.com/macmillerfans, Myspace.com/listentomac TWEETS: Simposition

ELISE LETAVISH **ELISEYMOMAR** AGE: 26

TITLE: Tour manager TRIVIA: The only woman on the tour doubles as an older sister. She gets everything from crude humor to requests for relationship advice. MOST LIKELY TO: Be the first to shower at the hotel

MIKE PETRECCA GITS PETRECCA AGE: 32 TITLE: Production

TRIVIA: The seasoned audiovisual pro has worked with rock bands like American Hi-Fi and SR-71. He has since toured with such acts as Wiz Khalifa and B.o.B. MOST LIKELY TO: Tell his toddler daughter via Skype not to repeat Miller's lyrics

OUENTIN "O" CUFF @INTERVIEWQ

TITLE: Miller's day-to-day manager TRIVIA: Cuff used to freelance for Pittsburgh hip-hop magazine Jenesis, ere he interviewed B.o.B before he broke out with his No. 1 Billboard Hot 100 single, "Nothin' on You," in May 2010. MOST LIKELY TO: Require organic chocolate milk,

get pushed into dancing GARRETT "DJ CLOCKWORK" UDDIN

onstage

& CLOCKWORKDJ AGE: 26 TITLE: Official DJ for Miller and opening act the Come Up TRIVIA: The Cincinnati native

recently visited his old junior high, where he talked about D. l'ing and the importance of staying in school. (He's a graduate of Cincinnati University's School for Creative and Performing Arts)

MOST LIKELY TO: Actually consider climbing a mountain with a lady friend to watch the sun rise

TREEJAY @TREEJTY AGE: 21 Tittl E: Hyme man and owner of Miller's YouTube

> TRIVIA: Since high school, Tree has had "Most Dope" (Miller's name for his crew) tattooed in script on the back of his right hand. MOST LIKELY TO: Re quiet, yet tweet at least five times per day

JAMES "JIMMY" MURTON SWEETJAMESMD AGE: 22 TITLE: Merch slinger. visual artist TRIVIA: Ha keeps a Tumble

tour diary: Imissmygrittycity.tumblr.com MOST LIKELY TO: Have at least two women interested in him at all times

BRANDON "PEANUT" HERBERT @SIRPEANUTS

AGE: 22 TITLE: Merch slinger TRIVIA: Peanut (his nicknama since childhood) played baseball at Penn State before leaving school to tour with Miller MOST LIKELY TO: Get mistaken for fellow Miller crew member Casey Veggles by fans

WILL KALSON @WILLYWHIPS AGE: 24 TITLE: Manager for the Come Up and Miller's

merch slinger TRIVIA: Originally cast as the rabbit in Miller's "Frick Park Market" video MOST LIKELY TO: Know the answer to your quas tion about hinshop history

DAVID "RIG DAVE" HARI EV @ITSDAVEDUDE AGE: 29

TITLE: Security TRIVIA: Harley is an ex-NFL player for the Minnesota Vikings. He played as a defensive lineman during the 2005 season. MOST LIKELY TO: Throw away your leftovers before you're done with them

LEON "VINNY RADIO" MODRE AND TERRENCE "Franchise" coles **WVINNYRADIO**

@412SERANCHISE

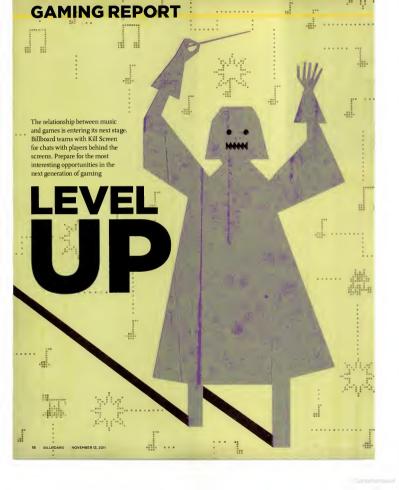
AGES: 22 and 23, TITLES: Members of the Come Un TRIVIA: The Come Up's videos are housed on TreeJay's second YouTube channel, Tree ITV2, and share Miller producer Big Jerm. The act was also recently featured on the track "Boom Bap Rap" on Miller's latest mixtage.

Love Life, Thank You. MOST LIKELY TO: Perform a near-perfect set CASEY VEGGIES AND

@CASEYVEGGIES @ JOSHTONPEAS AGE 0: 10 and 20 respectively TITLES: Rapper/hype man duo and Miller's second opening act TRIVIA: The duo appeared

JOSHTON PEAS

in Billboard's August DIY issue, in which the two ts of thair rented tour SUV. The Los Angeles-based act has since upgraded to an RV. MOST LIKELY TO: Do their own thing



WAY BEYOND THEPLASTICGUITAR

"DANCE CENTRAL." "HAUNT." "PAPA SANGRE" AND MORE— HOW NEW DEVELOPMENTS IN DESIGN AND INTERACTIVITY ARE BRINGING THE MUSIC AND GAMING INDUSTRIES INTO AN EVEN TIGHTER EMBRACE BY JON IRWIN

Matt Boch has been a builder his entire life. When he was 5, he built programs on his parents' Apple II Cin BASIC In junior high he created Web pages for friends and businesses. As a senior art student at Harvard working on his thesis-an interactive display made from old arcade cabinets using canacitive touch screens—a friend at game developer Harmonix (@ Harmonixi, based in Cambridge, Mass., offered him a job as production assistant for a new game called "Rock Band."

It was early 2007, and Boch's ich was to ensure each testing station had enough playable instruments. But they kept breaking, so he taught himself how to fix them. A year later, his soldering skills and an eye for design led to a job as hardware designer for Rock Band 2" (2008) and later "Rock Band 3" (2010). To date, the "Rock Band" franchise has sold more than 13 million units. according to Viacom, the former parent company of Harmonix.

"The coolest thing that 'Rock Band' was able to do for musicians and for non-musicians," says Boch (@mattboch), "was to break apart the elements of a rock song and allow people to understand those different parts."

He should know In addition to his work on "Park Band" Back sings and plays guitar, keyboard and trumpet for an actual rock band, the Main Drag, whose single "A Jagged Gorgeous Winter" was featured in "Rock Band 2." In March 2010, Harmonix launched the Rock Band Network, an online service allowing musicians to create and sell their own song charts for in-game play. The service simultaneously helped deliver a steady flow of new content to "Rock Band" while providing emerging acts, like the Main Drag, a platform to advertise their music

Enthused by players' response to "A Jagged Gorgeous Winter," Boch and the Main Drag decided to put nearly the band's entire catalog on RBN. Earnings from the service paid for printing copies of the band's debut album, You Are Underwater, a radio campaign; and tour expenses. Harmonix doesn't comment on sales from the RBN catalog, but reports estimate totals in the tens of millions of dollars. If nothing else, Boch sees the "Rock Band" franchise as a promotional tool, and a way to deepen the conversation between musicians and fone

"We get the types of comments that you never get as a band," he says. "[Before "Rock Band"] no one would ever really tweet at you or send you a message about a particular guitar part, or the difficulty of a particular drum part or a vocal line. All that stuff became part and parcel of the experience."

Music and videogames used to be discrete mediums, separated by their physical forms: records and floopy disks. CDs and cartridges.



Geme on: Q Entertainment's "Child of Eden" (ebove) is part shooter, part musicel kaleidoscope. "Haunt" (below) uses smart sound design and Kinect's Immersive camera to



won a legion of believers with its subversive charm. The game sold more than 1 million copies in Japan alone, according to Media Create, and is often considered the forerunner of modern rhythm games. But Matsuura thinks the industry has barely scratched the surface of what sound can offer gaming titles. "While the field of graphics has seen drastic evolution in the past 20 years, interactive audio is still in its infancy," he told Billboard in an email.

As each industry continues to

digitize its content and deliv-

ery, and as inventive creators

find ways to integrate their nac-

sions, game makers and musi-

cians are becoming more tightly

intertwined than ever before

These days, many game design-

ers use music as more than just

a simple soundtrack, and bands

are choosing interactive experi-

ences to both sell and enrich

Some say the very experi-

ence of interactive music began

in 1996, when a games industry

obsessed with power and speed

was infiltrated by a rapping car-

toon dog. The creation of Masava

Materiary (with viewale from

New York artist Rodney Green-

DlayStation mined a Simon Save.

like call-and-response mechanic

thropomorphic animals.

their artistic vision

Boch and the team at Harmonix realized this. In a post-Wii market, companies were toying with all sorts of new motion interfaces. While starting work on instrument designs for "Rock Band 3," Boch became convinced that the necessary technology was close at hand for a new kind of dance game. Ideas ranged from a simple stepping same to something closer to a dance instructor tool. The team worked with a small studio in Boston Fire Hose Games, on concepts and initial coding, and early prototypes used body-mounted motion trackers, strapped to the wrists and ankles of players, to gauge player performance. As the project advanced, one core mechanic became clear; a commitment to real choreography.

"I basically drew a line in the sand and said, 'If this interface is going to be great, and we're going to make a dance game that's going to be transformative, you have to be able to dance to "Crank That" by Soulia Boy," Boch says.

In early 2009, the team built a demo game featuring "Crank That." The demowas a hit in the office and in March of that year. Harmonix met with Microsoft at the annual Game Developer's Conference in San Francisco. In the meeting, months before the E3 confab, the com puter giant revealed a motion-sensing camera technology-dubbed "Project Natal"-to be used as a new type of earning input.

The Harmonix team was convinced this was the exact technology needed to make its dance project viable. Microsoft responded positively to the prototype, and the untitled Harmonix dance game was greenlit for preproduction. Both moved into software design. One year later, the camera peripheral for Xhox 360, rechristened Kinert was released Kinert sold more than 8 million units in its first two months on shelves, according to Microsoft, and Harmonix's "Dance Central" was the standout hit, a critical and commer cial success that has sold more than 1.5 million units, according to industry site Compoutra

Since the release of Kinect, other designers have begun experimenting with the technology as well as other novel controls to enhance the way their games use sound. Matsuura's upcoming title, "Haunt," coming to Xbox Live Arcade this holiday season, combines emart cound design and Kinect's immersion camera to create a first-person haunted house experience. "To achieve something that nobody else has is my raison d'être," says Matsuura, who is president of NanaOn-Sha, the developer behind "Haunt." "Everyone wants to 'do well' so hard that they end up being conservative, which is really a death knell for innovation.

Having an established business outside of games allows some developers to take those necessary risks. London-based production company Somethin' Else has created advertising and radio content in the United Kingdom for 20 years. Last December consumers worldwide were able to "see" the company's newest creation for themselves. Or rather, experience it-players of its hit iOS came "Pana Sansre' haven't seen anything at all. And that's exactly the point.

"Papa Sangre" asks players to navigate five mystical palaces entirely through sound cues. The screen is blank, save for direction buttons, and the game world is generated by what Somethin' Else chief creative officer Paul Bennun calls "audio pixels"-3-D binaural sound recorded in house and used in the place of graphics. The player's headphones become the display, their imagination the CPU. Tan the phone's screen to move away from that hideous shuffling noise, but be careful: The monsters are listening.

Bennun knew the Somethin' Else team was onto something after testing an unfinished build. "I remember seeing this woman pick the game up, put the headphones on, look at me really uncomfortably, then start playing the game," he says, "Gradually I saw her tune out the room. Her eyes went into the middle distance. And that's when I knew she was gone. She was in the system. When saw that happening. I remember my heart beating really fast and thinking. 'Oh. my God, I think we're onto something here." With the success of "Dance Central," Harmonix is certainly onto

something, too. In the same way "Guitar Hero" and "Rock Band" sparked a sea change in how people bought and played music games, Publisher Sony was skeptiother publishers are latching onto the dance craze. Majesco's "Zumba cal, but Matsuura's rapping dog Fitness" has sold more than 3 million copies worldwide, according to Majeson, and Ulrisoft revealed its "last Dance 2" surnassed 5 million units, with the sequel just arriving in stores in October.

LOEBE

There will be no looking beckwerd. No rehashing of cliches. We will be too busy defining the future of the digitel music merket for the artist, entrepreneur and rights-holder elike. All sides will be at the table. Among those elreedy confirmed:

PON CONWAY Investor SV Angels JOE KENNEDY, CEO, Pendore RYAN SARVER, head of platform, Twitter SETH GOLDSTEIN, chairman/co-founder, Turntable.fm DANIEL GLASS, founder, Glassnote Records

The conversations will be frank. The goel: RESULTS. San Frencisco, Nov. 17-18. The Billboard FutureSound Conference: Moving music forward. Isn't this exactly where you're supposed to be? \$37S Use code BBFS11 to save \$50

EUTURESOUNDCONFERENCE COM

Today Roch serves as designer/nmiect director for the "Dance Central" franchise and he has high hones for the just released *Dance Central 2.* With *Rock Band* rumored to be undergoing a creative overhaul, and unannounced intellectual properties in the wines. Both and Harmonix are just cetting started

Other artists also continue to shrink the space between interactive games and music creation. Brian Eno's generative soundtrack for Electronic Arts' blockbuster game "Spore" (2008), which sold more than 2 million units in its first three months of paleans, according to EA, employed the player's input for its otherworldly tone. Capy bara's indie hit "Superbrothers: Sword & Sworcery EP" debuted in March at No. 2 on the iPad sales charts, an impressive feat for an unknown game styled after PC point and-click adventures. Singer/ songwriter Jim Guthrie composed the in-game music, and has since held concerts specifically for the soundtrack. Boch thinks this relationship is an untapped source of potential. "We've seen a handful of collaborations between Hollywood greats and game design studios," he says. "And I think we can get as much from collaborations between the great music producers and games."

It helps when same designers are musicians themselves. Japanbased Tetsuva Mizuguchi (@Mizuguchitter) is O Entertainment chief creative officer and creator of "Rez." the cult 2001 hit for PlayStation 2. He's also co-founder of the band Genki Rockets. "I wanted to make a new expression in entertainment." Mizuguchi says. "Using audio and video-but to make it interactive.

His latest release "Child of Eden" for Ylyny 360 flu's the directors is the closest realization of that goal. Using Kinect, players maneuver their hands and arms in front of a TV, directing energy blasts into a spiraling alternate reality full of objects that react, aurally and visually, to their movements. The game is part shooter, part musical kaleidoscope, Kinect's body control seems perfectly suited to Mizuguchi's ideal project: pure sound synesthesia. But the game-maker isn't done yet. And with the hurdles of physical media dissolving, Mizuguchi's future work has a wider field of possibility. "I prefer no limits * he case *1 need more freedom. What's beyond 5.12 Three. D interactive sound? I don't know, but I want whatever's coming."

Trailblazing artists are experimenting with how best to bring their work to life. Biörk's Biophilia (Warner Bros.) is both album and app, a series of songs including interactive elements created in part by development studio Touch Press. Incubus released its new album, If Not New, When? (Epic), alongside an online retro game called "Incubattle"-a tongue-in-cheek brawler (made by Kill Screen MFG) wherein band members beat up album-leaking pirates. More ioint efforts are on the way. And with indie game development on the rise and digital distribution allowing any musician global reach, Boch sees prime opportunity: "Let's get those two groups together and build something really awesome, that inspires fans of that band to go out and grab a game and inspires people into the game to go and find out more about the band

Kill Screen is a videogame media company dedicated to bringing culture to games and games to culture. In addition to publishing a website and magazine of the same name, Kill Screen produces such games as "Incubattle" for Sony Music.

LICENSED TO ILL

CHRIS RIGOPULOS—HARMONIX VP OF STRATEGY AND BUSINESS-ON MUSIC PARTNERS, TRUST AND ALL-IMPORTANT AUTHENTICITY

Cembridge Mass.-besed Hermonix helped create the music game boom, first nonularizing the genra with the first two "Gultar Haro" games in 2005 end 2006, end than perfecting it with "Rock Bend," e series that has said more than 17 million units worldwide and has had 100 million in game song downloads since launching in 2007, eccording to Hermonix. The company elso best Steve Jobs to the punch, coming to terms with the Reatles for an exclusive version of "Rock Band" more than e yeer before Apple brought the Feb Four to Tunes, (Released in 2009, "The Beaties: Bock Band" falled to meet sales expectations.) Hermonix's newest title, "Dence Centrel 2" (released Oct. 25) is a follow-up to last year's Kinertnowared dence title for Yhoy 160 The first installment of the "Dence Central" series sold more than 2.5 million copies worldwide, eccording to Microsoft and Harmoniy is boning to rekindle the old magic while showcesing danca tunas lika Lady Gaga's "Born This Way" end Willow Smith's "Whin My Mair" in the requel Marmonix VP of stretegy end business development Chris Rigopulos discusses the company's approach to music licens-

ing and the benefits of licensing music Vhet's the biggest upside for e record company interested in licensing its music to a gema like "Dance Central 2"?

to e good videogeme

All our music partners recognize that videogemes ere e growth eree for them, which is particularly important, given some of the challenges with other ereas of their business, "Rock Band" and "Dance Centrel" ere promotional opportunities for ertists. We're putting their music and name in front of millions of people. The deal terms and money

are important to avarybody, but it's reelly not as important as you'd think. With that ability comes a lot of responsibility. It makes it ell the more important to make sure wa're representing them in a way that both the company, the estist and [Harmoniv] feel good about. A common theme in everything we do-from "Rock Bend" to "Dence Central"-is to really focus on authentic ity. We don't do stuff that's super certoonish. That's something that allowed us to get our foot in the door with "The Beatles: Rock Band." They trusted that the product that came out of the whole process would be something they could be provided

"Rock Bend" helped revive record sales for a number of artists who were feeturad in the game, Wera you able to use that success story in securing licensing for songs used In "Dence Centrel 2"

We were but I'd draw one key distinction. The content of the cetalog of "Rock Band" had a lot of stuff that was a littla older. It came from the roots of rock'n'roll and we were able to bein revive some interest in it. With "Dance Central," I would say our music is a lot more current. We have a lot more for



100 artists who are still incredibly rele vant today and still selling music. We've had a few instances where we've not out e track that might be e decade old and created a resurgent interest in that song, in today's environment that could more downloading the rong or adding it to your playlist on Spotify.

How do you enproach record compenies lobbying for en ertist to be In the game that you don't think is e good fire

Really it's just an honest conversation. They know end respect that we're closest to the creetive vision of the game. and I think our partners understand that we're not going to take everything they pitch us. There's elways some turning down. That bennans with all our parts neer. They do their heet to surface ideas they think might fit, end we do our best to figure out which ones will work best. It's e part of the collaborative process.

At what point during a geme's devalopment do you stert thinking ebout music (Icensing?

The music licensing end the conceptual beginning of the game go hand in hend. With "Dance Centrel" we esked ourselves what kind of vibe we wanted. How many different styles and eres did we want to cover? When we've decided all that, we engage with our music partners. If we're doing stuff that's current. we talk ebout what's coming next year. who's laying low right now, who's coming out with an ally ment that informs. tion helps us put together e peckage that we think makes sense and then we come back to the design team and tell them: Here's what's going on out in the music world. It starts with e conversation end e vision that we try end get our partners to buy into, and then over time e collection of tracks will start to come -Michael Thomson



GAMING REPORT

5 FRESH GAMES

MUSIC. MOVEMENT. PIRATE

'ROCKSMITH' (UBISOFT)



"Rocksmith" is similar to earlier rhythin games like "Guitar Hero" and "Rock Band," but with two significant twists: The game is compatible with any guitar, and players just might learn a thing or two. "If you're a beginner, you can

how to be more experienced down the road, 'Ushord Canada' Paramager | Psycon Aceredo ayar, 'H you have experience with guiltant, the guar differentiates skill level right away, Somoree who has experience wort have to go through the beginner part of the guarantee of the parameters o

'AUDITORIUM HD' (CIPHER PRIME)

PC, PlayStation Network, IPhona; coming to Xbox 360 soon A unique audiovisual puzzle game in which players manipulate cascades of light to produce orchestrated music.

CHIEF D BOCE (NINTENDO)

In development

Blending the rhythmic timing of the immensely popular "Dance Dance Revolution" with the excitement of a pirate battle, "Shield Pose" asks players to use their tablet-like controller as a shield to block oncoming attacks against a background beat.

'RHYTHM HEAVEN WIF (NINTENDO)

Nintendo Wil, Dec. 2

The third installment in the "Rhythm" series aims to teach basic rhythmic structure using non-musical situations—for instance, playing goff with a mandrill. According to TK, the game experienced first-week sales of more than 120,000 in Japan when it was released in July. It continued to top sales in Japan as recently as September.

'PIXELJUNK 4AM' (Q-GAMES)

Players create music by using the PlayStation Move controller to
"paint" onto a virtual canvas. Lead designer Rowan Parker says, "It's
the first time we've made a game with the PlayStation Move. 4am'
is very experimental—and we're treading a lot of new territory in
both the motion and music genres. We're really exited to release it
into the wild as soon as we can." ———ane Plansky.

WHO'S KEEPING SCORE?

COMPOSER/AUDIO DIRECTOR MARTY O'DONNELL ON EVERYTHING FROM CYMBAL-CRASH EXPLOSIONS TO PLAYER-BASED CUES

Composers who work within videogamas aren't quite as well-known as their counterparts in film-yet. But comporer and Bungle sudio director Marty O'Donnell (@MartyTheFider) is at the forefront of a generation that will change that. His work in the Seattlebased studio's "Halo" series is as recognizable as any game music in recent years, matching rhythm and a driving melody with axplosive action in a manner reminiscent of Hans Zimmer or Basil Poledourte Since its launch 10 years ago, the Xbox-exclusive series of shooters has spawned five games and sold more than 40 million units worldwide according to Microsoft After 2010's "Halo: Reach," Bungle passed the creative reins of the franchise back to Microsoft and moved on to a still-secrat new project with Activision O'Donnell recently spoke about his approach to composing for games, how he entered the business and what the future holds



I got a mester's degree in composition from the University of Southern California] in the early '80s and then moved back to Chicago and opened up a studio with a friend of mine, Michael Salvatori. We did original muste for commercials, films, animated films, whethere we could get.

In the mid-90s I was hired to do the sound design for "Shree," which was the saquel to Cyan Worlds." "Hyst." Thail mist some guys from Bungle and asked them iff they had anything toould work on I did a game called "Hyst" with them and went on to do "On" and then started work on "Hold" with the started work on "Hold" with the with Bungle in 2000 I still compose a with Bungle in 2000 I still compose a light lister work with known other composers as well, C. Paul Johnson and Stan Leafer, whys is done a lot of or chesters.



compositional stuff.

Working full time with just one company is rare for a composer. How did

that happen with you and Bungle? Lalways said I wanted to be the audio director. I wanted to lay out the vision for the antire audio composition, figure out how to put it together, figure out who to hire and then the responsible for the final mix. I compose, I direct actors, cast actors, sit in on the writing side to consult on the game script, I think I made myself valuable enough to Bungle that they wanted to hire me full time as audio director. I'm in control of the whole thing. Because I'm directing I can say, if we have a big explosion, "We're not going to put a big cymbal crash in to let the explosion come through, then I'll

What's different about composing for a videogeme compared with a film? Are there particular things you

bring cellos in efter

do to dynamically match game play? It's way mora cuad off of what you'ra doing as a player then most people would be aware of. They sort of feel it in hindsight—they'll think like, "Wow, that was really lucky I got the climax right at One of the downsides of being full time is that you've worked almost exclusively on the "Helo" frenchise during the last decade. Do you ever call burned out?

Get buried out? We worked on five games in 10 years, and it dig et constraining, it definitely started to get the point where I was asking a how I would seep things fresh themselves the point where I was asking a how I would seep things fresh themselves and the point where the point was here. I was get the point where the buried of EO are and II first new now to the policy of work to how the did not wish in since. It is that the bis sary toot , was also note to know III ran out of I dises I could always do something that I've shready done in a slightly different way. Not that I lever did that Rusphol.

Bungle recently started a new initiative called Aerospaca to ralease smaller, downloadable games. Have you contributed music to any of those Itiles?

At this point I'm not spending a lot of time thinking about composing in those areas. I could, we'll see what happens. As audio director I'm cartainly doing a quality control check, but thare cartainly comes a point where we start doing original music for some of these platforms. —Michael Thomsan



His Private Metamorphosis

IN LINE WITH A RECENT TREND AMONG SOME OF LATIN'S MAJOR SUPERSTARS, RICARDO ARJONA GOES INDIE

BY LEILA CORO

RICARDO ARIONA WALKS INTO A PRIVATE RECORDING udio inside a suite at Miami Beach's trendy Setai Hotel. Slightly disheveled and unshaven-he's dressed in cargo ants, sneakers without socks, and suspenders over a longleeved T-shirt-be looks more like an itinerant poet than a atin pop superstar who makes women swoon

But Ariona, a former schoolteacher, has long sought to follow in the tradition of the great Latin American troubsdoors by onveying meaningful messages in his songs. However, he has also long shied away from discussing busing is his music has changed and he has switched labels, moving

from his longtime home at Sony to Warner Bros Now the very private Arjona is facing those changes head on

with his aptly named new album, Independiente. The album was released Oct. 4 on Arjona's own, newly created label, Metamorosis, with distribution by Warner in the United States, Spain and Latin America. It debuted at No. 1 on Billboard's Ton Latin Albums chart, where it remained for two weeks. It also debuted atop both Argentina and Mexico's IFPI sales charts, where it taved for three weeks.

"I used to think that the creative aspect of my career was riting and recording the songs, and that was it," says Ariona. who is the sole composer of everything he records—and he eldom writes for others. "We want to get out of that mind-set and generate ideas in every step of the process. The key element in this is not merely about finances. In the end, this is a service for my career. I'm providing a service to my songs, and the greatest challenge is not financial but creative."

While the decision to go indie may be a creative one for Arona, it's also a gigantic step for the Latin industry at large and the results will be closely watched. Several other big Latin acts have also gone indie in the past few years, including salsa star Victor Manuelle and norteño group Intocable. But no pop star of Arjona's stature—and indeed, no Latin act with his international reach-had done so until Arjona announced his intentions to Billboard this summer. Within days, another major Latin pop star. Gloria Estefan, followed suit, announcing that her next album, Miss Little Hawana, would be on her own Cresent Moon label, with the physical album available exclusively at Target and the digital version sold through iTunes (Billboard, Sept. 17). The album, distributed by Universal and released Sept. 27. debuted at No. 28 on the Billboard 200.

In Arjona's case, he created an entertainment company, Metamorfosis, with photographer/video director Ricardo Caldeon and his brother, marketing executive Humberto Calderon, as his business partners. The company is in charge of funding. developing and executing all aspects of Independiente's promotion and marketing.

It's a tall order. Arjona is not only a major artist in the United States-where his top-selling release, 1999's Ricardo Arjona Vivo, has sold

has sold 108,000)-but throughout Latin America, particularly Mexico and Argentina.

American shows in 2009 (mostly arenas) and grossed more than \$15 million. Stateside, he had the third-top-grossing Latin tour of the year. Under his new business plan, his touring will be managed by another division of Metamorfosis, Antigua Productions, run by Aleiandra Gutierrez out of Amentina.

Ariona says the decision to branch out on his own wasn't ide out of dissatisfaction of lack of offers, but hecause of the possibilities that opened up after he started working with Ri-

According to Billboard Boxscore, Ariona played 37 North

Team Arjona

ALBUM: Independiente RELEASE DATE: Oct. 4

LABEL: Metamorfosis

TV APPEARANCES: Special airing Nov. 3 in Mexico (Televisa) and Dec. 3 in the United States (Univision); Biography Channel special airing in November

BOOKING AGENT: Marcelo Figoli. Silverscape TOUR PRODUCER: Alejandra

Gutierrez, Antigua Productions MANAGEMENT: Oficina Bicardo

PUBLISHING: Ariona Musical/

PUBLICITY: Miriam Sommerz, Metamorfosis: Nanette Lamboy. Artist Solutions

SITES: RicardoAriona.com. Facebook.com/arjonnoficial

TWEETS: @Ricardo Arjona

cardo Calderon nearly a decade ago. "I want to be very clear," he says. "I'm not the anti-label poster child. Major labels put me where I'm at today. Sony did a great job with me. Then Warner. I have no resentment. Quite the opposite. They did what they needed to do within their format. I'm not here to complain but to try it myself and see if I can do it better. I don't know what I'll say for myself in two years."

Independents, produced with guitarist Dan Warner and drummer Lee Levin, is vintage Arjona, with fine lyricism and memoable melodies. It weers from the rougher, acoustic feel of the onky-tonk "Lo Que Esta Bien Esta Mal" through the inno implicity of "A la Medida" to the sophisticated strings of first nele "El Amor." which is No. 5 on the Hot Latin Sones chart. or someone with massive success such as his across Latin merica. Ariona is atypical. His songs are musically sophiscated and often lyrically complex. More a pop/rocker than a lladeer, he does none of the uptempo, danceable fare that ermeates radio. Indeed, the title track of Arjona's 1990 breakbrough debut album. Jesus Verbo. No Sustantivo, is all about acting on Christian principles as opposed to preaching. Not a ommon pop message

"He is that rarest of combinations: a writer with impeccable ntegrity and artistic quality who is also extremely successful rcially," says Jorge Mejia, senior VP of Latin America and U.S. Latin for Spry/ATV Music Publishing, where Ariona is signed. "He is one of our top revenue generators in the Spanishspeaking or any other market

Arjona placed his first top 10 on the Hot Latin Songs chart in 1993 with "Mujeres," and since then, has had 13 additional top 10s, including three No. 1s. His first album to appear on Top Latin Albums was 1994's Historias, which peaked at No. 43. From there, his star continued to rise: 1997's Si el Norte Fuera Sur peaked at No. 21, 1998's Sin Daños a Terceros at No. 6 and 2000's Caleria Caribs at No. 1. With his past allower. 2002's Santo Prcodo, Arjona modified his contract to a licensing and marketing deal, retaining ownership of the master recordings. Maintaining control over his work is as much an emotional musideration as it is financial for Arjona. "I was facing the

most lucrative contract of my career, but I chose to go with a licensing deal," he says. "At a business level, these are decisions that are more romantic than mere business. I truly make my decisions based on affect Having kept the bulk of his masters, Arjona now has leeway

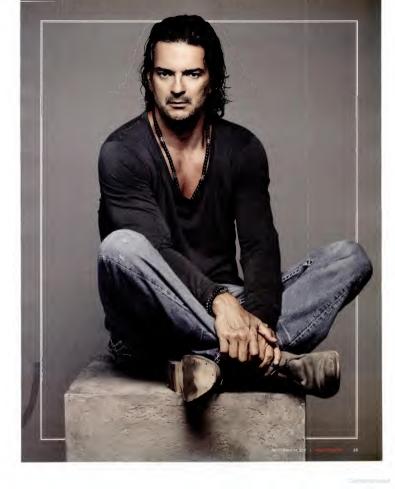
with his promotion and marketing. For example, Humberto Calderon has secured TV campaigns with Televisa in Mexico and Univision in the United States. In addition, Arjona recently taped a special for Televisa that included 14 tracks-seven from the new album and eight older bits-and will air in Mexico on Nov. 5 and in the United States Dec. 3 on Univision. In addition, a TV special shot for the Biography Channel in Argentina will air during November in Latin America and the United States. 'We can really move quickly because we don't have to depend on anyone for authorizations," says Calderon, who's also negotiating sponsorships for a world tour-which kicks off in

February-tied to the creation of exclusive content that can be

By producing content in-house-Ricardo Calderon supervises all video and graphic material-Metamorfosis can deliver vastly different deals to various partners. Everything has continuity and we're always producing new material, which is key at a time when that material is consumed so quickly." Calderon says. Although touring revenue is essential to Arjona, who plays mostly stadiums in Latin America, Calderon adds that music sales are still important and that Ariona's fans want to make purchases beyond music. As a result, the company is developing clothing lines and special items. "It's like a museum store that will be housed online and accompany the tour," Calderon says. One area Metamorfosis does our source is radio promo-

"I never liked to be labeled a romantic singer/songwriter, hut through the years, the label always chose a ballad as a first single," Arjona says of "El Amor," a romantic hallad with Ariona's unique, ironic twist. "This is a protest against romanticism. It criticizes all the defects and problems that love generate's 'El Amor' is the juxtaposition of what I became without wanting to."

ion, both in the States and Latin America.



Acer Arena became Allphones Arena on September 1, 2011



FINALIST in the TOP ARENA category ~ Billboard Touring Awards ~











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THE BILL BOARD TOURING CONFERENCE & AWARDS FETETHE BEST IN A YEAR OF RESURGENCE

RY RAY WADDELL

a large degree, the touring industry ebounded this year, and the tours ues, companies and events that are finalists for the 2011 Billboard Touring Awards are examples of the types of shows that worked. The wide range of success proves artist development still works. and offers compelling evidence that consumers still love the live concert experience.

The Billboard Touring Awards are primarily based on actual numbers reported to Billboard Boxscom, reflecting real business being done. as opposed to any sort of voting procedure. The exceptions would be such awards as Legend of Live, the Concert Marketing & Promotion Award. the Apple award and the Humanitarian Award as well as the online voting for the Eventful Fans' Choice Award the latter determined by online fan "demands" at Eventful.com

The nature of the business and the prep time involved in tabulating finalists and winners don't always match up with tour schedules, which means that some tours have to be broken up between different years. Still, for a given year, the Billboard Touring Awards showcase the acts, venues and firms that were doing the highest level of business in the preceding months. The awards are based on numbers reported to Billboard Boxscore between Oct. 1, 2010, and Sept. 30, 2011.

BIGGEST OF THE BIG

The finalists for the top tour, based on Billboard Boxscore gross, and top draw, based on Boxscore attendance, are almost always the same three acts and that's also the case this year. Two are no surprise: the mighty U2-which completed the highest-grossing tour in history with 360° in July, though not all of it counts for this year-and Bon Jovi, which wrapped the

biggest tour of its storied history with the Circle

outing, also in July. U2's 360°, which captured

top tour and top draw nods last year, was pro-

duced by Live Nation elobal tourine chairman

Arthur Food and his team. Bon Jovi's tour was

produced by AEG Live and booked by Creative

Artists Agency (CAA), under the watch of Bon

Jovi Management tour director Paul Korzilius.

take some by surprise: Take That's European/

U.K. tour shattered box-office records as the re-

united group went out again with breakout super-

star Robbie Williams. Simon Moran, managing

director at SIM Concerts, promoter of the band's

shows in England, admits the Take That num-

bers are impressive-and they shouldn't be totally

shocking. "Their track record in the U.K. is sec-

The third act up for the big two awards might

ond to none," he says. "You go through U2, Oasis, the Rolling Stones-they outdraw all of them in the U.K. And the production is unbelievable, It's like Circue du Soleil mixed with a rock show." TOD DACK AGE

The top package award, which goes to the top grossing tour with three or more artists on the bill. rewards synergistic packaging and value offered to consumers. The industry served up a wealth of inspired packages this year, and the finalists are only three examples of a trend that ran deep in 2011.

Six-time winner Kenny Chesney is back in the hunt this year, after taking 2010 off. He returned with a vengeance on his Goin' Coastal tour, once peain cracking 1 million in attendance at amphitheaters, arenas and NFL stadiums. Along for

the ride were Zac Brown Band, Uncle Kracker and Billy Currington, with special appearances by Grace Potter at select shows. The tour was produced by TMG/AEG Live.

Usher solidified his status as an arena-level headliner with the blockbuster OMG tour, produced by AEG Live. Among Usher's tour support were Miguel, Trey Songz, Akon and the Cataracs.

Taylor Swift's Speak Now tour took her into international markets for the first time, as well as her first stadium shows in North America. Support included Needtobreathe on all dates, with such additional support as Danny Gokey, Frankie Ballard, Hunter Haves, Randy Monta and Josh Kelley, and special guests like Nicki Minaj, Tim McGraw, Justin Bieber, Usher and Hayley Williams.



SERIOUS BOX OFFICE

Recognizing that comedy was a strong and growing touring concern. Billboard added the top comedy tour award three years ago. This year's flnalists are ventriloquist Jeff Dunham, booked by Matthew Blake at CAA; British comedian Peter Kay's U.K. tour, booked by Phil McIntyre Entertainment; and Robin Williams, booked by Marc Geiger at William Morris Endeavor.

RIGGIGS

The top boxscore award recognizes the highestgrossing single engagement for the time period the biggest of the big gigst. Take I rust is responsible for two of them from its remarkable U.K. run: June 30-July 9at Weembley Stadium in London and June 3-12 at City of Manchester Stadium.

Eight nights at Wembley broke Michael Jackson's record at the venue, but "there may have been another nine or 10, Jou but known?" Moran soys. "But while [Take That] obviously did tremendous in London, the business was spread right across the U.K. We did another eight nights in Manchester, and another four nights in the Northeast at the Sadium of Light in Sunderland!."

Without the multiple-night stadium runs of Take That, U2, with the expanded capacities that 360° afforded, would likely have dominated the top boxscores of the year. As it stands, U2's entry



f moter, U.S. are the same as last year: fivetime winner Jam Productions in Chicago, two-time winner C3 Presents in Austin and venerable New Orleans independent Beaver

U2's entry for the top boxscore award is a massive one, staged April 9-13 at Estádio do Morumbi in São Paulo. This was the show that took U2 past the previous all-time gross record held by the Rolling Stones for their Bigger Bang Tour.

in the top bosscore award is a massive one, staged April 9-13 at Estadio do Morumbi in São Paulo. That was the show that took UZ past the previous all time gross record held by the Rolling Stones for their Bigger Bang Tour.

TOP PROMOTER

Global promoters Live Nation and AEG Live are joined by U.K. promoter SJM as finalists for the top promoter award. SJM is also a finalist, with Brazzli's T4F and Australia's Michael Coppel Presents, for top independent promoter, international

Seven-time top promoter winner Live Nation promoted concerts from the club to stadium level around the globe, along with major European festivals and tours by UZ, Lady Gaga, Journey, Jason Aldean, Brad Pasiley, Tim McGraw, NKOTESB, Maroon 5/Train, Rascal Flatts and Sade in 2011.

AEG Live was also extremely active, with Swift and Chesney (under the TMG/AEG Live banner), Bon Jovi, Usher and American Idols Livel steered by the promoter, the live entertainment division of sports and entertainment giant Anschutz Entertainment Group.

SJM helmed Take That's U.K. tour, but was also active with a wide range of U.K. tour legs and one offs in what may well be the most productive touring market in the world.

The final three for top independent pro-

Productions. C3 enjoyed the huge grosses from Lollapalooza in Chikago and the Austin City Limits (ACL) Music Festival in its hometown, along with a growing list of one-off promotions and a booming casino business. Beaver did well with Michael Bublé and one-offs across the country.

TOPMANAGER

The top manager award recognizes the management firm with the combined highest grossing, ment firm with the combined highest grossing, clients among the top 50 tous. The three finalists, are Principle Management's Paal McGailmens for its work with UZ₂ awinner in 2005g. Front Line Management Group, whose Affiliates handled hand-touring acts including the Eagles, Journey, Chestry, Net Diamond and Jason Addern: and another one-client film in Bon Jovi Management.

TOP AGENCY

Similar to the top manager award, the top agency polonor goes to the booking agency with the highest-grossing combined tours among the top 50, with William Morris Endeavor, CAA and independent Artists Group International ending up as the top three.

CAA had such acts as Bon Jovi, Justin Bieber, Lil Wayne, Katy Perry, Tim McGraw and Carrie Underwood spinning the turnstiles. WME had a busy roster, with big tours by Swift, Journey,



Brad Paisley, the Eagles and Rascal Flats, among others. Artists Group International, even with star client Billy look taking the year off, still did well with tours by Metallica. Rod Stewart, Rush and Mötley Crüe.

TOPFESTIVAL

After the United Kingdom's Download Festival captured the top festival award in 2010, three U.S. fests are finalists this year, reflecting the what true that these North American grants enjoyed in 2010 and how North American fians have embraced the festival experience. The finalists include two produced by C3 Presents: Lollapalooza (Foo Fighters, Emizerm, Musey in August and the ACL Music Festival (Stevie Wonder, Coldplay, Kanpe West) that celebrated its 10th anniversary in September. The third finalist is the groundbreaking Coachella Valley Music and Arts Setvicla, beld in April and featuring such acts as West, Arcade Fire and





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get to play with us.

e will shake up the format a bit at the eighth annual Billboard Touring to Conference air returns to New York's Roosevel Hedel Nov. 9-10. But not too much, as desist surveys indicate that attendees like what we're doing, with more than 99% pointive raings. What we want to do its offer useful sessions on targered issues that are baser-focused on how attendees can tackle them and use these tools to do better business and, in the end, sell more telected. See Head that, we choes secrific artists to the self-touring the self-touring that the self-touring the self-to

from different genres, at different stages of their

careers, who are doing something right in the

touring space. We want to know how these tour-

ing acts and their teams set up, launch, execute

This panel will be moderated by the razorsharp digital entrepreneur Pinky Gorzales, now senior V of West Coast operations at Bubble Up. Speakers include ShowClist VP of business development [eff White, Eventiful CEO] Ordan Glazier, Songkick co-founder/CEO Ian Hogarth, Teketmaster secutive VP of e-commerce Kip Cectiva (Fee Very 1) of the Central Central Central Memory Central Central Central Central Central Central Memory Central Central

Gonzales is under strict marching orders to serve up answers in terms understandable to non-gocks. "I can't think of a better topic for the Billboard Touring Conference than how to use social technology to sell tickets," he says. "Face-

"Ican't think of a better topic for the Billboard Touring Conference than how to use social technology to sell tickets. Facebook and Twitter have turned the world upside down, and Iguarantee that this panel will blow minds. We will debate the pros, cons and opportunities facing the industry in an ever more connected world."

Pinky Gonzales, senior VP of West Coast operations, BubbleUp

and follow up their touring strategies.

We always strive to keep our content fresh, and by extension, provide a platform for new and by extension, provide a platform for new accross the industry. While many peachers are carcoss the industry. While many peachers are welcomed back because what they say matters, and their more directly affect the industry at and their more directly affect the industry at large, we also keep bringing in first time speaks. This year, more than 40 panelts will be making their Billboard Touring Conference debut and were still booking.

We jump into the fray with a white-hot topic right out of the gate. Social marketing is on everyone's minds these days, and we know it works, but the space is so clustered that many people are confused to the point of frustration. We'll tackle that head on in the opening session that has a title that says it all: "How Exactly Will Social Sall Tiches?"

Social networking is decidedly cool, but where the money? This panel will drill down and address specific ways of using digital, social media and mobile to self tickes and other goods, move the needle on the 40% of concert inventory that goes unsold and broaden revenue streams. If they can't demonstrate how their platform helps artists make money off the live thing, they don't stratists make money off the live thing, they don't.

book and Twitter have turned the world upside down, and I guarantee that this panel will blow minds. CEOs and senior executives from the companies paving the way will debate the pros, cons and opportunities facing the industry in an ever more connected world?

We more from the digital work to the real would of staging events with a laread-new tapic from tour and production managers that will think a light on river. With the light Jithial. About tour the river. With the light Jithial. About tour the river. With the light Jithial. About tour comes to making a date come off mocrossfully made production managers are on the form lines, making quick decisions that can affect how well as it secreted on every level. From one publicate to logistically challenging loads into the one pilotte to logistically challenging loads into the lines and visionary tour and production managers will by it on the line. Rather than a bloch first, this is about things that can help make an evere better

Participants include tour managers Richard Coble (Britiney Spears, Mariah Carey), Steve Lopez (Widespread Panic), Steve Powell (Jason Miraz, Avril Lavigne) and Max Loubiere (Billy Joel) and production managers lake Berry (U.Z. Walking With Dinosaurs)

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and Live Nation's Steve Lawler. LiveWorks events producer Jim Lewi will ex-

pertly steer the conversation. "For many years, there has been talk among top tour and production managers about creating best-practice standards for our business." he says. "Whether in the form of a school, website, book, video or combination ... creating a source for communicating lessons of years of experience, innovation and, of course, trial and error, that makes our events more organized, safe, fun, nevertaining and flamoidals feels are restrained and fun nevertaining and flamoidals feel.

sible. This panel will be the start of that process." The 'let's hear it from the horse's mouth' portion of our programming begins with back-toback 'Road Case' sessions moderated by yours truly. The highly successful New Kids on the Block/Backstree Boys lour and the development of rising singer/songswiter Armos Le will be the focus of two separate Road Cases on Nov. 9.

"NKOTBSB: Anatomy of a Home Run" will break down the trek that unsiguely combined the forces of the two pop supergroups in a groundbreaking co-headlining tour that moved more than 500,000 tickets and emerged as one of the skeeper tours of 2011. The staging and presentation, which fully integrated the hist and perfortion, which fully integrated the hist and performancs of both acts, proved to be a sensation and changed the panding for such bottor. Key players will discuss the strategic moves in the structure of the most creative tour concepts in pop music history, including RSB manager Peter Kasis of Prospect Park, NKOTB manager Peter Mass of Prospect Park, NKOTB manager Juser Paul of AGPS. C. Live Nation VP Brad Wavra and New Kild Donnie will be a provided to the control of the property of the provided provided to the provided pr

The artist development Boad Case will examtine the touring career of Les, whose critically acclaimed songs and strategic touring led to a sligchimed rough and trategic touring led to a sligmidient career updict that is sure. Since the release of the films Non-mints self-stoked about no 2006. The since the since the since the since the since healthing and festival appearances to become an artist many in the industry feel is possed on the moves that now have him possed us seep up to the moves that now have him possed us seep up to make the since the since the since the since the name of the since that the since t



TOP TOUR OF 2011, TOP TOUR IN HISTORY 7,200,000 TICKETS SOLD

CONGRATULATIONS U2

PAUL MCGUINNESS AND PRINCIPLE MANAGEMENT

PRODUCED AND PROMOTED WORLDWIDE BY LIVE NATION GLOBAL TOURING.



from >>p28 of marketing Zach Hochkeppel, Lee's agent Joe Brauner at CAA and AEG Live promoter Lenore Kindor.

Instead of the tired format of talking heads from ticketing companies touting their 'solutions,' the conference went adifferent route this year by broaching what may be the issue in live entertainment. 'Solving the Pricing Conundrum.' It could be argued that most of the ills the concert industry has faced in recent times can be traced back to pricine.

Here leading minds in the business will assuye the pixing principle, coming at the use from a wide range of perspectives guared towards from the pixing properties of the pixing of the finding the tweet spot that reconciles towards with demand. Industry veteran Alex Hodgess a panel that includes CD Presents partner Chadess, ATAL Goldstar of Connedy CEO Jim McCarlet, 4fini Productions president Kevin Iyama, Mich Management manager Michael McDomald, Concerts West, MEC Live co-CEO John Meglen and Wildshid Agency president Tow Windshid.

BRING ON THE AGENTS

Let's Gee 8, a high percentage of those attending the Billboard Toronic Conference contening the Billboard Toronic Conference contenin search of loads to get trone content to their market or owner. The agents are the gatelexpersy in this regard, and we're serving up agents apienty at the first deprey. Forum, a reverang of the orderence's gener cound tables. It's tall genre-based but the round tables are populated only by agents, the third property of the property of the full agents who decide when east play—or when they dent—will be not had for first-to-face communication in what will be a bigilty valuable "marketplace" for the low business.

FEST FES

A few years ago, there was concern that the festual market in North America was in danger of the becoming saturated. While some festivals have fallen by the wayiele, 2011 has been arguably the most robust year ever for festivals of all sizes, a particularly in North America, with several major players settling records. What is it about the festual experience that fans crave, and what turns such them off? Festival producers with proven track records will unwell their strategies.

Josh Barn, editor of Relis magazine and cosults of "Ficket Matter," will under a test soin, which includes A.P. Productions president exists, which includes A.P. Productions president of Productions president Quirt Davis [New Orbans of Productions president Quirt Davis [New Orbans of Production president Quirt Davis [New Orbans of Production of Pro

"Festivals have become one of the concert industry's biggest and most consistent structions." Batton says. "Whether it's Bonnaros, Lollapabous. Cachella or Jazefest, these festivals mean big given bastieses, not only for the promoters but those arts hold; promoters but those arts have promoters but those arts have breading. There is the saying one wasn't built in a day. The same holds are the saying one wasn't built in a day. The same holds and after the saying one with the concert in a first annual events have become pillers of the concert in daturt; though not webout their learning curves."

The festivals and clubs sometimes find themselves competing for talent, so it makes sense to follow up with a session that takes a hard look at the state of the market for these



contentante venuse with "Chlur's Solidifying Their Role in the New World Order." Chlub have for decades been the primary breeding ground for developing temorrow's superstar. At label marketing budgets shrink, chlus can be even more important to artists at all tages of their carees. But this sector of the business faces many challenges, from saturation of unproven tick stellers in the marketplace to the growth of festivals as prolific buyers of developing but meaningful—bands.

Even for those not in the club business, this is a carth-mis session if only for the participation of Square Peg Concerts Speakers president Dan Steinberg, whose moderating style is in a class of its own. Panelist heavyweights include Nic Adler, owner of Los Angeles' Roxy; House Offsens Entertainment ECR Rom Berssion, AEG Line VP of booking Bobby Reynolds; Peter Stapping founder of New York 'Brooklym Bowl; Sodia (Pek Presents owner/pakent buyer Mike Barsch; and If'M assem Nick' Storch.)

Steinberg is prepared to deliver a show "This gubering of Pain trust is an amazing micture of entertainment front-runners, from the visionary of the Brooklyn Bowl, the power of the Vegas Strip's Bobby Reynolds, true rock royalty of the Adler family, the man who made ICM's roster col again and, to cap' in Cfi bookming the club business from HOB's CED to Colorado's startup Soda Jerk'h 'es sax' 'We have it all'

Spending in live catertainment marketing is a coupling in general possonality active parties promotedly sector by controlling the general possonality sector by the master brings passionate, highly engaged fast may be define become be placed consumers. But such of the controlling are cent will do. These must be true partieshing but ant only supporting consumers and provide added to present the profile of the artist, event or beard, but also target to partie for a smarrer and provide added to target to fast. We'll show how this is done with "Sponson-thin Buttern and Spellen Weigh in. With Spellen Weigh in. With Spellen Weigh in. With Miller Weigh in With

From tour deals to major festivals to key relationships with up-and-coming bands, the decision-makers in this dynamic space will tell what it takes to make these partnerships work, bow to acquire them and how content and social media play important roles in decision-making. The panel will be moderated by Liana Huth, senjor

VP of partnerships and event at MSG Entertainment medja property Fuse. Speakers include MAC Presents president Marcia Allen, Citi senior VP of entertainment marketing Jennifer Breithaupt, Live Nation Network president Russell Wallach, Samsung regional marketing VP Steze Portnop, Pitchfork Media VP of sales Matt Frampton and ESPM music director Kevin Wilson. Together, these buyers and sellers represent millions of dollars in annual live event sponsorship campaigns.

The final panel of the conference, appropriately titled "Are We Out of the Woods yet?," will feature some of the most influential players in the live business. This state-ofCase studies of recent success stories (Jon-Croban, Amengad Sevenfold, the Addams Famity) will be highlighted in a presentation by the ax incentive program reps. As part of the session, state officials will be on hand to discuss sion, state officials will be on hand to discuss containants portion as the national leader in developing an integrated approach to emertainment incentives by long the only state to offer incentives for film, live performances, digital media and sound recording.

For the sponsorships/branding/cause marketing track, leaders in the field will answer questions and offer fidea as to how to acquire sponsorships, make them work and find the right fit. Also addressed will be unique branding concepts and fresh takes on cause marketing surround-

"Festivals have become one of the concert industry's biggest and most consistent attractions. These festivals mean big business, not only for the promoters but those artists lucky enough to headline. These events have become pillars of the concert industry, though not without their learning curves."

Josh Baron, co-author, "Ticket Masters"

the-industry segment will include comments from C3 partner Charlie Walker, Live Nation president of North American concerts Bo Roux, "IMG/AEG Live president Louis Messina, Paradigm Agency music department head Chip Hooper and Maverage manager Chris Lightly, COO of Primary Violator.

MAKING TRACKS

informal session.

Closing the conference's professional sessions to protein will berimine discussions that such as the same the unique bursing challenges and opportunistics around there has a serior during a size of protein size as a sum of their both a stars for torsing size as size, it is a size of the size of the size of cause marketing and tackting, Addison, representatives of the State of Louisiana's tax increative programs for cancert tours after for carcert tours increative programs for cancert tours after innovative opportunities in bour financiaties in bour financiaties.

the pillars of the concert ut their learning curves." v, "Ticket Masters" ing the live entertainment business.

In the digital/social track, several leaders in the field will discuss ways to make the Web work to promote artists, events, tours and careers.

AND INTRODUCING THE TICKETING FORUM

Boothes representing a wife range of tickening reduction will discuss points and opportunities in the Wild West of ticketing. To present form used of the most confident and the properties of t



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Journey's Reward

VETERAN ROCKERS TO ACCEPT LEGEND OF LIVE AWARD RY RAY WADDE!

Since the group's formation in San Francisco's Bay Area in 1973, Journey has earned 19 sop 40 singles and 25 gold and platinum albums. But if its the band's decades of epic live performances that have earned Journey the title of Legend of Live, Billiboard's highest accolude in the live music space.

The Legand of Line would become individuals to branch that have mode significant and using contributions to live music and the toursing contributions to live music and the toursing business. Beyond success at the beat, the hard hard success at the beat of Legand of Live recognizes professionalism and steedings and reaching faint brough the concert experience, Provious boxorees are promoter Michael Coll, promoter Jack Boyle, Elson Johns Frank Barraslona, the Allman Brothers Band, Ozer Othourse and Rush.

Though the band has sold millions of records and chards switch of the most bords ords and chards switch of the most both though this in history, most swell agree that paramy's carer beingriph has in large part diversely its stellar line performances. Firm the groups days blowing up the Bay Area scores, to be ascert to mega hist, international conditing and now one state, while which had been been asset to be a second to the parameters and parameters and parameters and parameters. It seems and draws bigger crowds year after year. Founding member and guitar here Not Schon launched Journey in 1973, after leaving home at the age of 15 to play in Santana. The band signed to Columbia in 1974, releasing three prog-rock-leaning records and touring incessantly before vocalist Steve Perry joined the group, leading to an incredibly productive period of success that only gained momentum when kerboardistoonsewriter Jonathan Cain of

the Babies entered the fold.

Since then, the band has survived lineup, changes, histures and the changing winds of popular culture to become one of the most enduring rock bands in the world. With outer real lineup of Schon, Cain, Ross Valory (aux. current lineup of Schon, Cain, Ross Valory (aux.), bucking vocals, local extraored levil training consistent procession, becking vocals) and Arren Piordia feed to accept the survival procession in 20 years in support of new ablum failput on the contraction of the survival procession of t

By the time Steve Perry joined the band, Journey elreedy had hundreds of shows under its belt. We played a to of shows. We played eight-and-a-half

a to nine months out of the year, every year, from the beginning. I don't know how we even squeezed in time to make records. If we had a month off, it was spent in the studio, then straight back out on

tour. That was our bread and butter back then. We traveled in two station wagons, with the crew in one car and the band in the other. It was arras. Wed drive 13 hours, no botel, grab the guitar and jump onstage. Then we upgraded to a Winnebugo, which was even worse than the station wagon, because weended up pushing the darnnt thing all the time. It knot breaking down.

With three elbums behind you, ell of e sudden Journey becomes e platinum ect with big hits with *infinity* in 1978. How did that change the geme?

We were all kind of in shock and stoked. In the Bay Area we started winning a lot of awards at the Bammies. I started winning guitarist of the year, year after year. We won band of the year. Steve Perry won vocalist—it went on and on, like an out of control dream.

Journey had huge momentum, but clearly Jonathan Cala trought a lot to the band when he joloude in 1900, particularly as a songeriter. No doubt. I had been eyeballing Jonathan for a while because we were on tour with the Babies and I was watching Jon every night. I started hanging out with him. We had a lot in common musically. When Joriginal keyboardisk Jorega Roile decided he had really had enough of touring—he wanted to start a family and get off the road—Jon was my

absolute first pick. He's a tremendous asset to the band, not only as a songwriter, but as a player. He pretty much can pick up any instrument and play anything he wants to play.

It was about that time that the band started to push the envelope in terms of production and video screens. A lot of people might not reelize that the video screen company

Nocturne begen with Journey. It was a vision of our prior manager. Herbig Her bert. We were playing stadiums, and he was looking for a way to make the nosebleed section in the back, where we looked like ants, a little more in your face—like you're sitting in a club—to try to bring us closer to those people. It was video screens, and that started the company Nocturne that the whole band was a part of for the first couple of years. Then it ended up just being Herbie and Land now I'm out of it and he's out of it and Nocturnel continues. I thought at the time we were the pioneers of that, and years later I saw a video of Elvis Presley in Vegas and he had a huge screen behind him. And I thought, "Ah, that's where the idea came from " But we definitely were one of the first rock bands to use the screens. Nocturne did every act you can imagine, and sort of payed the way for that It was a great vision that Herbie had and we followed it together.

How cen you sum up the Steve Perry ere of the band end his contribution to the Journey leasey?

Steve Perry is an amazing singer, one of the best ever in the world. I love the fact that he had R&B roots-Sam Cooke, Jackie Wilson. Anybody that ever listens to Sam Cooke would go, "Wow, that our counds like Steam Barry " if they didn't know about him, but really it's the other way around, and God bless Steve for that. He knew exactly what he loved, and he could really do it like nobody's business. I love what he brought to the band because of the mixture with my playing. My job was to bring the rough edge to everything. When Ion and Steve wrote, it was all melody, beautiful songwriting. I loved that [Perry] brought the soul factor in with the rock. It made it sound to me way different than what we used to get categorized as.

the millenntum with vocalist Steve Augest. Voc uld stome great shows, including the 50th-anniversary tour. It was productive en, end you sold el not of telestes. How can you sum up the eight years with Augest? Steve Augest did a great job for us, especially in the beginning, I think the wear and tear of the road eventually took its tell on him and wore him down. Steve Petry was blomic to be able to dow has the did for as many years as the did under our touring schedule. That would be tough for anylow? continued on >>34

The band ceme back strong at the turn of





E PROUDLY CONGRATULAT

011 LEGEND OF LIVE AWARD RECIPIENT





>>p32 to keep up with that-except Arnel Pineda. This boy is insane. He's got tremendous strength. We've done a lot of work this year and not easy work—one frun of five [shows] in a row, a lot of three-in-a-rows-that's not easy to do with us. There's a lot required of a socialist. Burns out the standard serviciols and we like to give the fans what they're used

The story's been told a lot, but for the record, did you discover Arnel on YouTube?

I did. I discovered him on YouTube. I didn't want to go through the whole auditioning process. so I was looking for a good way to actually use the Internet instead of having the Internet use me. I liked the idea of YouTube because it's all live and undoctored. So even though it doesn't sound great fidelity-wise, it was no big deal-1 could still tell if the guy has pipes, or is singing in tune with coul and consistion. That's what I was looking for, and I searched a couple of days and was about to give up when I hit this one last link. It was Arnel singing a Survivor song and I'm like, "Wow, who is that?

He really sounded like he had big lungs and lots of power, and a lot of control and very into it. So I got really curious and I followed it back to his site and listened to 40 other sours from all sorts of bands. Aerosmith to Led Zeppelin, Sting, the Police, Beatles. He was doing it on there. Then I hear our stuff. He did "Open Arms" and "Faithfully," and I was astounded by his talent and the dexter-

It wasn't a question of whether he could do our gig. I was looking at him like. "What can't he do?" I told management and Ion Cain about him: "I found a singer." They said, "Great, Is be in L.A. or New York?" Louid. "Not exactly. He's in Manila." They said, "You're out of your mind. Does he even speak English?" I said, "I don't even fucking care, He sines in English mally orgat. You've got to get this guy over. I know this is the guy."

So they worked on it. It's not easy to get someone over from the Philippines to the United States on short notice. But it happened. We got him over, he did the audition and lon and I took him in the studio and ran him through a couple of brandnew songs we were just writing. We put his voice on it, and went, "There it is," It was that automatic.

But who could have foreseen how the nublic would fall in love with him?

I didn't even really care. I've had people ask me "Don't you think it was risky to bring someone in

from the Philippines when you're this all-American band?" And I don't look at anything like that. I hear and feel. He's the greatest guy. I love him to death. And nobody deserves the gig more than he does.

By the end of the '80s you had spent more than a decade as one of the elite touring hands in the world. Yet you still kent your tickat prices raletively low.

We're still doing that. We don't believe in charging outrageous ticket prices, and that's one of the reasons we're selling out every night. With the economy the way it is, people don't have that kind of money to spend. They want to come, they want to enjoy themselves, they want to take themselves out of the daily grind they have to deal with. Journey is a feel-good band, and I don't think the way to treat fans is to club them over the head and get as much money as you can get. So we keep our ticket prices low compared

This year's tour has made a real statement about Journey's power on e global level.

It's actually happened very late for us in our careers. We've always wanted to go overseas and play abroad. In the early days, there were certain people that didn't want to go, so we just didn't. Something I always wanted to do was become an international band, not just known in the States and Japan. So we set out to conquer that about five years ago, and now things have really come along. The international tour we did this year was our best ever. You go places you've never played before, and you don't realize how many fans you have there until you go. It's completely amazing to me that this many years later we can op somewhere we've never been before and be treated like we're brand-new.

What is the secret to a bend surviving personnel chenges?

It's just your desire and strength to move forward. As a person, I refuse to go backward, and I refuse to sit in neutral. I want to always on forward in anything I do in my life. No mater what happens, you can always nick un the nieces-you can't sit there and salk in a cituation. It's mind over matter. You could sit there and go, "This guy is irreplaceable. Let's just break up and move on." Anybody is replaceable. The music and your accomplishments are much larger than any one individual when you're in a band.

For the complete interview, go to Billboard.com.

Stepping Out, Giving Back

SIDE PROJECTS AND GOOD WORKS FILL JOURNEY'S ITINERARY RV DAY WADDELL

espite their busiest touring schedule since the mid-'70s and recording and promoting their new album Eclipse, the members of Journey make time to pursue outside interests and philanthropic works. Vocalist Arnel Pinede, a native of

the Philippines, is co-founder of One Heart for Hope, which benefits needy children in his country. While he has stended back from active involvement in the group, its work continues. oardist/songwriter Jos

Cain is Into wine. He started De la Cain Winery to benefit the T.J. Martell Foundation and City of Hope, and it's now grown into a real business, particularly in Nashville where Cain lives. Cain and Journey are also involved with the Greater Bay Make-a-Wish Foundation. for which Cain serves on the advisory council. Cain also is involved with supporting the Emaril Lagesse Children's Foundation in New Orleans

Journey drummer Deen Castronovo Is heavily involved in the Girls and Boys
Clubs of Salem. Ore., where he built a recording studio and spends time teaching kids how to use it

Guitarist Naal Schon, not surprisingly, is into guitars, giving away one every night to a lucky fan on the band's Eclipse tour, a practice he will continue

fhis was Jonathan's Idea. He came to me about a month ago with it," Schon says. "There are these cheep guiters we sign for different events, charities. The band signs them, and we give them away. They're like \$100 Jon says, 'Why don't you play one of those and give it out to the audience? Schon thought that was a great idea

but didn't know if he could play "one of those crappy little guitars" through a whole song. "I have to play something that sounds halfway decent." he says. That's when he thought of his friend Paul Reed Smitt

"I'm working with him on a bunch of new gultars and have a tramendous relationship with this guy. I feel he is making absolutely the best guitars that are in existence," Schon says, "So I called Paul up and asked something like this and he said, 'Absolutely, I'm down, I'll send you a single-cut that actually sounds and plays great.' I got to tell you, these guiters are really nice. I don't even know where they're made. I didn't even ask him. I just took it out of the case, and ha was nice enough to put in a really great treble pickup because i do play It for one song.

So every night when the band breaks into "Any Way You Want It," Schon wanders out to the front of the stage at the end of his solo, "I find so I want to give it to, I strap it around their neck, pull out the jack and walk back onstage," he says. "What's really cool about it is that I used to be quite a little artist as a kid, and I'm painting these guitars every night before I go out. They all have a different kind of theme, depending on what city I'm in.
I guess you would call it hippia '60stype art that I do with a marker pen, and some of the tops of these guitars have come out really great." All of the guitars are photographed,

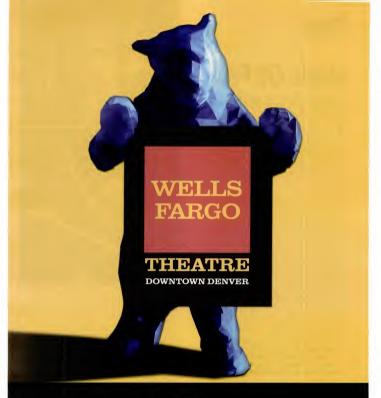
and "eventually, with Paul, we're interested in doing a high-end guitar,"

Schon says. "I love kids, and I love to inspire tham to play, because I feel music is one of the greatest things that could evar happen to a kid to keep them out of

> Schon says that none of these efforts would be possible without Smith's

"Paul gave ma the first 30 guitars for free and sald, 'If you want another 30 it will cost you 'x' dollars." Schon says. "I said, That's still outstanding. I'm in for life." Wa'll probably end up doing it for the rest of







For avails contact Nikki Haddad (303) 228.8061 nhaddad@denverconvention.com



Halls Of Fame

FROM ARENAS TO CLUBS, VENUES V FOR BILLBOARD TOURING HONORS RY MITCHELL PETERS

his year's Billhoard Touring Conference & Awards, taking place Nov. 9-10 at the Roosevelt Hotel in New York. will recognize the top-grossing venues for the 2011 touring season. In addition to top theatrical and family productions, the year was filled with successful tours from acts like Lady Gaga, Usher, Justin Bieber, Celine Dion. Metallica, Kylie Minogue and Michael Bublé. Mare's a look at the senue finalists, based on Billboard Boxscore results from Oct. 1, 2010. through Sept. 30, 2011.

The success of London's O2 Arena during the past 12 months can be attributed to the "depth and variation of the venue's content programming and the number of lone-term residencies we've been able to secure." O2 events director Sally Davies says, noting that the arena has hosted

226 events since September 2010. The O2, which took home Billboard's top arena honor in 2010, will again compete for the award this year

In additional to music performances by Glee Live! In Concert! (seven shows), Usber, Minori (both five). Rieber (three) and Gaoa (two), the O2 Arena hosted such non-concert events as the 2011 BRIT Awards, the Barclays ATP World Tour Finals, regular-season NBA games and per-

formances from the Royal Ballet. But the highlight for Davies was Roger Waters' six night stand in May. "Roger Waters' spectacular staging of The Wall was something special," she says. "He packed the arena, often reducing

grown men to tears." Cornedy was also a significant revenue-driver at the O2, *British comedian Peter Kay played a total of 15 nights to over 180,000 people, which set a venue record for a solo performer on the

the roof off the arena," and 24 performances by Cirque du Soleil from May through June,

Boasting more than 100 major performa-"the past 12 months have been truly remarkable considering the tough conditions brought on by the global financial crisis," says Paul Sergeant. GM of the Allphones Arena tformerly Acer Arena) in Swiney

Highlights at the arena were performances by Metallica Bublé Lisber Bisher Muse Circus du Soleil, the Wiggles, Alan Jackson and Armin van Buuren, Sergeant says.

TOD AMOUNTUE ATED

The building operators from the three finalists in the top amphitheater category-Comcast Center (Mansfield, Mass.), Shoreline Amphitheatre (Mountain View, Calif.) and Gorge Amphitheatre (George, Wash.)-agree that live music was as vibrant as ever during the 2011 summer

Live events in country and electronic music were especially strong at the Corncast Center and Shoreline Amphitheatre, facility executives note.

Country music again showed its popularity in the Boston summer concert landscape, as our 2011 schedule clearly demonstrated with Sugarland, Iason Aldean, Tim McGraw, Brad Paisley and Toby Keith each playing to big crowds," says

Dave Marsden, senior VP of booking at Live Nation New England Another successful event at the Corncast Cen-

ter was the pairing of Maroon 5 and Train on Aug. 13, which drew 16,000 concert-goers, according to Marsden. But one of the most "adventurous" shows at the shed during the past year, be says, was electronic music festival Identity in late August, which featured Kaskade, DJ Shadow Rusko and many others

A highlight of the year at London's 02 Arena was Roger Waters' six-night stand in May, "Roger Waters" spectacular staging of The Wall was something special." 02 events director Sally Davies says. "He packed the arena, often reducing grown men to tears."

same tour." Davies says, noting that performances by Jerry Seinfeld and Lee Evans were also hot-ticket events

Brian Morris, CEO of Melbourne and Olympic Parks Trust, which manages the Rod Laver Arena, says the facility experienced another strong year with multiple-night performances by Lisher (five). Bublé the Fagles. (both four), Minogue and comedian Robin Williams (both three).

Other highlights at Rod Laver were three sold-out shows by Metallica, which "lifted

At the Shoreline, "country shows were bigger than ever, drawing a record average of 18,000 fans per show," says Jodi Goodman, president of Northern California at Live Nation

Other highlights at the Shoreline included the annual Bridge School Benefit Concert. Identity and the WILD 94.9 Comedy Jam, which featured Chris Tucker, Dave Chappelle and Gabriel Iglesias, among others.

Live Nation president of Northwest music Jeff Trisler says his venue's strength "continues to be the breathtaking natural beauty that is the





Gorge Amphitheatre, located in the high desert climate of central Washington State." That natural beauty, along with 100 rock bands-including Foo Fighters, Death Cab for Cutie and Wilcombelned sell 100 000 tickets to this year's

four-day Sasquatch! Music Festival. "Other highlights of our season included the only western U.S. dates for the Dave Matthews Band Caravan over Labor Day weekend, Tim McCrow two days with Phich and the first electronic event we've ever hosted, the Identity Festival," Trisler says Last year's top amphitheater honor went to the Hollywood Bowl in Los Angeles.

TOP VENUE (10,000 SEATS OR LESS)

New York's Radio City Music Hall, which took home the top award in this category at the 2010 Billboard Touring Awards, will again vie for the honor at this year's event. Radio City is competing against Mexico City's Auditorio Nacional and New York's Theater at Madison Square Garden

A wide spectrum of events contributed to Radio City Music Hall's success this year * MSC Entertainment (MSGE) executive VP of bookings Bob Shea says. "MSG Entertainment is committed to booking a variety of high-quality entertainment attractions for our customers

who are continuing to seek out all forms of live

Shea says that highlights at Radio City during the period were concerts by Janet Jackson, Furthur (both three), Bright Eyes, Mary I. Blige, John Mellencamp (all two), Iron and Wine and Italian pop star Gigi D'Alessio. The building also hosted major theatrical productions like Yo Gabba Gabbal Live, Madagascar Livel and Cirque

du Solaille Zarkana Between October 2010 and September 2011. the Auditorio Nacional hosted 255 concerts by 105 acts. Among the artists who performed there were Luis Miguel (20), Aleiandro Fernandez (12), Chayanne (10), Bublé and André Rieu.

"The Auditorio Nacional continues to be the most successful live show venue in Mexico and one of the best in the world due to the quality and variety of its presentations and the attention it gives to artists and audiences alike," venue COO Luis Carlos Romo says,

Back in New York, the Theater at MSG experienced success from performances by Trey Sonoz. BeBe & CeCe Winans, Mary Mary, Machel Montano, Kem and comedian Mike Epps, Shea says, The venue also hosted such theatrical and family productions as Tyler Perry's Madea's Big Happy Family, Sesame Street Live, Thomas & Friends Live and Disney Live! continued on >>p38



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"More and more, artists and promoters are seeking out venues both intimate and midsize, such as the Theater at MSG, where they have a strong opportunity to sell out and add shows based on demand." Shen cave

TOP VENUE (5.000 SEATS OR LESS) Las Vegas may slowly be recovering from

the economic downturn but this been't hurt box-office sales at the Colosseum at Caesars Palace, AEG Live president/co-CEO John Menlen save

"Our ability to attract the biggest, most diverse group of international superstars is one of the reasons people love to visit the Colosseum,"

In addition to successful residencies by Celine Dian Rod Stewart and Elton John the Colosseum has hosted sold-out engagements during the past year by Luis Miguel (four), Diana Ross, Leonard Cohen, Stevie Nicks and Janet lackson. Other highlights included shows by Minome Ricky Martin and resident comedian Jerry Seinfeli

Caesars Palace president Gary Selesper says that Dion's triumphant return to the Colosseum on March 15 ushered in "a whole new era of topshelf entertainment for the venue." The artist's first 20 residency shows grossed more than \$14 million. "We saw a ripple effect from those ticket sales by way of increased hotel revenue at Caesars Palace * Selesner says

The facility, which will host a residency by Shania Twain beginning in December 2012, won this category in 2010.

At the Fox Theatre in Atlanta, "we were forturn to boot over 40 concerts this year, many of them sellouts, thanks to the strength of Atmta's marketplace." GM Allan Vella says. "The Fox brought a wide variety of shows to its stage in terms of musical genres

In addition to concerts by Minogue, Kem. Bruno Mars, Mumford & Sons, Florence & the Machine, Drake, Massive Attack, Band of Horses, the National, Fantasia, Lady Antebelon the For also hosted such comedians as Seinfeld, Ron White, Kevin Hart, Chris Tucker and George Lonez

Multiple-night bookings, meanwhile, contributed to the success of New York's Beacon Theatre. The venue hosted seven shows by Steely Dan and three by Elvis Costello, as well as twoin a-rows from Sarab McLachlan, Paul Simon, Deep Purple, Eddie Vedder, Bryan Adams, Robert Plant, Celtic Thunder, Levon Heim, Sufian Stevens and Earth Wind & Fire

Other highlights at the Beacon included a 13night run by the Allman Brothers Band, the live pairing of Elton John and Leon Russell and comedy sellouts by Chelsea Hamiller Daniel Tosh Lisa Lampanelli (all two). Hart, Margaret Cho and Aziz Ansari

TOPCLUR

Touring in clubs is crucial to building a loyal touring fan base that helps developing artists shift to playing larger-sized venues. As such, the Ton Club award is based on attendance and not gross

"The club level is the public's best shot for seeing bands at a reasonable price," says I.M.P. Productions chairman Seth Hurwitz, whose 9:30 Club in Washington, D.C., took home last war's award in the category. "Tickets have kind of stabilized in the \$20-\$25 range for most shows, so there is no sticker shock, and people can afford to go to more. The whole experience is a much

happier one than big concerts." In addition to the 9:30 Club, the other finalists are a pair of House of Blues venues, one in Chicago and the other in Orlando Fla-

House of Blues Orlando promotes an average of 150 concerts per year, which attract ximately 200,000 ticket buyers, HOB Entertainment Southeast VP of talent lim Malloncel says.

*Reino that 98% of HOR Orlando's attendance is local patrons-rather than tourists, considering the venue is located on Disney World property-it is a strong indication that we are considered the hometown club of choice," he says, noting that the versue sees attend business from its dance and local band nights

Noteworthy concerts at HOB Orlando during the year included multiple-night bookings from Widespread Panic, Rise Against, A Day to Remember, KeSha and Flogging Molly

HOB Chicago senior director of booking Tommy Gonoza says the club has recently changed its booking strategy to suit the cur-

"If we're not absolutely sure that we have a solid national act on any given night, we'll go with local band nights that both help us discover new talent and fill dark nights in the club with shows that have built-in local followings," he says, "We've also filled the late night; morning hours with club nights following our recular concerts "

The Inaugural Apple Award

REMEMBERING THE LEGACY OF BILL GRAHAM. FIRST HONOR GOES TO KEYNOTER PERRY FARRELL RV DAV WADDELL

ill Graham, arguably the best and surely the most influential concert promoter of all time, was killed in a helicopter crash near Vallajo, Calif., on Oct. 2S, 1991. He was headed home from his last concert, a Huey Lewis & the News gig at the Concord (Calif.) Pavillon

To honor his legacy, the Billboard Touring Awards is launching the Apple award, whose first recipient will be Lollapalooza/Jene's Addiction

co-founder Perry Farrell on Nov. 10. Graham famously gave patrons of the legendary Fillmore in San Francisco an apple-or two-at shows, and was notoriously obsessed with the quality of the fan experience.

In honor of Graham's focus on customer service and his skills as a concert promoter, the Apple award will go to an artist or touring professional who goes the extra mile in ensuring that fans leave a concert feeling they've gotten more than a show, or even a great value, but a lasting memory.

Farrell launched Lollapalooza as a trail-blazing traveling festival 20 years ago with the intent of revolutionizing the fan experience. From Lollapalooza's circus theme to Farrell's focus on social issues, the Jana's frontman andeavored to lift up the entire cultural impact of the live music experience. In the process, Lollapalooza raised

the bar for immarsive music events. That mission continues today with the Lollapalooza festival in Chicago's Grant Park and, beginning this year, at Loliapalooza Chile, Farrell told Billboard earliar this year that he believes a great festival is "a spiritual thing. Ha also believes festival producers can lose their way if they focus more on maximizing revenue than ensuring

"If you're building a festival just to make money, that will kill you," ha said. "If you're not sensitive to the

fact that the reason people are coming is they want to be free, they want to hear great music, and you're thinking, 'Let's see how I can get them here or how I can get them there,' I mean, you figure it out."

While he's at the Billboard Touring Conference & Awards, Farrell will take part in a Q&A session. While one never knows what Farrell will say, the artist, who recently reunited with his band Jane's Addiction for a critically acclaimed album and mini tour, is expected to talk about his life in touring and music, as well his views on live music and the overall music business. Farrell has been deeply involved in the live music biz for decades.

Farrell is parhaps most well-kno for his vision with Lollapalooza. Launched as a tour in 1991, the name "Lollapalooza" has established a legacy of providing a platform for such dbreaking acts as Jane's Addiction, along with the Red Hot Chill Peppers. Nine Inch Nalls, Soundgardan, the Smashing Pumpkins, Tool, Alica in Chains, Beastle Boys, Snoop Dogg and many others.

As a destination festival that debuted in 2005, produced by C3

Prasants, Lollapalooza has ambraced various art forms throughout Its concourse section, creating the perfect intersection for art and music. The festival sells out every summer with some of the biggest pioneers and new talent in live music, including Raga Against tha Machine, Radiohead, Kanye West and Lady Gaga, This year's Lolla was headlined by Eminam, Foo Fighters, Coldplay, Muse, Deadmau5 and My Morning Jacket.

Farrell Is In a particularly creative and productive pariod these days, having just released the first Jane's Addiction album in eight years. The Great Escapa Artist, followed by more touring from the incendi ry live act.





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Rising Stars

TRIO OF TALENTS UP FOR THE BREAKTHROUGH AWARD BY MITCHELL PETERS

ason Aldean. Katy Perry and Rihanna will compete for the Breakthrough Award at this year's Billboard Touring Conference & Awards, taking place Nov. 9-10 in New York. The Breakthrough Award goes to the topgrossing artist that cracks Billboard Boxscore's top tour recap for the first time in his or her career based on ticket sales reported to Boxscore from Oct. 1, 2010, through Sept. 30. 2011. Previous winners include Lady Gaga, Il Divo, Miley Cyrus and Justin Timberlake.

Country music star Jason Aldean's onstage career began when he was 15 years old and performing in VFW halls in his hometown of Macon, Ga. Since then, he has become an arena-level headliner who sells out nearly everywhere he goes.

Buddy Lee Attractions president Kevin Neal has been booking concerts for Aldean since 2004, when the artist was playing club gigs in Florida to only 12 people, Early on, Neal encou aged Aldean to play as many dates as possible to build a fan base and get exposure in front of radio programmers.

"It helped early on with radio being able to come out and settine a lot of ads, especially in the Southeast where he had played, because radio knew who he was," Neal says. "Some of the radio guys had met him and befriended him."

Since his 2005 breakthrough single, *Hicktown," the touring strategy for Aldean has been to play hard-ticketed dates, as opposed to fairs and festivals. "It's hard to build markets by continuing to just take money and play non-ticketed shows," Neal says. "So the strategy from the



beginning was to have people pay to see him, whether it was \$5 at a club and built to \$10." Through the years. Aldean has steadily built

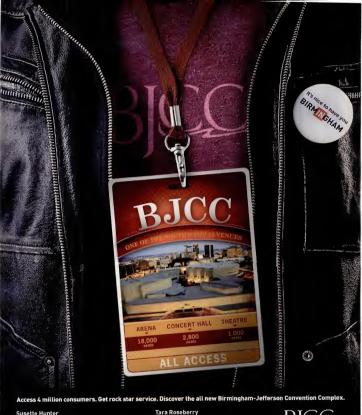
a fan base touring clubs and theaters, and has opened for such acts as Rascal Flatts, Tim McGraw, Toby Keith, Keith Urban and Brooks & Dunn. But he became a North American arena-headliner in 2010 following the release of his fourth studio album. My Kinda Party, which debuted at No. 2 on the Billboard 200 and has sold 1.9 million copies, according to Nielsen SoundScan. The set has spawned such hits as *Don't You

Wanna Stay" (featuring Kelly Clarkson) and *Dirt Road Anthem *

Aldean's manager, Clarence Spalding, says another part of the artist's touring strategy has been to keep ticket prices affordable. *Through the years we've probably left some money on the table, but we've kept our ticket price low," he says. "You can't build a fan base long term charging too much for tickets. You have to allow

your fans to get into the building." So what's next for Aldean? "He's the next stadium act in country," continued on >>p42

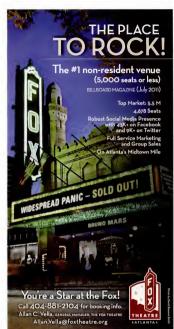




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BICC









from 22040 Neal cays "Honefully in two years we'll be talking about a stadium tour."

KATYDEDDY

In addition to breaking records on the Billboard charts. Katy Perry has also established herself as a global touring heavyweight. Since the release of her 2008 debut album

One of the Boys, Perry has some from performing on the Vans Warped tour to headlining arenas around the world. Those early Warned dates helped establish Perry as more than just a pop act while also building relationships at pop radio.

"What [the 2008 Warped tour] helped do was turn her on to kids who never would've known her, and at the same time she was going during the day to non radio to visit all the hig stations while she was playing to all the cool kids later in the day," says Mitch Rose. head of the music department at Creative Artists Apency

CAA's these Lewis who works with Rose on booking Perry's tours, notes that the Warped shows also "legitimized her as mon than just a pop act and her ability to play live."

After nearly a year of promotion behind 2010's Teenage Dream, which debuted at No. 1 on the Billboard 200 and has sold 1.8 million copies, according to Nielsen SoundScan, Perry became the first musical artist to appear on Facebook's live video streaming channel when she announced her North American arena tour in January to more than 1.4 million viewers.

She has always had a unique ability to touch, reach out and connect with her fan base in an online way, unlike a lot of artists." Rose says. "She deserves incredible credit for where she is today because of not only her efforts on songs and performances, but also her savvy in the social media arena."

When gauging the demand for booking Perry's North American trek earlier this year Lewis says that he and Rose looked to the success she was having overseas. "We knew because she was doing arena business in the other territories around the world that it was the logical next step here as well." Lewis says. Rose notes that Perry also had six No. Is

on Billboard's Mainstream Top 40 chart by the time her tour began in June. "It's pretty clear that when there are hits, people want to see them," he says.

Perry's ongoing global tour is scheduled to end Dec. 1 in Grand Rapids, Mich., at the Van Andel Arena. She's managed by Martin Kirkup, Steve Jensen and Bradford Cobb, and booked internationally by CAA's Emma Banks.

With five studio albums released since 2005, the unexpected."

and numerous tours during that time to sun porther numerous hit singles. Ribanna is one of today's hardest-working artists.

Cara Lewis, Ribanna's North American booking agent at William Morris Endeavor (WME), has been helping develop the pop star's touring career since the release of her first single, *Pon De Replay," in 2005

*Bacterian classical a second natical sun secolori on developing a fan base so that it became more about Rihanna's brand and not just a hit record." Lewis says, noting that Rihanna's first club tour was in support of 2005's Music of the Sun

Now a global touring artist, Rihanna first broke into the European market through a support slot on the Pussycat Dolls' 2006 trek of the continent. Shortly thereafter the singer was headlining her own European dates.

WME's Tony Goldring is the international agent for Rihanna, and her manager is Jay Brown at Por Nation

In 2007, Rihanna primarily toured arenas in Canada and large clubs/theaters in the United States: A way later she was tanned as support for Kanye West's Glow in the Dark tour, which grossed \$30.8 million from 49 concerts that attracted 507,853 fans.

"We worked on developing her internationally and not just domestically, and I think that's a key to why she's an international icon today," Lewis says. "She headlined shows in Europe and Canada at the same time she was playing protected, tastemaker shows in the U.S. She was visible in a way that helped us strengthen her brand and elevate her to the status she's at today."

But Lewis believes Rihanna really came into her own as touring artist during the 2010-11 Last Girl on Earth (arenas/amphitheaters) and Loud (arenas) tours. The international treks were in support of the pop star's 2010 album. Loud, which has sold 1.5 million albums, according to Nielsen Sound-Scan. The album produced the top 10 Billboard Hot 100 singles "Only Girl (In the World)," "What's My Name?" (featuring Drake), "S&M" (featuring Britney Spears) and "Cheers (Drink to That)."

Following the Loud tour, which ends in late December with a multiple-night stand at the O2 Arena in London, Rihanna will take a break before going out on the road to support new set Talk That Talk, due Nov. 21.

"After nearly seven years on the mad, it's time for a break," Lewis says. "She's going to take some time off and when it's time to tour again, the focus will be on playing different venues and packaging her with

В	OXS	COREcon	cert Gros	sses				
	GROSS/	ARTIST(5) Venue, Dete	Attendence	Promoter				
1	\$10,758,500	PETER KAY, RICK ASTLE	W0,377 (6 a)C	SMG Europe				
Н	\$3,839.920	TENNENT'S VITAL: EMIN	EM THE SCO					
2	5 . 45/551.91	Werd Perk, Bangor, Northern Ireland, Aug. 23-24	55.776	HCO				
F	\$2,269,039	SADE JOHN LEGEND	YOU WOULD					
3	\$2,269,039	Honda Center, Anahorm, Celit., Aug 30-31	24.648	Live Nation				
Δ	\$2,220,179	SADE, JOHN LEGEND						
-		Aug. 26-27	24,544 'we selectly	Live Netion				
5	\$1,585,280	SHTOWN: KANGTA, BOA	TVXQ SUP	ER JUNIOR & OTHERS				
Ĺ	\$ 100/540	Hadison Square Garden, New York, Oct. 23	THE VOLTU	Live Netion				
6	\$1,522,850	GUNS N' ROSES, AGORA Patacio de los Deportes, Haxico City, Oct. 18-19	31,912 1011	OCESA-CIE				
L	\$1,392,963	SADE, JOHN LEGEND HOM Grand Garden, Lea Voges, Sept. 3	An Prince					
7	31,392,503	MGM Grand Garden, Les Voges, Sept. 3	12,973 Selfont	Live Netion				
8	\$1,362,370	DEF LEPPARD, HEART, C Rod Lever Arene, Melbourne, Austrelia, Oct. 22	HOIRBOYS					
ľ	14 590 1	Rod Lever Arene, Melbourne, Austrelia, Oct. 22	10,413	McMenus Entertainment				
9	\$1,340,910		TO MARS, D	MIZZEE RASCAL & OTHERS				
н	1491-7117	Custom House Square, Bellast, Northern Ireland, Aug. 16-17, 19-20, 22, 24-27	Marin St.	MCO				
10	\$1,176,039	SADE, JOHN LEGEND HP Paylion, Sen Jose, Cear, Aug 25	11,652	Live Netion				
11	\$1,106,630	DOLLY PARTON						
n	5 8/57/39	Manchester Evening News Arena, Manchestar, England, Sept 11	10,925	Live Netion				
12	\$1,037,200	RIHANNA, CALVIN HARE	16,396					
	STOKE BLAT	Hanchester Evening News Arena, Hanchester, England, Oct. 9	10,390	Live Netion, SJM Concerts				
13	\$1,002,898	SADE, JOHN LEGEND U.S. Airweys Center, Phoenix, Sept. 2	11,949	Live Nation				
н		SADE, JOHN LEGEND	945 Z					
14	\$989,128	Cricket Wireless Amphitheatre, Chule Vista, Celif, Aug. 23	15.652	Live Netion				
15	\$984,297	ALAN CARR						
13	54 '36	Henchester Evening News Arene, Henchester, England, Sept. 16-17	21,209 . 190 140 May .	Off the Kerb				
16	\$906,544	BOS DYLAN, MARK KNO	PFLER	ITR				
	\$876,193	Manchester, England, Oct. 10	COMMAND T	Dam Tuda				
17	2070,183 2010 1 249 TO	Manchester, England, Oct. 10 CHRIS BROWN KELLY R Steples Center, Los Angeles, Oct. 20	12,042	Live Nation				
	\$749,014	DEF LEPPARD, HEART, C	HOIRBOYS					
18	50 5	Brisbane Enterteinment Centre, Brisbana, Australia, Oct. 27	4,985	McMenus Entertainment				
19	\$710,015	STING Citi Wang Theatre, Boston, Oct. 21-22	7,026					
Ē	\$672,970	BARRY MANILOW	proportions	Live Netion, RZO Entertainment				
20	\$072,970 \$1 00 # Widon \$1 00 \$9782	The Colosseum et Coesers, Windsor, Ontano, Aug 28	4.346	C3 Presents, Caesars World Entertainmen				
	\$655,846	CLIFF RICHARD						
21	7 5/4/90	Hanchester Evening News Arena, Hanchester, England, Oct. 17	2,176	Live Netion, CRO				
22	\$645,015	DURAN DURAN, NEON T Hadison Square Garden, New York, Oct. 25	REES					
	4 Roc #31	Hadison Square Garden, New York, Oct. 25	11,001	Live Netion				
23	\$629,454	SUGARLAND SARA BAR Prilips Arena, Atlanta, Oct. 22	10,409	The Massina Group/AEG Live				
	4624.010	SADE, JOHN LEGEND	12:899	THE PERSON OF THE PERSON NEW PROPERTY.				
24	\$624,818	Ottorens Business Bena Arena, Onterio, Celif., Sopt. 4	8,323	Live Nation				
25	\$584,809	SELENA GOMEZ & THE S	CENE, SHAW	N DESMAN, CHRISTINA GRIMM				
_	590 524 69 Beil Centre, Montreal, Oct. 30 12,654 Evenko, Live Nation							
26	\$576,342 1 0 0 \$88 19/\$3*	SELENA GOMEZ & THE S Rexall Place, Edmonton, Albarta, Oct. 16	CENE, SHAW 13.027	N DESMAN, CHRISTINA GRIMM Live Netion				
		SADE JOHN LEGEND	ROBE	CITE MODII				
27	\$573,017	Norfolk Scope, Norfolk, Va., Sept. 12	7,245	Live Nation				
28	\$566,731	SADE JOHN LEGEND						
_	DANIOS.1	Power Balence Pevilion. Secramento, Celif., Aug. 17	9,415	Live Nation				
29	\$551,145	ARCADE FIRE, NOAH AF	ID THE WHA	LE SJM Concerts				
	£49 .	Menchester Evening News Arens, Menchester, England, Aug. 31	33,5986	T. MARIACHI EL BRONX				
30	\$\$44,372	FOO FIGHTERS, CAGE T Oracle Arene, Oskiand, Cent., Oct. 19	10,465	Live Nation				
.,	\$502,154	SADE JOHN LEGEND						
31	3 31	Greensboro Colgeum.	9,154	Live Netion				
32	\$498,572	KINGS OF LEON, THE SI- Resel Place, Edmonton, Alberta, Oct 1	IEEPDOGS					
	166 N \$28 31	Oct 1	E240	Live Nation				
33	\$475,706	SADE JOHN LEGEND KFC turni Center, Louisville, Ky Sept. 9	7,927	Live Netion				
	\$472,492	MUMFORD & SONS, APA	CHE RELAY					
34	\$48.67	Seli Centre, Montreel, Oct. 27	9,669	Evenko, Live Netion, Greenland Production				
35	\$461,099	DEF LEPPARD HEART	10,674					
	\$35.70 A Carried Com-	Comfort Dental Amphitheetre,	No. of Street	Live Netion				



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Coran's Causes

Red Light's Coran Capshaw is Humanitarian

ed Light Management founder Goran Copsidew will be the first manager to receive the Human-Itarian Award at the Billboard Touring Marada, set for Nov. 10 at the Rosenov, Naus Warped Konde Leck Johnson, Naus Warped Konde Leck Johnson, Naus Warped Kowin Lymen, Jon Bon Jovy, Bob Ezrin and the Bddge of Nutur Editing, Live Kyroducer Kewin Well, Deve Metthews and Clear Channel Entertainment.

Much of Capshaw's philanthropic efforts are directly related to live music events. in light of the natural dispeters that hour of fected both the world and the United States In the past few years, Capshaw and Red Light Management have produced many benefit concerts to offer disaster relief, including Nashville Rising, which raised \$3 million for flood relief in Nashville after the devastatine floods in 2010: BAMA Rising which raised \$2.2 million for torrado recovery throughout the state of Alabama: and Dhigh: A Benefit for Vermont Hurricane Recovery, which raised more than \$1.2 million to belo with statewide recovery in light of the recent devastating hurricanes that hammered the state.

that hammered the state.

Capshaw has worked with client Deve
Metthews Band to raise

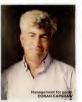
more than 334 million for charitable Initiatives and helped the group establish its charitable arm, BAMA Works. A portion of all DMB ticket sales is donated directly to BAMA Works, which is hosted at the Community Foundation in Charlottesville. Va. DMB has

played and hosted countless charitable concerts. It has also been a pioneer in green touring and has carbon-offset its touring since its incention in 1991.

Along with Matthews, Capshaw launched a new charity concept in which fans are able to donate the value of their ticket to the charity of their choosing. This groundbreaking idea has resulted in more than \$1.3 million in donations, and Capshaw plans to further the idea and inspire other bands to follow this model.

Capshaw also has his own charitable tund, the Starr Hill/Red Light Fund, which has made grants locally and nationally. Capshaw and Red Light Management sponsor myriad charitable events, including the Bridge School gala, Alicia Koya' Keep a Child Alive Black Ball and Creative Artists Agency's annual Young Philanthropits Party.

With a large and diverse artist roster, Capshaw and Red Light encourage all of their bands to weave philanthropy and giving into the core of their businesses. Keys, DMB, Faith HIII, Tim McGrew, Phish, O.A.R., Jers of Cley, Third Dey. Switchfoot and more have raised the



bar in artist giving and fan engagement with philanthropy.

Anyone who knows Capshaw knows he would never seek out such attention for his philanthropy. The manager/enterpeneur is notoriously press-shy and, like most great managers, prefers the focus to be on his acts. Rather than put his name on buildings or seek the spotlight, Capshaw

instead opts to do work that directly affects thousands of people—moving the live business forward in the process.

On The Road

THE BIG CMAPA: The growth and vitality of live music branding and sponsorship partnerships inspired Billboard to add the Concert Marketing & Promotion

Award to the touring honors: llet four years ago. The award is given to a sponiorship or promotion that benefited the concertificative at large by stimulated at the dance to live events, proudding value to fans and promoting the artist and benefits volved. The sponsorship or promotion must achieve its marketing goal in a quartificing of an interval of the control of the control of the way and pertain to live performances that too figate between juntary and September. The winner is determined by a worting panel of illiboard editions and industry experts.

The six finalists for the Concert Marketing & Promotion Award reflect the broad nature and quantifiable impact of live music and brand partnerships, as well as the elevated role social networking plays in the integration of these campaigns. The finalists are the Foo Fighter's Garage Tour presented by BlackBerry; Weezer's Memories tour, driven by State Farm: Dave Motthews Band's Caravan trek and Brita's Filter for Good campaign; AT&T and Samsung presenting Kelth Urban's Get Closer tour: Zac Brown Bend's "Eat and Greets," sponsored by Kingsford Charcoal; Natasha Bedingfield's Less Is More tour, presented by Freschetta; and Taylor Swift's Speak New tour, sponsored by Covergirl,

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A Delectable Debut

Louisville's KFC Yum! Center celebrates its first anniversary on the concert scene

BY JOHN LANNERT

ouisville. Ky., has produced more than its share of hits Since 1884, the Louisville Slugger Museum & Factory has been manufacturing baseball bats used by a parade of legends. from Tv Cobb and Babe Ruth to contempotary fence busters like Alex Rodriguez and Prince Fielder

Now, several blocks east of the famed baseball complex, KFC Yum! Center has smacked a home run of its own, marking its first year as the region's newest entertainment center and

multipurpose arena. In the wake of a sold-out opening engagement by the Eagles on Oct. 10, 2010, the center has welcomed sell-out shows in the past year Lady Gaga, Elton John, Justin Bieber, Katy Perry, Taylor Swift and Kid Rock.

Complementing the big-name concerts, the KFC Yum! Center has hosted an array of well-attended events, including shows featuring Dane Cook, Katt Williams, Cirque Du Soleil, Disney on Ice, Ringling Bros. and Barnum & Bailey Circus, the Harlem Globetrotters and WWE's Smackdown tour. Bob Seger is slated to perform Nov. 17.

And for the rabid followers of the University of Louisville's basketball team, the KFC Yum! Center-or Yum! Center, as it's most commonly known—is home to the city's beloved Cardinals haskethall team.

Nestled downtown between the Galt House hotel and the Clark Memorial Bridge, near the banks of the Ohio River, the distinctive, wavyshaped arena, encased in paneled glass windows, is "one of the premier iconic projects to be built in our country in the last 10 years," says Bob Newman, COO of AEG Facilities, which books the arena. "You're going to see continued interest and awareness among the sport and entertainment communities to include Louisville in

their routing and change it from a potential play to a must-play market." Touring industry observers note that the Yum! Center is rising up through the ranks of top venues as measured by ticket sales.

Built for \$238 million, according to the center's website, the building offers superb acoustics, such amenities as dressing rooms designed exclusively for performers and state-of-theart production features. It houses more than

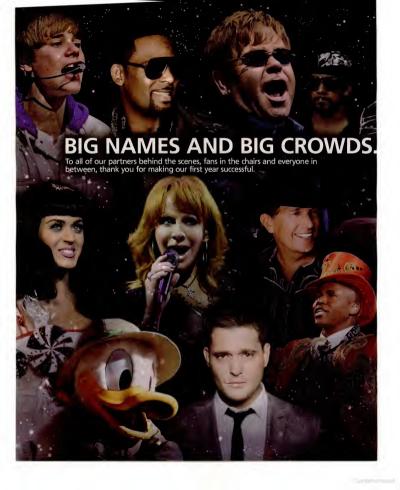
721,000 square feet. Yum! Brands paid \$13.5 million for naming rights over a 10-year period. Headquartered in Louisville, Yurn! Brands is the parent company

of KFC. Pizza Hut and Taco Bell. The Yum! Center might seem a bit large for Louisville, whose metropolitan population is only 1.3 million. But Newman insists the time was ripe to construct a new downtown enter-

tainment venue in the Derby City. "We've always had the belief," Newman says,

"that the Louisville market was a tremendous market and to a certain degree was underserved on the arena side, and that a new building in the location would continued on >>n50

NOVEMBER 12, 2011 | www.billboard.biz | 47















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from >>p47 bring in a new level of interest from both the artist events and the fans. The Yum! Center has turned out to be a much greater success than even we imagined."

While saying he is "cestatic" with the firstyear run for the Yurnf Center, AEG Facilities VP of event booking and development Eric Breeler emphasizes that the arena couldn't have realized its quick start without 'the promoters of the shows who have really supported the venue from the get-go."

Among the promotion firms Bresler cites as key players during the first-year run of performances are AEG Live, Live Nation, the Messina Group, Beaver Productions, NS2, Feld Entertainment, WWE and the Harlem Globetrotters.

"I recall hearing a couple of my Live Nation friends speaking very positively about their experience with Lady Gaga," AEG Live senior VP Ali Hamell says.

"You're going to see interest and awareness among the sports and entertainment communities to include Louisville as a must-olay market."

> -Bob Newman, COO, AEG Facilities

Certainly Swift seemed beguited by the Yuml Center as the thanked her ardent faith ful for attending her Oct. 11 concert. Swift, recently named Billboard's Woman of the Verr, played the date as a makeup abow for an earlier engagement that was canceled due to laryngitts. Many concert-poers at Swift's show acknowledged that Louisville had long needed an updated, arrens-sized wrone.

Will such appreciation among music fans last? Harnell suggests that even after the honeymoon period wears off between the local concert-goers and their new arena, the Yum! Center could develop into a long-standing, fan favorite, similar to Bridgestone Arena in Nadhville, built in 1996.

"Bridgestone Arena, which started as the Nashville Arena... is having a record year this year." Harnell says. "So, you have a honeymoon and then hopefully, you fall deeper in love as the relationship continues. It's certainly happening in... Nashville and I would

expect the same for Louisville."

Newman credies Jim Host, chairman of the Louisville Arena Authority, which owns the Yum! Center, and Harold Workman, president/CEO of the Kentucky State Fair Board, which manages the building, with crafting a singular, fan-friendly facility that can be booked for nearly arr type of event.

"They designed the building to be a true, multipurpose sport and entertainment venue, and they hit it right on the mark," Newman says. He adds that AEG's current pact with the Kertucky State Fair Board for the Yum! Center was an extension of a relationship that began years ago when AEG signed on to book concerts at Freedom Hall, another arens-sized venue the Kentucky State Fair Rosed was margine.

Host, a sports marketing pioneer who spearheaded the development of the Yumi Center, says his involvement in the early 1970s with the construction of Rupp Arena in Lexington, Ky., allowed him to fine-tune his vision for Louisville's arena complexe.

"What I learned was that [an arena] had to be more than a basketball facility in order for it to be successful financially and develop economic impact for the downtown community," Host says. "And I learned to build the doors on the street big enough to get the [circust elephants in."

Assisted by a volunteer board, Host embarked on a series of visits to arena-sized facitilities built in the last 15 years, such as Conseco Fieldhouse in Indianapolis and Sprint Center in Kansas City, Mo. to learn about the most efficient operating features of each facility and incorporate them into the Yum? Center's design.

Host says that one of the ideas adopted was the increasingly popular "arena theater" configuration, a curtaining system that transforms the 21.700-capacity, in-the-round arena into a cozier, lower-bowl facility that can seat more than 9,000.

"We saw how the curtain worked at Conseco and it was the first time we saw one that we thought was perfectly done, so we wanted to copy that," Host says. "But we wanted to do it in such a way to where the sight lines were perfect for a lower bowl, so that when you had a Disney show or a circus that would bring in 6,000 or 7,000 people, it would look like a heck of a crowd."

Several big-name musical acts have already played the lower bowl, such as My Morning jacket and R. Kelly, as well as comic Martin Lawrence.

In addition. continued on >>p52



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from >>p50 Host points out that the Yuml Center is equipped with a Vivix fiber optic system, separate bays for loading and unloading garbage and equipment, ample space to hold private functions before and after an event and connections to 3,300 hotel rooms through weather-protection deedstrian walkways.

Hoot figures the Yumf Center will "operate in the black" after one year in business. The conomic impact of the construction of the venue on the Louisville business community, he says, has been estimated at \$479 million. Also, two hodels and several restaurants have opened near the arrena since its debut.

Despite its smooth first year, the development of the Yuml Center was a problematic project for Host that took nearly six years to complete.

"The number of detractors who said it

couldn't be done [outnumbered supporters]
9-to-1 at the beginning." Host says.

And most nayasyers, he remembers, didn't want the facility to be built by the Ohio River. "I felt passionately and sitrongly that we would be missing a lauge opportunity for the state and for the city not to build it where it now stands." Host says. "Today, I would say the ratio is reversed. It's 9-to. I developedy who's saying, "Man, I was really for that."

That widespread support is reflected in

That widespread support is reflected in ticket sales. Dennis Petrullo, the Louisvillebased booking director for AEG Facilities, affirms that the vast majority of tickets have been bought by area residents who haven't flinched at high-end concert tickets.

We have not had any issues with selling

"We have not had any issues with selling itsekes, no matter what the price has been," Petrullo says. "The Eagles came in at \$175 [a seal, The economy has hurt people who are thinking of taking an extended vacation. So, when a husband and his wife go out for a dice evening to a show here, it's a little more justifiable than going to Cancun for a week." Petrullo asswere most of the kazee-scale con-

certs are produced in an end-stage format that seats 17,000. Given the larger number of smaller-scale recording artists than largeticket stars, Petrullo expects more lower-bowl events to be booked in the future, as well as annual shows by Disney on Ice, WWE, Ring-

ling Brothers and the Harlem Cloketrotten. A prime source of local support, ACC. Breiter says, are the season ticket holders to the University for Cloudsville home hasket-ball games. "because there is a built-in-based fram who are fans no only of Daskins board fram who are fans on only of Daskins board of entertainment. There are presale opportunities for season ticket holders who opportunities for season ticket holders who tickets and thart really important because it tickets and thart really important because it stated to the general policies."

As its reputation continues to grow, the Yum! Center is fast becoming a Louisville landmark as well-known for sport and en-

A prime source of local support are the season ticket holders to the University of Louisville home basketball games, who will be offered pre-sale opportunities for tickets to concerts and other events.

tertainment events as the Louisville Slugger Museum & Factory is for baseball. And as a lifeliong baseball fan, that would be fine with Host, a former major league pitching prospect who—as fate would have ti—blew out his arm one night while throwing a slew of fastballs for a Chicago White Sox farm team.

"If the [right sports] surgery had been available at that time," Host says in a slightly wistful tone, "I might have been in baseball all of my life. Who knows?"

John Lannert, a former senior editor at Billboard, lives in Louisville

DANCE INSTITUTION Kaskade keeps plugging away



LATIN BY LEILA COBO

WELCOME BACK

After a two-year hiatus, Laura Pausini returns home with a new album and world tour

wo years ago, fresh off her worldwide Primauera Anticipade tour, Laura Pausini, Italy's top-selling female act, made a surprise announcement. She was taking two years off—not to write or work on new material, but simply to rest and, in her own words, "lead a normal life with new femile".

It must have been a good vacation. A renewed Pausini returns Nov. 15 with Inedia. On album that bears her signature sound and will be released in Italian and Spanish in more than 30 countries. But it comes with a whole new game plan that almost immediately incorporates the launch of her extensive wouldwide tour.

"It's the first time in my life that my tour is already planned out," Pausin says, speaking on the phone from Milan between rehearsals. "It feels like a dream. One of the things Ialways fought for was my tour. I could never understand how it was possible to release an allum and not have tour date."

This time around, Pausini need not worry. Her Inedia to world tour kicks off Dec. 22 in Milan and ends more than a year later. In late December alone. Pausini will play six nights—inching Christmas—in Milan's Mediolanum Forum (capacity 10,00), followed by five nights at Rome's Palalottomatic (apacity 12,000), the bas booked 50 more dates in Italy.

Latin America and 23 other Eu-

stop ever since

ropean countries.

Heavy touring isn't new to
Pausini. Her career, after all,
wasn't launched from the studio, but from the stage: She
was the winner of the prestigious Sanremo Muric Festival
in 1933, when she was only 19,
and she's been performing non-

"It's been almost 18 years where I've only traveled, played shows, done promotion," Pausini says with a laugh. "This is the first time in all that time that I've been able to sit back and review everything that's happened to me. There have been changes in my career, of course."

Those changes include an amicable split with longtime manager Gabriele Parisi and a new agreement with veteral Riccardo Benini, who previcustly handled Erns Ramazzotti.

But her music, naturally, has evolved as well. "When you start at 18, your music grows with you," Pausini says. "And I hope you can hear that in the arrangements and in the way the songs are written, particularly the lyrics. But I haven't wanted to make dramatic changes to my musical stub. This is abuse.

lutely a very 'Pausini' album."

"Pausini albums' are defined
by the melodic lines of Italian
pop and by her signature voice,
a ductile, beautiful instrument
with a bell-like timbre that works
equally well in Italian, Spanish
and English—all languages

Pausini, unlike most other Italians who sing in Spanish and English, speaks fluently. On in-edito, Pausini navigates equally convincingly from the joyous Bierrenido"—whose video is an homage to "Aquarius" (from "Hair")—to the soulful melancholy of "Bastaba."

Pausini's versatility has eased her entry into multiple markets—she's a big seller in Brazil, for example—to the tune of 45 million albums

moved worldwide since the launch of her career, according to Warner. In Italy, she reigns: Two years ago, she became the only fernale act to ever sell out a stadium, playing for more than 60,000 at Milan's San Siro.

"Laura even in recent times, has been able to maintain her level of sales," says Warner Italy litiple chairman Massimo Giuliano, who's worked with Pausini e-to since 2000 and expects Inadito bums to sell between 250,000 and 300,000 copies in Italy alone. "Because she's been out of the business for a couple of years, there's a lot of expectation."

"As a female act, she has a place in the market that no one she has," adds Gabriela Martinez, VP of marketing for Warner Musts Latin America, which is coordinating the release of the Spanish-language version of Incition for both the U.S. Latin and Latin American marketplaces.
"She's much familiar name that

she's transcended any niche."
Warner will work at least
four singles from Incidito, beginning with "Bienvenido,"
which is No. 7 in Islay. (A second single, "Jamas Abandone,"
will be released there on Nov.
15.) But both Giuliano and Martinez say that the epicenter of

Inedito's promotion is the tour. While Pausini long toured with Live Nation, this time around she's with concert promotion company F&P Group in Italy, which was recently acquired by Warner "So it's really a 360 project," Giuliano says. F&P works with local promoters in markets outside of Italy. and timing the tour in tandem with the album's mlease allows Pausini to promote in each country as she performs therea major plus for a global artist. Still, the week prior to Inedi

to's release, Pausini will fly from Italy to Mexico to Argentina to Brazil to the United States and then to Puerto Rico, with promotional activities at every ston Although Pausini only launched her Twitter account a couple of months ago-at the urging of her Latin fans-she already has 200,000-plus followers. On her Facebook page, which she launched a year ago, she has close to 1.2 million likes. Most important even during her his. tus, she made a point of connect ing with fans through website Laura For You com where subscribers can participate in daily live chats with Pausini

"I spend 20-30 minutes a day withen, and you here armazing stories," says Paustini, who dedicated "Jamas Abandone" to her fans. "It speaks about returning to the stage and about the fact that even though! I went through a phase where I most wanted to rest. I never abandoned the thought of singing on a stage again.

series of sold-out dates in the spring, former Soundand Audio on Chale Com od his acoustic Songook solo tour for a second his fall. The 30-date cked off Nov. 1 at raps Dec. 17 at San book album, recorded live in the spring. es Nov. 21 through Uni-Music Enters a portion of the proceeds from the single "The Keeper" benefiting the An-

of East Africa charity Out with the old: Country rw and Taxas native tie Nelson will ring in the new year at Austin City Limits Live, with two parfor cor-Doc IO-TI-at the du Thanter The Many rear's Eve show will feature a balloon drop, a toast (with ridge Sparkling ne) and other special mo ments ... Gym is canceled: ng the re tes on their tour with the Dirty Heads (with support er). This is The tour, which began Oct. 9 in Dallas, will continue ut GCH. Additio s have been added, including San Luis Obispo. Calif. (Nov. 15): Tempe. Ariz (Nov. 17): and a final show at sity of Calif in Santa Barbara (Nov. 20) A New A dista in Milaraukon has been canceled ... Killin' it: London-based art-rock rth America to cel eir 10th anniversary with nort from Nachvilla rock and JEFF the Brotherhood The tour kicks off Jan. 20 at Chicago's Rivers and closes Feb. 11 at New York's Termial S... Thriller night: Odd ore featured surprise. During the rap collective's performance of ches," Lil Wayne ed onstage dress prewolf, complete with mask, paws and pajamas. His appearance was brief. when he flashed his face, the crowd went wild. DFWGKTAYMCMB—trick or treat _D I Cuhamihi



HIP-HOP BY CHRIS YUSCAVAGE

Pusha T in business with G.O.O.D., Decon for first official solo release

In Sentember 2010 Pushs T took the stage at the MTS Video Music Awards to perform his verse on Kanve West's "Runaway." Soon after, he appeared on several tracks from West's "G.O.O.D. Friday" music series. And most recently, he made a cameo appearance on HBO's *Liberto Make It in America * But Ducha T is afraid them are still too many people out there who don't know his name. It's the main reason he decided to repackage his Fear of God mixtage and release it as the Fear of God II: Let Us Pray EP, his first official solo release through G.O.O.D. Music/Decon/Re-Up, arriving Nov. 8. The idea is that by the time I come out with my actual

solo album. I won't be new to anyone," says Pusha (born Terrence Thornton). "This foundation I'm laving will have everybody familiar with my music and my perspective." For hardcore hip-hop fans, Pusha's ascension as an artist is old news. As one-half of Virginia Beach, Va-

hased due Clinse Pusha alemende his heather Gene "Malice" Thornton, signed to fellow Virginia native Pharrell Williams' Star Trak Entertainment in early 2001. The brothers' 2002 debut, Lord Willin' (Arista), peaked at No 4 on the Billboard 200 and has sold more than 950,000 copies, according to Nielsen SoundScan, Despite numerous delays (perhaps due to Jive Records' absorption of Arista and other snafus), the duo's 2006 sophomore effort. Hell Hath No Fury, topped out at No. 2 on the Top R&B/Hip-Hop Albums chart and finished on many ear-end top 10 lists. And Clipse's third album, 2009's Til the Casket Drops, reached No. 3 on Top Rap Albums.

But now, Pusha is running with a new crowdand doing it without the benefit of rhyming with his brother, who recently became a born-again Christian and has taken a hiatus from rapping. In September 2010. Pusha signed a solo deal with West's G.O.O.D.

Music. That deal afforded him the opportunity to make two appearances on West's chart-topping 2010 album, My Beautiful Dark Twisted Fantasy, on the aforementioned "Runaway" and the posse cut "So Appalled." But it also came at a price: Pusha had to begin working harder than ever to prove he could shine with the spotlight focused solely on him.

He got the ball rolling by releasing Fear of God in March and headlining the Heinelson Red Star Acress v. G.O.O.D. Music tour during the summer. Now, he's hoping Fear of God II-led by singles "Trouble on My Mind." featuring Tyler, the Creator, and "Amen," featuring West and Young Jeezy-will sustain the momentum

Initially, the plan was to seek a simple distribution deal for Fear of God II. "I was going to go through someone like Fontana and have them distribute it, and we would pay the marketing costs," Pusha's longtime manager Steven Victor savs.

But in April, Victor met with Peter Bittenbender, cofounder/CEO of New York-based production company/ record label Decon. Rittenbender offered to partner with GOOD to release the EP-complete with distribution, three videos and a marketing plan that includes an iTunes deal that will allow fans to download the 12song EP for \$7.99 during the first week.

The whole point of this [EP] was to keep the heat on Pusha until the official album comes," Bittenbender says. "If he didn't have this project, he'd be in limbo right now." That's a situation Ducka is trainer to social. As a mamber of Clipse, he was forced to put his career on hold too many times. So, as he preps his solo album for a 2012 release, he wants Fear of God II to help keep his

"This isn't my official album," says Pusha, who will perform at select dates on Wale's Ambition tour through December, "But, it's official. People in the retail market need to know about Pusha T, the solo artist."

arme at the forefront

ALTERNATIVE BY RICHARD SMIRKE

Live At The Funhouse

Visionary filmmaker Lynch unveils first solo music project. 'Crazy Clown Time'

Music has always played an integral role in the cinema of David Lynch. From the disorienting industrial white naise of his 1977 directorial debut "Ersearhead" to the iconic use of Roy Orbison's "In Dreams" in his 1986 film "Blua Valvet," the soundtracks to his films have long carried an unforgettably left-field flavor

The same description can be applied to Crazy Clown Time I work's debut studio set, due Nov 8 from British Independent Sunday Best Recordings/PIAS. An eclectic, at-times menacing mix of sparse rock instrumentals, euphoric dance beats and loose punky iams, the 14-track set is as idiosyncratic as one would expect from the surrealist three-time Academy Award

"I see it as kind of joining a great club of people aking music and it sort of pumps me up," says the 65-year-old Missoula, Mont., native, who credits Sunday Best with igniting his autumnal music career. "Their enthusiasm was what really catapulted it coming out." Lynch spoke to Billboard from Paris, where he has just completed curating a weeklong music showcase at Club Silencio, a venue modeled on one featured in his 2001 film "Mulholland Drive." Lykke Li and the Kills were mong the acts that appeared, while Lynch performed a

wised set alongside Patti Smith Surprisingly, Crazy Clown Time features only one quest: the Yeah Yeah Yeahs' Karen O, who lends yocals to the swampy desert bluas of "Pinky's Dream." Tha rest was recorded at Lynch's Hollywood-based Asym-

metrical Studio with engineer/musical partner Dean Murley I yech-who has written music throughout his 35-year film career, including collaborations with Angelo Badalamenti ("Twin Peaks") and the 2010 Sparkk horse and Danger Mouse project Dark Night of the Soul (Capitol/EMI)—plays guitar, synth and sings on the selfnend weed album

"I hated the idea of singing. I never wanted to sing Ever," he says. "(But) I started getting kind of infatual with this high voice and singing [about] these characters. I don't know quite how it happened. The only person I sing in front of is Down Learnetimes sing a little bit to Emily my wife, but I'm even embarrassed singing in front of her."

Lynch says the majority of the album tracks were born out of jamming in the studio with Hurley and that the duo recorded more than 20 songs before settling on the final tracklist. According to Lynch, the lyrics, which esemble mini-narratives and feature a rich cast of characters, were largely inspired by the music. "You could say that some of the new characters would be friends with some of the people in the movies," he says. "But they are new characters. All the songs have a little bit of a story and these characters that come walking out of the music are important because they'll sing a certain thing and they'll sing in a certain way."

"It's a very unique record, and he's a very unique Individual and a very unique artist," says Sunday Best director Ben Turner, who signed Lynch to the label after rcial KCRW Los Angeles DJ Jason Bentley handed him a copy of Lynch's song "Good Day Today" at thiza's International Music Summit in 2010. The sono sed digitally last November. Two more singles will be raleased in 2012, accompanied by remixes by



Moby and dance artist Seth Toxler, In return, Lynch will remix a song from Moby's catalog.

Online marketing will also be a key driver in the pressled campaign. Within 48 hours of launching a Crazy Clown Time Facabook paga, \$00,000 accounts had signed up. Turner says, Lynch's Twitter (@dayid lynch) has more than 800,000 followers.

"We talk about kids being the people who lead social media but [Lynch] can give anybody a run for their nay," Turner says. There aren't yet any live plans but Lynch appears to be slowly warming to the idea. "It could be possible," he says, "[but] emotionally I'm not quite ready to do that, and technically [I'm] even



On Nov. 9, 34-year-old Colombian star Shakira will be honored as the Latin Recording Academy's Person of the Year, in recognition not only of her artistic and musical achievements but also of her multiple and broad-reaching philanthropic endeavors. From "Waka Waka," the World Cup anthem whose video is the fourth-most-viewed of all time on YouTube, to her recent appointment to President Barack Obama's Advisory Commission on Educational Excellence for Hispanics. no other female artist has been able to so seamlessly manage onstaga sex appeal with offstage philanthrony and purpose. Shakira spoka with Rillhoard about her many faces

1 You've been on the road for more than a year. What's naxt?

I already started to write new material. I've begun to explore in the recording studio whenever I have time in Barcelona and here in Miami. I'm working with different producers and Dis, and I try to feed off from that and find new sources of inspiration and new musical motivation. I'm anxious to return to the studio. My hady is asking for it

2 You have 10 million Twitter followers. and more than 41 million Farabook likes What are your thoughts on social madia? From politics to philanthropy and music to movements, we are able to make the world a better place because of social media, and even better, it can bappen in real time. It's not just about me connecting to my fans. or them to me: it's also about them connecting to one another. Creating bonds, global bonds, communities. It's a vehicle that grants us all the ability to relate to one another regardless of where we are in the world, what our backgrounds are or what we do. It's democracy at its best. One of human nature's simplest, more primitive desires is to be connected with other people

and here we have it on such a huse, global 3 Through Plac Descalvos (the Baras foot Foundation), you operate six schools in Colombia. What drives you? From the onset, it was clear to me that my foundation would deal with education, with

scale—it's amazing.



creating schools where there's no govern-

ment presence, where there's no hope. It's

4 You're also a goodwill ambassador for UNICES and no foundar of ALASthe Latin American Foundation in Calldarity Action

I've always focused on education. I've tried not to dilute my efforts. With ALAS, I've discovered throughout the years as I've studied the subject that the younger the child, the greater the capacity to learn and to develop mentally and physically. It's the time when you need the most affection in your life. You need adequate nutrition, education and etimulation Having governments invest in this vulnerable sector of the population determines a nation's development. We support government initiatives and we get together with presidents and ministers to see how far we can so and how we can increase social investment in early childhood education, for children between 0 and 6 years old.

5 How do you reconcile your saxy onstage persons with your academic, philanthropic and adjucational sida?

I don't think I'm like Dr. Jekyll and Mr. Hydestill wear a pencil skirt to the White House, and you don't know how much a pencil skirt can do. But obviously the entertainment world is one thing and what I do with social concerns and children is another. But I've wanted to take advantage of my status as a public person to meet with the gatekeepers, with people who influence the world and in some way or another determine its course in the short and long term. I want to take advantage of this status and deal with things that are more important than myself, that are life-ordeath issues

6 You don't have much free time but when you do, what do you do to ralax? I spend time with my family. My guilty pleasures are mmantic comedies and had movies The worse they are, the better,





BY KEITH MURPHY

Forever And A Day

Millions of albums in, Keith Sweat is going strong with radio show, forthcoming book

'm not soing to tell Picasso how to paint," says Keith Sweat. He's offering his take on the current state of R&B. No. one won't hear any acerbic comments from the veteran singer/songwriter/producer about what some perceive as the watering-down of soul music from its traditional sospel-inspired roots to its current dance/non incarnation.

"I'm fine with what everyone else is doing because that's what they do." Sweat says, "But I'm going to do what I do. I've staved true to my sound throughout the years—it's made me realize that even the pop audience wants to hear traditional R&B

Of course, when service had major hits in the nee SoundScan era and have sold more than 11 million albums since then, why change? Sweat's 11th studio set, 'Til the Morning (due Nov. 8 on eOne Music), is beavy on the if it ain't-broke Keith Sweat blueprint of sensual pillow talk and on-my-knees heartbreak. But as the 50-year-old points out, there's a youthful energy to the set, which features artists like T-Pain. SWV's Coco and Johnny Gill.

*My whole thing was getting up-and-coming songwriters and producers that listened to Keith Sweat, the Deele and Levert the same way I listened to the O'lavs." Sweat says. He specifically highlights. newcomer Angelo Ramone, who co-produced the album's sultry throwback title track/lead single: "If it feels old school, that's only because it's Keith Sweat," he says with a laugh.

Sweat earned his old-school stripes at a time when hin-hon and soul were set to collide with game-changing results. With the help of groundbreaking producer Teddy Riley, the Harlem native released New Jack Swine's opening salvo in 1987his triple-platinum debut Make & Last Former The album made Sweat a favorite among a new generation of R&B romantics, and his frenetic first single, "I Want Her," landed in the top five on the Billboard Hot 100

But while many of his peers struggled to keep the groove going. Sweat's proved he's in it for the

long haul. A string of well-received albums that includes 1990's I'll Give All My Love to You (peaking at No. 1 on the Top R&B/Hip-Hop Albums chart and at No. 6 on the Billboard 2000, 1996's Keith Sweet (No. 1 neak on R&R/Hin-Hon Albums and No. 5 on the Billboard 2001 and 2010's Ridin' Solo (No. 13 peak on the Billboard 200) signifies an artist who's been a model of meticulous consistency

Yet oOne VP of urban music Marleny Domin guez is banking on another attribute to make Til the Morning a commercial success: Sweat's expansion into radio, withlishing and TV "Not only did we sign a veteran artist, we signed a great business model," she says. "Keith continues to go outside of the spectrum of what his fans would expect him to do.

The Sweat brand began expanding in 2007, when the soulful crooner was tapped to host his own nationally syndicated radio program, "The Sweat Hotel," a show that mixes quiet storm jams and relationship advice, "Being an older artist who's putting out R&B. I might not get the same radio stations to play my music that I used to get," he says. "So I thought, What else can I do to really get out to my audience?' Now I can be heard in [approximately] 50 markets.

Then there's his 2010 mality show "Keith Sweat's Platinum House," and an upcoming feature on the career-retrospective series "As Written," both on cable network Centric. Sweat's also set to drop a relationship book next May, titled "Make It Last Forever" (Simon & Schuster). "He wasn't some kid that broke big out of (the) garage and became a sensation," says Sweat's agent, Jeff Allen of Universal Attractions, "Keith literally used to work in Wall Street. He's no dummy

For his part, Sweat is excited about taking his anic work ethic on the road and performing 'Til the Morning for a new generation of fans on his pending world tour. "I'll be in Las Vegas, Japan, Nigeria and South Africa," he says. "It should always be, 'What more can I do?"



ALBUMS

TYRESE

Onen Invitation Producers: various

Maltena Bosowia/EM Release Date: Nov 1 Open Invitation ends a fiveyear gap between studio albums for Tyrese, who's spent much of the time since 2006's double-disc Alter Fao pursuing his interests in film (such as Michael Bay's "Transformers" movies) and self-help literature ("How to

Get Out of Your Own Way*). But if the singer/actor/author's musical cachet has diminished as a result of his hiatus, you can't tell from this self-released effort, which features cameos from such A-list quests as R. Kelly. Ludacris and Rick Ross. Upand-coming rapper Jay Rock also contributes a verse to opener "I'm Home," right before Tyrese thanks his fans for keeping his music alive "You never gave your heart away to pobody else," he sings "and I just engreciate you." Those fans won't be disappointed by new tunes like "Stay," a handsome. retro-accented slow iam and the hedroom-ready "One Night." in which Tyrese makes admiring lyrical reference to Kelly's 1993 classic "12 Play." "I swear I make it look too easy," he brags else-



Here and Now Producer Nickelhack Roadrunner Records Release Dete: Nov. 21

Nickelback's dream girl ennerently "smokes e little home-grown. drinks e little Cuervo" end drives e fast car. We're so surprised But that's a walcome sign-especially for tens-that while the Canadian troups has

Here end Now. The quertet comes out fixin' for e fight with the switchbiede guiters of "This Meens Wer," gets into full-on party mode with "Bottoms Up" end pursues that Ideal famula on "Gotta Get Ma Eams " "Midelaht Queen" and "Everything I Wenna Do." The enthemic "When We Stand Together" offers e requisite bit of



social consciousness, while frontmen Ched Kroeger's melodic love songs-"Lullaby," "Trying Not to Love You," "Holding On to Heaven " the wividly characterized "Don" Ever Let It End"-boast e rich sheen that could be traced to produces Mutt I specie work on 2008's Dark Horse but without quite as much bombest. It's a well-crafted brend of meat'n'potatoes herd rock.--GG

some truth to that .- MW

WALE Ambition Producers: various

Maybach Music/Warner

Rms Balance Date: Nov 1 More than any of the other



ATLAS SOUND Producers: Bradford Cox. Nicolas. 440

Belease Date: Nov 8 It's en Indication of Bradford Cox's erty streak that, at sk-and-e-half minutes, the lead single from his third studio elbum under the Atlas Sound hendle is elso the record's longest cut. Cox end his bandmates in Atlanta's Deerhunter drew some mainstream praise last year for Halcyon Digest, which offered e (very slightly) ned-up version of the India aroun's self-described "ambient punk." Parallax has its share of fuzz-free nents as well. ("Lightworks." the harmonica-laced closer, might've fit unnaticed on either of the two rece Buddy Holly tribute records.) But Cox's solo project still serves as a repository for some of his more idiosyncratic ideas, as in the woozily sung "My Angel is Broken" and "Amplifiers." which sounds like it was recorded inside an equarium. As for "Terre Incognita," the aforementioned single, it spirals out from a pretty ecoustic ballad into the kind of lengthy dream-folk jam we've grown to expect from Cox's pals in Animal Collective.-MW

where and indeed there's young repners who emerged at the seme time-think of Drake and Kid Cudi, for starters-Wale has seemed resistant to being boxed into a single style, 2008's The Mixtage About Nothing showcased an unusuelly clever wordsmith with ties to Washington, D.C.'s go-go scene: the next year's eptiv titled Attention Deficit revealed an arty hipster-rap streak Now not long after touring with earnest Someli-Canedian MC K'naen, Wele has aligned himself with Rick Ross' Maybach Music Group for his sonhomore studio disc. Ambition nods to Ross' cartoon grandiosity in "Miami Nights," where Wale details his collection of luxury goods over a jubilant horn riff. Cherecteristically. though, the album heads in plenty of other directions as well: trippy neo-soul ("Lotus Flower Bomb," with Miguel). percolating digital danceball (the Diplo-produced "Slight Work") end breezy poprep ("Sabotege," featuring Lloyd). And if not all of it sticks? Blame the influence

of Wale's new boss, the so-

called Teflon Don,--MW

DJ DRAMA Third Power

Producers: various Aphillates/Power House Promotions/eOne Music Release Date: Oct 17 Hip-hop's mixtage king breeks from his success-

his latest studio disc. But

Third Power hardly forgoes DJ Drama's all-star formula: Here he enlists an expansive cast of ranners and singers-Esholous Wir Khalifa, Freeway, Yo Gottl. B.o.B and Akon, emong othful Candeta Grillz series on ersenfor an album that rarely



SUSAN BOYLE Someone to Wetch Over Me Producer Steve Man Surn/Columbia Release Date: Nov. 1 Though they showcesed the kind

of voice that rendered even Simon Cowell speechless-with chart-topping results-Susan Boyle's first two elbums (I Dreamed e Dream, The Gift) did not gift to fullest effect. Tentative performances end careful, overdone orchastrations neutered any semblence of genuine heart from those releases. But thet's been remedied on Boyle's newest elbum. Someone to Watch Over Me, on which producer Steve Mac lets the singer's unice handle the workload with comparatively minimal accompaniment, it's displayed on such songs as Tears for Fears' "Mad World," Joni Mitchell's "Both Sides Now." Paolo Nutini's "Autumn Leaves" and a spectral reinvention of Depeche Mode's "Enjoy the Silence." The track "Lilac Wine," meanwhile, is treated like smoky pop for nonsmoking bars. Those who still went a bit of bombast can check out Boyle's rendition of Benny Andersson and Riffra Ulvaeus' "You Have to Be There' from the Swedish musicel "Kristina Fran Duvernale" end the original "Return." Three elburns in, Boyle sounds like she's finally arriving.-GG

thrilis but consistently satisties. Weblights include the woozy "Me & My Money," in which Gucci Mene extends e lucre-es-ledy metephor to romarkable lengths: a Vound Jeezy/Freddie Gibbs duet eptly titled "Rough"; and the sprightly, '80s R&B-styled Never See You Again." with Talia Coles and Wale However, "Undercover," feeturing Chris Brown and J. Cole, projects e vouthful energy even as it feels like a squandered opportunity for something more memorable Drama fans will recognize "Oh My." the DJ's Drumma Boy-produced single from earlier this year It's bookended by a remiy with Trey Songz, 2 Chainz and Big Seen. But femiliarity, of course is Drama's fortéwith or without the brand name - MW

TOBY KEITH Clency's Tayern

Producer: Toby Keith Showdog Universel Release Date: Oct. 25

It may seem hard to believe. but Toby Keith has been doing what he does-and doing it well-for 18 years now. On his latest album, Clancy's Tayorn he hesn't made any mejor changes stylistically or lyricelly: For the most part, the country singer adheres to the showhiz adage "If it alo't broke don't fix it." The chert-topping "Mede in Americe" and Red Solo Cup" have already shown their appeal to Keith's core though the letter might have some degree of difficuity at country radio. Still, there's more then enough to keep Keith's name on the airwayes for the next 12-18 months. "I Won't Let You Down* is a bluesy love song that he handles well, and he even shines the spotlight on a couple of '60s classics: Chuck Berry's "Memphis" and the gear-iamming "Truck Drivin' Man." Also worth a listen is the stunning title cut. which has a bit of an Irish lean. Overell, enother solid effort from one of country's finest.--CD

SINGLES



THE ROOTS FEATURING BIG K.R.I.T. AND DICE DAM Meke My (4:31)

ers Miriam and Olivia Nervo

co-wrote the David Guetta/

hit "When Love Takes Over."

in addition to collaborations

with pop stars like Ke\$ha and

No One " the girls gather the

microphone and deliver the

first single featuring their

Draducery Physi Mateen Abmir "Questione" Thompson Writers: various

Dublishers: various Island Def Jam

The Roots, otherwise occupied as the house band for Jimmy Fallon, return with an affecting new single to preview their upcoming concept album, undun, "Make My" mourns youthful greed with shamefaced sorrow and stinging hitterness Rising Mississippi artist Rig K P IT opens with an uncommonly elegiac verse that owes more to Mos Def then David Banner, rapping. "I did it all for the money Lord/It's what it seems, well in it the world of night terrors/It's hard to dream they're bollering cash rules everything." Roots MC Black Thought's verse is more restless, as he grows about hardship while dropping some distractingly goofy wordplay. A blanket of neo-soul tones play in lieu of a third were and the musicality of the veteran group shines bright. "Make My" succeeds because it's personel rather than preachy, avoiding the critical pitfall of so-called "conscious rap,"--EN

NERVO FEATURING AFROJACK AND STEVE AOKI

We're All No One (3:20) Producers: Afrolack, Steve

Writers: O Nervo M Nervo N van de Wall S Anki Publishers: various

Astralwerks Records Even if they don't realize it pop fans are already familiar with the work of the Nervo sisters. Twin DJ/produc-



THE FRAY

Heartheat (3:39) Producer: Brenden O'Brien Writers: / Slade. J. King. Publishers: Lincoln & Ollie Music/FMI April Music/ Little Rike Music (ASCAP)

The Fray is set to release its third studio elbum. Scars and Stories. In February, end the album's first single is essentially more of the same sound fans heard on the group's self-titled sophomore set. After huge radio success with "Over My Head (Ceble Car)" and "How to Save e Life" in 2006, the alt-rock troupe ventured into deeper emotional territory on 2009's The Fray and "Heartheat" continues that trend. Frontman issec Slade drew inspiration for the song on e trip

someone thinks that we're compone "saws the chorus a fitting pen talk for their coming-out party as lead artists even if superstar producore Afreigel, and Stone Antilend a hand. Landing somewhere between Minogue's "Love at First Sight" and the Justice/Simian Mobile Disease marks in 1944 a Ara Varia Friends," the twins' debut single zeroes in on fashionable synth-pop - CP

HIP-HOP SNOOP DOGG & WIZ KHALIFA FEATURING BRUNO MADS

Young, Wild & Free (3:27) Producers: The Smoothage Waltener conferre

Publishers: various Rostrum/Atlantic/RRP Simply put "Young Wild & Even " the first taste of the

upcoming soundtrack to Snoop Dogg and Wiz Khal-Kelly Rowland international ifa's forthcoming buddy comedy "Mac and Devin Go to High School," is a weed rap song from two of hip-hop's Kylie Minoque, On "We're All favorite stoners. The drums groove but the twinkling courage to approach the plano overpowers them. leaving the track swoon ing in a haze of nostalgia as vocals "We're all no one till Bruno Mars delivers a care.



I'm feeling your heartbeat/And oh, you're comin' eround. comin' around, comin' around/if you can love somebody. love them all the same "Despite some obvious similarities to past works, "Heartbeat" has e cetchy chorus, e nice mixture of Slede's melodic felsetto end quirky lower renge, end a driving beat to back up the power chords. As expected by now from the Frey, the song sets Itself up nicely for persistent radio play -MD



THE BLACK KEYS Lonely Boy (3:14) Producers: The Black

Keys, Danger Mouse Weltner D. Ausschach P Carney R Burton



Publishers: McMoore McLesst Publishing (BMI), administered by Wixen Music/Sv Science/Copyright Control (ASCAP) Nonesuch/Warner Bros

When it comes to matters of the heart, the Black Keys eren't always the nice guys. From 2008's "Druchatic Girl" to last year's "Next Girl" and now new single "Londy Boy " the Ohio-bred blues-rock duo seems perennially down for a bit of ex-oir/friend badmouthing. "Lonely Boy," the lead single from upcoming seventh album Ei Camino, comes across as a vulnerable enthem, with a chorus that goes, "I got a love that keeps me waiting/I'm a ionely boy." But there are bitter shots eplenty-one-liners chronicling daddy issues ("Well your mema kept you, but your deddy left you/And I should have done you just the same") and blatant arrogance ("Well I'm so above you, it is plain to see"). At least the song has a groovy beat that makes listeners went to do the Mashed Potato. Toss In a throwback surf rock siff that's almost as catchy as the unletting letter on "Tighten He"-or anything by recent rock radio favorite Foster the People-and the upbeat, organ-tinged "Lonely Boy" is bound to land the Black Keys back on the airwaves, --JM

free choral book. The Doggfather and his apprentice trade green-friendly verses where Snoop reminisces-"It's like I'm 17 again/Peach fuzz on my face/t ookin' on the case/Trying to get a hella taste"-while Khalifa handles most of the hoast-

ing Although Spoop's flow is effortless, the younger rapper's forceful, punchy delivery gets on top of the beat and barshens the mellowness of the Smeezingtons' laid-back production. Even so, "Young, Wild & Free" is pretty much exactly what you'd expect from these two pro-marijuana rap stars. - JB

CHAIDI IET

Sidewalk Safari (3:50) Producer: Dan Carey Welter Chairlift Dublishers: Augot-Garcon Patrick Wimberly (SESAC) Columbia Records

This adorable Brooklyn electro-pop duo scored big back in 2008 with "Bruises." a twinkling, tear-streaked anthem that famously perked up a colorful iPod ad. "TV commercial soundtrack stars" is a weird title to be saddled with particularly for an indie outfit that probably never foresaw a smash single Unlike folk chame-Jean Leslie Enist-who chose to follow her Apple time capsule moment ("1234") with the insular un-catchy album Metals-Chairlift has offered another slice of infectious synth sunshine for its welcome-back party but "Sidewalk Safari" is wairder and a tad rougher around the edges than "Bruises." It's also way better-check out Datrick Mimborly's undulating vintage keys, the snaking collage of exotic beats and Caroline Polacheck's wicked vocal performance, which alternates between top 40 sparkle and prog rock. Even the outro sounds like the disintegrating soundtrack to a '70s B-movie.-RR

■ 前年(4月以) 正公正(4月月1) [16] ■

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES) CONTRIBUTORS: Jon Blistein

Chuck Dauphin, Haggie Doher Gary Graff, Jillian Mapes, Evan labavian, Chris Payne, Ryan Reed, Mikael Wood

able in the United States are eli-gible. Send album review copies O Mitchell Peters at Billboard 5700 Wishire Blvd., Suite 50 Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York NY 10003, or to the writers



POP 8Y JEFF BENJAMIN

Valley Of The Dolls

Pussycat Dolls creator Robin Antin promises the revamped girl group will be 'fierce'

id Perez Hilton jump the gun with his recent blog post and photo proclaiming. The REAL New Process at Dollet's According to Pussycat Dolls creator Robin Antin, the actual members of the revamped group haven't officially been chosen.

"It's official that I'm doing a new group of Pussycat Dolls," she says. "But the only reason I can't talk about the girls individually is because

Then who are the six females pictured in the Hilton post⁵ There's Lauren Bennett, the featured singer on LMFAO's No. 1 hit "Party Rock Anthem." Antin notes that both Bennett and Vanessa Curry, a Los Angeles Laker Girl, have been "a part of my crew (the Pussycat Dolls Burlesque Revue) for a long time" and have helped her promote the latest Pussycat Dolls workout DVD. The remaining ladies include Kristal "Lyndriette" Smith, Kia Hampton, Tiffany "Taz" Zavala and Paula Van Oppen. Van Oppen is also a member of the Burlesque Revue, but hasn't been promoting the DVD with Rennett and Curry

Ultimately, Antin adds, the latest Dolls incarnation may not include six ladies. "The number of girls could change," she says. "I've been going back and forth. It could go back to five. It really depends on how it goes once we start to do our thing. This is what happened back in the day" when the original Dolls' first album, PCD, featured six members in 2005. By the time second album Doll Domination bowed in 2008, the lineup had shrunk to five

Launched as a burlesque dance troupe in 1995, the Pussycat Dolls later morphed into a pop/dance group signed to Interscope. Like the Spice Girls before them, the Pussycat Dolls became a worldwide phenomenon thanks to four ton 10 hits: "Don't Cha." "Stickwitu." "Buttons" and "When I Grow Up." At the time, the group members consisted of Nicole Scherzinger, Carmit Bachar Melody Thornton, Jessica Sutta, Ashley Roberts and Kimberly Wyatt. A whirlwind of

stateside and international tours and reality TV followed before the group disbanded in 2010 in nursuit of solo careers. The most notable alumna is Scherzinger, now a judge on the American version of "The X Factor" and still awaiting the U.S. release of her Interscope debut album, Killer Love, which was released earlier this year in the United Kingdom

"There's a reason Nicole is on 'X Factor." Antin says, "It's because of the Pussycat Dolls, I'm ready to make that happen for the next litter of oirls."

But the track record for girl groups-or any pop or R&B group, for that matter-has been disappointing of late. So can a revamped Pussycat Dolls break that streak? "The Pussycat Dolls reboot is an interesting concept," says loe "Mojoe" Roberts, PD of top 40 KHOP Modesto, Calif. "We've seen other pop groups attempt to relaunch, like Menudo. But they are typically unsuccessful the second time around. I'm not saying it won't work. But based on past examples. the chips seem stacked against them."

Antin, however, is confident the new Dolls will thrive. "Producers are calling. Everyone wants to be a part of the Pussycat Dolls. A group is a hard thing to do but I feel like we hold that part of the market. I've been able to really brand it."

Beyond the workout DV Ds, the brand extends to clubs in Las Vegas, a clothing line and to the girls themselves, whether they're in the recording group or not. A reality show is also being developed, focusing on Antin. She says that Kim Kardashian and producer Nigel Lythgoe ("American Idol") are onboard. The troupe's recording revival will be a part of the show, but not the focus.

"Everyone wants to see the Pussycat Dolls." Antin says of the brand's ongoing success and the music group's revival. "They know whoever I put in that all the girls are going to be amazing. They're obviously going to be really hot, but also really talented. I don't let anyone into my worldthe Pussycat Dolls-unless they are fierce." ...



Coldplay's Mylo Xyloto arrives atop the Billboard 200 with 447,000 sold, according to Nielsen SoundScan, granting the band its third No. 1. The band is only the fifth rock act to bow three albums with sales of 400,000 or more since SoundScan began tracking data in 1991. Mylo Xyloto follows blockbuster starts for the outfit's last two studio sets: 2005's XaY (737 000) and 2008's Viva La Vida or Death and All His Friends (721,000)

The other acts in the triple-play 400,000plus club are Metallica, Dave Matthews Band, the Beatles and U2. For Metallica, all six of its studio sets released in the SoundScan era launched with at least 400,000. The same goes for DMB, whose 400,000-plus debut reign with studio sets stretches back to 1998's Before These Crowded Streets -Keith Coulfield

Artist	Title	Debut Sales*	Debut Date On The Billboard 200	Debut Posits
Metallica	"Metallica"	598,000	B/31/91	1
	"Load"	680,000	6/22/96	1
	"Reload"	435,000	12/6/97	1
	"Garage Inc."	426,000	12/12/98	2
	"5t. Anger"	418,000	6/21/03	1
	"Death Magnetic"	490,000	9/27/08	1
	"Before These Crowded Streets"	422,000	5/16/98	1
Dave	"Everyday"	733,000	3/17/01	1
Matthews	"Busted 5tuff"	622,000	8/3/02	1
Band	"Stand Up"	465,000	5/28/05	1
	"Big Whiskey and the GrooGrux King"	424,000	6/20/09	1
	"Anthology 1"	855,000	12/9/95	1
The Beatles	"Anthology 2"	442,000	4/6/96	1
	-la	595,000	12/2/00	1
	"X8Y"	737,000	6/25/05	1
Coldplay	"Viva La Vida or Death and All His Friends"	721,000	7/5/08	1
	"Mylo Xyloto"	447,000	11/12/11	1
	"All That You Can't Leave Behind"	428,000	11/18/00	3
U2	"How to Dismantle An Atomic Bomb"	840,000	12/11/04	1
	"No Line on the Horizon"	484,000	3/21/09	1

Beyond classical: VITTORIO GRIGOLO

DJ/producer Kaskade posts his strongest first-week debut-No. 17—with digitally released seventh album 'Fire & Ice'

Not one person packed into New York's sold-out Roseland Ballmom on Oct. 29 would describe Kaskade as quiet. He's well-known for writing some of the low-liest melodies in dance music replete with accustic muitar strums and sweet-miced number However, the 40-year-old DI/producer does things differently live.

When Kaskade dropped fan favorite singalong "Re Still" from 2006's Low Musterious it was own a walloping bass beat that made it more of a command than a soothing suggestion. "Eyes," the first single off his latest album, Fire & Ice (Ultra), had its lullaby-like vocal by Mindy Gledhill launch into a shower of power synths.

But despite his boisterous big-room DJ sets dur-

ing the last decade, Kaskade (born Ryan Raddon) has been quietly establishing himself as one of dance music's true institutions. Successful even before electronica's explosive past few years, he continues to gain momentum with each subsequent release and tour-without the benefit of hig hits or fanfare. Fire at Ice. his seventh album and first double-

album, was released digitally on Oct, 25 and posted his strongest first week thus far. It debuted atop Billboard's Dance/Electronic Albums chart and at No. 17 on the Billboard 200 with 20,000 copies, according to Nielsen SoundScan. A physical release will follow Nov. 8

"Crossing the country on the Identity tour this summer really beloed with the momentum," manager Stephanie LaFera says, "We made a point to start letting fans hear the new music in the shows and in his tour videos on YouTube. By the time the release



date was here, people were ready for it."

Kaskade is one of dance's true road warriors, regularly playing more than 100 DI shows per year. In 2011, he headlined the 19-date Identity Festival. playing for 140,000-plus fans at venues like San Diegg's Cricket Wireless Amphitheater and the Nikon at Jones Beach Theater in Wantagh, N.Y. He has the only double-residency in Las Vegas: Wynn's Encore Beach Club and Cosmopolitan's Marquee. His two night Halloween the med stint at Rose. land was a collour

LaFera-who was a one-woman show before

launching Atom Empire, the electronic music arm of Toru Carter's Atom Factory last month-utilized other new-media tools to set Fire ablaze. SiriusXM's dance-dedicated BPM channel did a Kaskade station takeover during release week, with significant on-air exposure and tagging plus a playback of the entire album. "Most stations wouldn't do that. It's pretty huge," LaFera says. "They're the one radio resource that we as a dance act really have."

An iTunes preorder program let fans stream snippets of every track for two weeks prior to release. Vevo provided main-page exposure during release week for the video to second single "Turn It Down." The clip shows Swedish singers Rebecca & Fiona dancing to the beat, while a trio of figure skaters spin and twirl. It garnered more than 600,000 plays in five days.

Spotify will offer users exclusive content-probably a remix-and a Kaskade playlist. These aren't songs he'd play while Di'ing, LaFera says, but "more of what he listens to as a music consumer."

Perhaps the most seductive and unique eleme of Kaskade's mustic are the lyrics. Nine of Fire of Ice's 10 tracks (disc tun contains remives of the same set) are full vocals, a rarity for a dance artist. At Roseland, the crowd seemed to sing as much as it danced.

"I want the words to reflect things that I'm feeling or situations that I have gone through . . . things that anyone can relate to," he says. "Dance music can be fun, but it can also say something and be more than iust party music."

NEW KID ON THE BLOCK

Buzzing rapper ASAP signs \$3M deal with Polo Grounds/RCA

"My solutions is better then a lot of people's albums," ASAP Rocky declares two days after the release of his much-anticipated mixtage debut. (Ave. Love 454P (Oct 31) Before signing e \$3 million deal with DCA distributed Polo Grounds Music—and before the notable co-signs (Lil Wayne, Dreka lim iones) rolled in the 23-year old ranner had independently charmed up buzz for himself and his crew.

Soon after the rapper debuted his iden for the track "Durnia Swan" ASAP was courted by several labels. including Polo Grounds, "It didn't sound like enything that was coming from New York " save Bryan Leach provident of Dolo Grounds and sonlor VP of urban of RCA, of the ertist's doory speedy rens over spacey counder anne inspired by Mouston can "I haven't seen anybody with this hustie and spirit since I signed Lii Jon and Dithuil or since I witnessed the beninnings of Karwe West as an artist.

ASAD was hesitent about signing on the dotted line however telling Leach that he "didn't went to sign with e label. I'm not in a rush. There are other things I went to do " Leach recalls ASAP telling him. Leach also wanted to ensure ASAP was the "real a few weeks talking music and lifestyle before ASAP ultimately signed.

The \$7 million deal is between Bolo Grounds/RCA and ASAP's company ASAP Worldwide. Under the egreement the renner's first two releases are Live Love ASAP and a full-length album slated to drop at the top of the year. In keeping with the rapper's independent spirit he can also continue to release mixtenes through RED Distribution

In fact ASAD is in the studio work ing on a compilation mixtepe, Long Live ASAP, which will feature his newly signed ASAP Worldwide ertists ASAP Forg. ASAP Nast, ASAP Twelvyy and SpaceGhostPurm, Refore dropping his vet-to-he-titled debut set ASAD plans to release a daluxa edition of his current mixtage that will be marketed and sold commercially similer to Drake's So Far Gone

After ell, ASAP says, "My mixtape is a classic. It's only right to put it out et reteil." -Erika Ramirez

Hustle end spirit: A\$AP ROCKY

ROMEO'S ESCAPE

Vittorio Grigolo balances opera roles with blues, jazz and other new directions

After a three-hour rehearsal of Charles Gounod's "Romeo et Juliette," tenor Vittorio Grigolo is still in the mood to sing before heading off to fly toy heliconters

Ha's not interested in singing the erias he'll perm in the lead role in the Los Angeles Opera production that begins Nov. 6. And selections from his two Sony Classical elbums, the recently released Arrivederci and The Italian Tenor, formerly No. 1 on Billhoant's classical chart, are out of the question. too. He wents to sing the blues.

"It's a long road to beeven, a shorter one to hell," he belts out while seated outdoors in the downtown Los Angeles Music Center plaza. He repeats the line e few times, jumbling the words and making his delivery more deliberate and louder before scatting and concluding with the sound of a cymbal crash. The song Isn't en Improvisation—ha has already written it.

"I feel rock, I feel jezz," he says, "My dreem vould be to go to Hitsville (Studios) and make a Motown elburn. I want to be more in contact with my generation—and still be part of opera."

A netive of Arrezzo, Italy, raised in Rome and ow London-based, Grigolo traveled the world as a member of the Sistine Chapel Choir. As a teen, he eppeared with Luciano Pavarotti in the Rome Opera's "Tosca." The comparisons to Pavarnetti began then and have yet to let up, though Grinolo's good looks landed him in crossower tenritory bafore he could establish himself in major

For e short while, Grigolo was e mamber of Simon Cowell's II Disp. a hand he left hefore signing env contracts. Prior to his operatic breakough, he lended a pop hit with In the Hands of Love, a top 10 album in the United Kingdom. While that received radio eliplay, Grigolo remained focused on his opera career. "I was told you cannot be out of opera for more

than e year or two, or you will have to wait 10 years to go beck to where you ere," says Grigolo, 33, Now he's in a rare position; an opera singer with a pop past who sees a future in opera productions. "I want to be happy singing," he says. "I could

do my antire career in lust three operas. Come in like e killer, unload my luggage and nail it. Romeo, Faust, whatever."

Grigolo, who first played Romeo at La Scala In Milen, could well be singing more blues, specifically Robert Johnson's "Crossroads," Arrivederci. Grigolo says, is a goodbye to the repertoire of his youth; e journey through well-known arias by Puccini Verdi Possini end others, concluding with Lucio Dellate "Carreo"

"I'm living in two canturies. My goal is to anlarge the audience [for opera] by using the medle of our time," he says, using the term "nonere" as a definition of a viable art form rather than as a decision insult. The next records ing-he has four more on his Sony contrectcould be Franch repartoire. Christmas songs or popera. Or even the blues.

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'Mvlo' Moves 447,000: Coldplay's Third No. 1

Over The

Counter

1 on the Billhoard 200 with its third chart-topping set. Mylo Xyloto, selling 447.000 in its debut week, according to Nielsen SoundScan

Mula's how marks the third-largest sales week of the year for an album. after the debut of Ledy Gege's Born This Way (1.1 million) and the start of Lil Weyne's The Carter IV (964,000). Mylo also earns the biggest week for a rock effort since U2's No Line on the Horizon debuted at No. 1 with 484,000 on

the March 21, 2000 chart Since SoundScan began tracking



sales in 1991, only five rock acts have claimed three albums that debuted with at least 400,000. Coldplay is the latest member of that quintet, which also includes U2 (three 400,000-plus debuts). the Beetles (three), Deve Metthews Bend (five) and Metellice (six). Myle is Coldplay's fifth studio re-

lease and its third straight studio set to reach No. 1. Its previous two-2008's Vina La Vida or Death and All His Friends and 2005's XeY-both debuted at No. 1 as well with 721 000 and

737 000 rold respectively Viva's blockbuster sales were fueled in part by the then-ubiquitous Apple iTunes TV commercial that featured the album's lead single, "Viva La Vida.* The smash track

man the band's first tand so far only) No. 1 single on the Billboard Hot 100. It topped the tally the week before the Vivs album opened at No. 1. On the other hand. Mula's first sinele. "Every Teardrop Is a Waterfall." neaked at No. 14 on the Hot 100, while

the album's second track "Paradise." moves 15,49 this week So yes, Mylo's sales are off a chunk compared with Visa. But without an everpresent Apple advertisement and a redhot single, it was bound to do a bit less. And, well . . . it is three years later. For any act to sustain momentum after a sizable hearly on the charte is a feat. Most hands

would be thrilled with having three alburns in a row start north of 400,000. THE O.G. 'IDOL' IS BACK: Nearly nine years ago this week (Nov. 9, 2002). Kelly Clerkson was bovering in the top five on the Billboard Hot 100 with her "American Idol" coronation single

wears later, the original "Idol" champ is etill a force on the charte

Her Stronger album is the Billboard 200's second highest debut this week starting at No. 2 with 163,000 sold. It's her fifth album and fifth

consecutive one to debut in the ton three Coincidentally, this year's "Idol" winner. Scotty McCreery, can be found at No. 7 with his formor No. 1 album Clear to Day (42 000 down 25%) Clarkson's last release.

All I from Wonted more box second No. 1, after it debuted in the ton slot with 255,000. She also topped the tally with her Thankful debut (297,000 in its first week).

Like Coldniev Clarkson's first week probably suffers from the goodbut-not-great performance of its leadoff track, "Mr. Know It All." It moves 16-15 on the Mainstream Top 40 airplay chart this week Comparatively Wanted's first single, "My Life Would Suck Without You," was pushed 3-4 (with a backwards bullet) on the Mainstream Top 40 chart the week Wanted debuted at No. 1

We suspect that Stronger has a stellar second single in the stompy emnoverment anthom "What Docen't Kill You (Stronger)." Fans are already keen on the track, as it arrives at No. 31 on Hot Digital Songs this week

A step below Clarkson on the Billboard 200 is fellow pop star (though of a different breed) Michael Bublé, who hows his first full-length holiday album. Christmar at No. 1 with 141.000. It's bis fifth ton 10 set and his first long-player since Crazy Love bowed at No. 1 in 2009 with 132,000. Expect Christmas' sales to grow larger as Thanksgiving approaches and the

holiday season kicks into high gear.

CROOKY COUNTY, Wish Halloween falling on a Monday this year, not a lot of impact from the holiday will be seen on our lists this week-but it will next issue. On the Billhoard 200, the bienest scary album is at No. 75 where the squeaking sounds of Kidz Bop Kids are found with Kidz Bon Halloween (6,000, up 123%). A number of other hauntingly appropriate albums dot the tally at Nos. 145, 150 and 155,

On the Hot Digital Songs chart, you can bet Micheel Jeckson's "Thriller" re-enters at No. 32 with 39,000 (up 151%) thanks to Halloween. Also returning: Bobby "Borls" Pickett & the Crypt-Kickers' "Monster Mash" (No. 39 with 34,000, up 201%) and Rey Parker Jr.'s "Ghostbusters" (No. 62 with 23,000, up 232%).

FOR THE RECORD: Last week on page 50 we misidentified Romeo Santos as formerly part of the group Moná. He is a member of Aventura.

Market Watch A Weekly National Music Sales Report Weekly Unit Sales Year-To-Date

\$612,000 2081000 20096000 OVERALL UNIT SALES 249,287,000 4,828,000 1,6\$1,000 20,480,000 241938.000 937.017.000 16 29 26 000 1074 279 000 10.4% -3 694 Sannon 1672,000 18,765,000 1,714,000 2,010,000 17.3% 8.93 -3.2% 24.5% 7.1% Intel 1180 669 000 1285.535.000 335,639,700 352.710.800 51% Weekly Album Sales (Million Units)

AL BUM CALES 241.9 million

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CATALOG ALBUM SALES

Go to www.billboard.biz for complete chart data 61

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127	112	80	RASCAL FLATTS pt wat (red Rootpla, 17) (fig.		ı

		7.0
1		173 9
104		113 7
The jazzy		132 %
Starbucks-exclusive	(32)	161 1
various artists set features Dizzy	186	Hit
Gillespie and	156	116 8
Chartle Parker (pictured), and		134 9
debuts at No. 3 en	0	
Traditional Jazz Albums (4,000).		-
Assesso (4,550).	169	164 1
	160	
125	161	
Certainly, The Giff	162	143 1
will cross the 2 million sales	163	137 1
threshold by the	164	152 1
end of the year, as its to-date total	165	
stands at 0.9	166	
million. Next week, watch for her third	167	
set, Someone to		
Watch Over He, to	0	
take a bow.		120 7
	170	
2 - 2	171	123 9
Contract	172	153 1
121	173	145 1
	12	M-III
After an album with	170	NE-CO
Hollywood Records in 2009, the now	176	
indie pop quartet	177	
brings its second full-length coto the	176	
list with 4,000. Its	179	
first album, Fashionably Late,	180	
spent two weeks on		
the tally and has sold 41,000.	100	86-18
the tally and has sold 41,000.	00	16-68 80-68
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sold 41,000. The artist-curvled collection of his functions enters with 3,000. His last greates!—his offering, This Better Be Good, hit No. 60 in 2009 and has	183 184 185 189 189 199	98 4 170 1 157 1 183 178 172 1 142 1
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181	MW	ü	VARIOUS ARTISTS Halloween Howls	
154	116 55		MAYER HAWTHORNE How Do You Do	
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101	117	H	CHARLIE ZAA De Sohamia De Bohamia	
161	164 168	114	SKILLET AMERIC STOREZAG (13.90) Awake	
100	146 157	186	TAYLOR SWIFT Fearless	ľ
16	147 103	11	BARBRA STREISAND COLUMBA MINISTERN MUSIC (18 66) What Matters Most	
163	2 143 118	*	AEROSMETH The Best Of Aerosmith: 20th Century Masters The Millennium Collection (46-b) of this sale (46-b)	
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177	52 -	2	REAL ESTATE Days	
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FOIL		CHF00		
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AWOLNATION

ELTON JOHN

THE OAK RIDGE BOYS

Rocket Man: Number Ones

1970-2002

2	HOW 30 HOW THAT'S BEHAT I CO. COLINTRY VOLUME 4 BOW OPINSTIMAS 32 CHRISTIMA AUTISTS. HOLIDAY SONIOS BOW HITS 2012
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SOCIAL/STREAMING BIlloward

49 JUSTIN BIEBER

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12 49 SELENA GOMEZ HOLLTHOOD

TO 12: SKRILLEY ON PERSONNELS AND

17 46 RRITNEY SPEARS INCOME 18 49 TAYLOR SWIFT HE MACHINE

14 47 CHRIS BROWN JYSTICA



An explosion of 26,000 SoundCloud plays for electronic artist Far Too Loud's latest track, "Megaloud," sends the act straig in at No. 13 on Uncharted, Far Too Loud's latest EP, Ready to ns. premiered on the site on Sept. II and has earr







13 THE RAMBLES LUKE JAMES

15 KEAN CIPRIANO

(F) YOUTUBE SOMEONE LIKE YOU SEXY AND I KNOW IT 3 4 3 WE FOUND LOVE BARTY BOCK ANTHEM DAIN OVER ME MOVES LIKE JAGGER SUPER BASS DANZA KUDURO 13 47 PITBULL MR MINAMOUS ARTIST/POLO GROUNDS L/SONY MAJESC LATBLY PCA. WITHOUT YOU ROLLING IN THE DEEP ON THE FLOOR WAKA WAKA (THIS TIME FOR AFRICA) SOMEONE LIKE YOU HOW TO LOVE 11 25 PERSONAL JESUS COUNTDOWN YEAH PARTY ROCK ANTHEM WHEN WE STAND TOGETHER SEXY AND I KNOW IT MOVES LIKE JAGGER LAST FRIDAY NIGHT (T.G.L.F.) FLY

NEXT BIG SOUND 25



38	ARTIST	Title	The votuces	11	52 5	ARTIST	Titl
TI S	JEDI MINDTRICKS	Vicience Begets Violence	electronic act's first	23	20 35	VOLBERT VERTICO STREETMANNERSAL REPUBLIC DOSMO	Beyond Hell/Above Heave
	33 AWOLNATION	Megalithic Symphony	studio sel since 2007's Mythmoker	2	MW	NOAM PROLLNY	Beat The Davil And Corry A Re
	SKINNY PUPPY DNTHETE DRIVINGS SEGULISTY III BI	Handover	(No. 4) debuts with 3,000, On the	0	N-UNIT	NERO MIA DESIAL ELANDICUPY II SH	Welcome Realit
	CARNIFEX	Until I Feel Nothing	Dance/Electronic	2	HEW	THE DEVIL MAKES THREE	Stomp And Smeal
٠	SURFER BLOOD	Terot Classics (EP)	Albums tally, it acrives at No. 9.	0	MEM	JOSPEH CALLEJA DECAMBANDOCA CLASSICS (ILINI)	The Maltasa Tano
•	THE GREEN	Ways & Means		31	5 3	WILLIAM SHATNER	Seeking Major Ton
23	THE HEAD AND THE HEART	The Head And The Heart		32	10 2	HILARY HAHN/VALENTINA LISITSA NO PHIROSOCIA CLASSICS (N. III)	Charles Ives. Four Sonata
•	RUSSIAN CRCLES	Empros	35	3	HOW	GI KGA ALEDVARTNUTTY (14 SM	The Next Dimension
ú	ALLEN STONE	Allen Stone		3	BEW.	HILLSONG KIDS	Ultimasa Collection
9	WOMEN OF FAITH WORSHIP TEAM	Reyolce	The Intile Singer/	35	45 3	CONTAINS JOE HENRY	Rever
П	STATIK SELEKTAH	Population Control	songwriter's third	0	29 7	GROUPLOVE	NeverTrust A Happy Son
S1	RUC/TURES	Divided By	album becomes his first to chart	0	857	BOB BALDWIN	newurbenjazz.com 2 / Re-Vib
	AWOLF THE SALESCHMENSCOPE HARBORIA THESE	Trunk Muzik 0-60	(1,000), Earlier	3	ne-cates	JENS LEKMAN JENS NY CANAGAN ZIY 1920	An Argument With Myself (EP
E	LOSS FOR WORDS	No Sanctuary	this year he spent three weeks on	39	new	TYCHO ENSTIT MUSICIPATIONAL HIST (1280)	Div
	I FIGHT DRAGONS	KABOOMI	Uncharted, peaking of No. 13	40	45 2	LANG LANG/VIENNA PHILHARMONIC (GERGIEV	V) Liszt: My Plano Hen
	DAVID CHOI DIGIS CONSTRUCTION	Forever And Ever	at 160. Co.	41	25 8	LISA HANNIGAN	Passenge
	HONEYHONEY WASHINGTON OF SEET HONEY FILED	Billy Jack		42	13 4	ZOLA JESUS SACRES RESES SIGNARIA	Constu
	KIM WATERS	This Heart Of Mins	1	43	EV	BLACK TUSK	Set The Dia
	S SETH MACFARLANE	Music Is Better Than Words	1	44	24 2	THE DRUMS	Portament
5	FITZ & THE TANTRUMS	Pickin' Up The Pieces	22	48	15 3	WE ARE THE IN CROWD	Best Intention
ш	VNV NATION ALADMOS SCOTIDAS	Automatic	After Amazon MPS offered it for ST 00	46	12 8	DUM DUM GIRLS	Only in Dream
***	JAMES BLAKE	James Blake	(Oct. 29), it returns	47	6 2	THE CITY HARMONIC	I Have A Dream IIt Feels Like Home
B	YOUTH LAGOON	The Year Of Hibernation	In the tally with 1,000 and a	48	15 3	SKELETONWITCH	Forever Abomination
ao ANI	DY GRAMMER	Andy Grammer	whopping 258% increase.	0	HEW	SOMEONE STILL LOVES YOU BORIS YELTSIN	Tape Clui
S	JOSH WILSON	See You	MUNIOE.	0	B-(50)	THE SECRET SISTERS	The Secret Sisters



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Data for week of NOVEMBER 12, 2011 | For chart reprints call 212.493.4023

REGIONAL HEATSEEKERS #1 ALBUMS

Violence Begets Violence Jedi Mind Tricks Megalithic Symph-Awoination Hilery Hahn/ Valentine Lisitsa WEST NORTH CENTRAL EAST NORTH CENTRAL MOUNTAIN This Heart Of Mine Tarot Classic (EP) Surfer Blood galithic Symphony

SOUTH CENTRAL SOUTH ATLANTIC

NEW ON THE CHARTS

Joseph Celleje, The Maitese Tenor

The tenor mekes his Billboard chert debut with The Maltese Tenor's arrival at No. 30 on Heatseekers Albums and No. 1 on Traditional Classical Albums. Alding his debut was an Oct. 20 profile on NPR's "Morning Edition."



MID ATLANTIC

Charles ives: Four Sonatas

Violence Bronts Violence
Skinny Puppy Handover
AWOLNATION Megalithic Symphony
The Head And The Heart The Head And The Heart
Allen Stone Allen Stone
Surfer Blood Terot Cleanics (EP)
David Chol Forever And Ever
The Devil Makes Three Stomp And Smesh
Camifex Hethins

Stetik Selektah Skinny Puppy Surfer Blood Tarat Classics (EP) Sierra Hutil Caybreak

Camillex Until I Feel Nothing Russian Circles The Head And The Heart

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2	1	1	SOMEONE LIKE YOU Adele DWLSON G RLCOLLWEA	2
0	4	4	SEXY AND I KNOW IT LMFAO NEW YOR AN ADDRESS AND A LAND S OF ROBERTS ON DELETINEST S I STORE OF PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENEL LAND OF REPORTED AND ADDRESS OF THE PARTY RODGENER AND ADDRESS OF THE PARTY RODGE	
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0	7	7 0	WITHOUT YOU David Guette Feeturing Usher	•
8	10	9	PARTY ROCK ANTHEM LMFAO Featuring Lauran Bennett & GoonRock MATHER SEASON AND ASSESSMENT	B
9	8	8 15	YOU MAKE ME FEEL Cobre Starship Feeturing Sebi s.Mic. 15 Mid. 16 ROLOSENO @ GEOMOTIANCE FUELD BY RAMIN ACLASTIC SEP	
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0	20	25	5 O'CLOCK T-Pein Feeturing Wiz Khelife & Lily Allen 1 PARK T PARK COMPONEZ ALERO SALDAN DOWN 2 KERTILL OWNER MONTHS FORCE & KNYCT NAPP BOY ME RCA	
16	13	11 D	YOU AND I LIND GOOD LAST GALLAND IS SERMANDITAL OR STREAMLING KONLING INCIDENCE.	
18	14	13	SUPER BASS NICK! Minoj LASE JANK O THARALO A JOHNSONE DEAN RIMITORO GG YOUNG MONEY CASH MONEY CANNAVERSA, REPUBLIC	
0	21	27	NI**AS IN PARIS Jey Z Kanye West	1
Œ	18	17	T GIRL E CRIMON A DIMENSI E ROGERITA ROBERS JESPOLEFADO B SILIA HERITANIAN E ROCK	
19	17	14	GIVE ME EVERYTHING Provide LAC PRESENTED WALL SCHOOL Provide Featuring Ne-Yo, Afrajeck & Neyer APROVIDE LAC PRESENTED WALL SCHOOL B AN 355-70.0 \$60.955-8654	
20		1001	PRINCESS OF CHINA Coldplay Featuring Rihenna	
9	33	47	IT WILL RAIN Bruso ARMITMALUSCULO II OMPORCA JAMES JEROSTRO PRAGRAMA MERINDA GORGO. IT WILL RAIN	150
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9		19 1	JERZYM O TRABAL JAROTERA HISSINGWIJORANG RISHAZY O YOUNG MOREY CAST MOREY PREMATING ALL MOTORS SHE WILL LIW Wayne Featuring Dead Amaly of Cartifa a Garrin Twalliams; O YOUNG MOREY CAST MOREY LIWEREAL REPORTS	
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١	2 with Stronger on	0	56 59		COUNTRY MUST BE COUNTRY WIDE D HOFF ON DEALE C FORD B GLIBERT)	Brentley Gitbe
۱	the Billboard 200	0	75 67	-	PARTY	Beyonce Feeturing Andre 300
	(see page 62), the maiden "American	0	HEW		SANOW, ESK REST, BHODER ALO MEST, BHADRER B KNOWLESA MOU. CHRISTMAS SONG (CHESTNUTS ROASTING ON AL	N OPEN FIRE) Austin Bieber Feat, Ushe
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	her sinth Het 100	0	66 92		MAY SHAFT OF CHELLBACK (DIRELBACK MAKEN TAMBER	O NEE
	top 10; Carrie Underwood is	0	61 64		THAT WAY LEK LUGER -D AKINTIMEHRI W ROBERTS = J FELTON L.A.LEW	Wate Feeturing Jeremih & Rick Ros
	second among the	0	62 70		WHEN WE STAND TOGETHER	Nickelbec © ngapaunyin na
	series' graduates with four top 10s.	0	70 68		DRINK IN MY HAND	Eric Churc
	WILL TOUT COSP INCS.	63	60 61		MARVINS ROOM	Drak
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	12 10	66	58 49		HERE FOR A GOOD TIME 1 PRIMIN G STRAET (G STRAETS STRAETS DILLORS)	George Stra @ MCA MASHALI
	The song surges in downloads sold (19-	67	65 82		OTIS Jey 2 « MS7 » E MS7 S C CATON » 80006 L DAPPELL P COMELL P C	Kanye West Feeturing Otls Reddin
	10 on Hot Digital	68	54 39		BETTER WITH THE LIGHTS OFF	
	Songs; 100,000, up 63%) and radio	0	73 72		ALL YOUR LIFE	The Band Pers
	audience (57-38 on	м			BODY 2 BODY	Ace Mood Eastwing Chris Brow
	Hot 100 Airplay; 33	0	76 76		J U S T I C E LEAGUE LA MCCOLISTER, C M BROWN & GROWE	
	million, up 49%).	0	78 84		LET IT RAIN FLOOGLE CAMER ID MALL ASSISSECTORS	David No
	20	2	83 71		I'M GONNA LOVE YOU THROUGH IT MACROCE & SALLIMORE & HERSLESS ISLANDS I LARRY	Mertine McBrid © REPUBLIC MASHIOL
	As she reigns as a lead act, Rihanna	73	59 40		STRANGE CLOUDS	B.o.B Feeturing Lil Wayn
	bows on the list's	2	85 -		YOU	Chrie Youn
ĺ	lop new entry as a	75	11 -		MISTLETOE	PCA BASHINI Juetin Biebe
l	guest. Coldplay collects its third top	ш			THE WESSENGERS HE ATMEN A MESSINGER J BEBERN	⊕ schoolsov running pakin is last itus. Thompson Squer
	20 Hot 100 hit from	0	79 82		MV 15 THOMPSON & THOMPSON J SELLERS, PJENKINS1	@ STONEY CREE
	the Billboard 200's	77	64 56		LONG HOT SUMMER	Kerth Urbe G CAPTOL MASHILL
	new No. 1, Mylo Xyloto, as the song	78	72 74		MRS. RIGHT	Mindless Behavior Featuring Digg
	(105,090 down-	79	71 60		TAKE OVER CONTROL MADUACK E SMORS IN TAK OF WALL E SMORS I SMORS IN	Afrolack Engluring Eva Simon
	inads) follows radio singles "Every	0	60 60		ONE MORE DRINKIN' SONG	Jerrod Nieman
	Searchop is a	-			DOMINO	SEA CEPLE ARISTA MASHALL Jensie
	Waterfall" (No. 14	0	87 96		OR CLAST-2 CORNICH LIGOTINALD G KELLYMAX MARTIN HI	Chris Brown Fest, Ludeon
	peak) and "Paradise" (No. 15	82	82 78		BIGG O IC M BIGGAN O BAKER K MCCALL A STREETER A MER	PAITE: L SEREAL C BR-OSES)
	peak; this week at	83	77 85		COUNTDOWN BROW, B. S. TOT, SALES STATE, OR B. VIOLE, P. J. DE SALE LAMB, J. DE	Beyond
	No. 49).	84	81 73		THE ADVENTURES OF RAIN DANCE MA	AGGIE Red Hot Chili Pepper @ watter \$10
ı	30	0	92 75		I LIKE IT LIKE THAT	Hot Chelle Ree Festuring New Boy
۱	With a 158% gain in	~	HW			Florence + The Mechin
	downloads (to 66,000), the rapper	9	-	-	LOTUS FLOWER BOMB	 umrensar, nehoni.
	matches his best Hot	0	HEW		J HOWARD IS ANYTHMEN & NOMARS M J PIMENTEL S J DE	
	100 rank, achieved	88	84 -		YOU THE BOSS X E ON FORERTS II K M ERDROU D T MARKAY	Rick Rose Feeturing Nicki Mini
	with his debut entry "Hy Last" in July,	0	13 -		COST OF LIVIN'	Ronnte Dun @ attista teating
		0	94 -		PROMISE ALEO LOVE & SANTOS JEICO LOVE & SANTOS PINEDORS	Romeo Santos Featuring Ushe
	1	0	HEW	ĮŪ	LONELY BOY DINGS MOUSE THE BLACK KIT'S ID AUDIBADIL POMMEYS BU	The Black Key
		92	91 93	К	SAIL	AWOLNATIO
	58	~		10	LOOT NOTHIN'	© 1(0.0) Derius Rucki
	After "Histletoe"	0	100 -	N	LESSONS IN LOVE	© CAFFE NEWS. Keskede Feeturing Neon Tree
	opened last week	0	HEW	Ш	FRANK SHIPPS - HERE TUNNED MESS FRANKS ALB A RESOLUTION OF THE PROPERTY AND A PROPERTY OF THE PROPERTY	SURRESH MICH. THURSDAY SHEET WITH CO.
	(with 147,000 downloads) alop	95	74 -		A THOUSAND YEARS	Christine Per
	Holiday Digital	96	85 76	13	DEDICATION TO MY EX (MISS THAT)	Lloyd Feet Andre 3000 & Lil Weyr
	Songs (see billboard.blz/durts).	97	95 95		RAIN OVER ME	Pitbull Feeturing Merc Anthor

99 99 83 (OC NEW BETWEEN THE BULLETS

billboard.biz/charts), Bieber replaces

himself atop the

starts with 42,000.

RIHANNA FINDS 'LOVE' ATOP HOT 100

STORM WARNING

CRAWLING BACK TO YOU



Rihanna rises to her 11th No. 1 on the Billboard Hot 100, as "We Found Love," featuring Calvin Harris, ascends 2-1. She is just the seventh act in the Hot 100's 53-year history to tally at least 11 leaders, joining the Beatles (20), Mariah Carey (18), Michael Jackson (13), Madonna (12), the Supremes (12) and Whitney Houston (11). "Found," the lead single from Talk That Talk, due Nov. 21, spends a second week at No. 1 on Hot Digital Songs (243,000 downloads sold, up 5%, according to Nielsen SoundScan). It's Rihanna's 20th to reach 1 million in digital sales, the most among women.

(F) COUNTRY

HOT 100 AIRPLAY

SOMEONE LIKE YOU MOVES LIKE JAGGER PUMPED UP KICKS

YOU MAKE ME FEEL WITHOUT YOU WE FOUND LOVE SEXY AND I KNOW IT IN THE OARK

PARTY ROCK ANTHEM 12 HEADLINES CIVE ME EVERYTHING NITTAS IN PARIS

LIGHTERS 16 1 YOU AND I

MR KNOW IT ALL

27 17 CRAZY GIRL

13 GOD GAVE ME YOU 25 M JUST A KISS ROLLING IN THE DEEP

HOT DIGITAL SONGS

22 HOW TO LOVE

LAST FRIDAY NIGHT (T.G.I.F.) IT WILL BAIN COADEC ELV IT GIRL

THE ONE THAT GOT AWAY BAGGAGE CLAIM COUNTRY MUST BE COUNTRY WIDE

GOOD FEELING WE OWNED THE NIGHT IF I OIE YOUNG TONIGHT TONIGHT

MARVIN & CHARDONNAY THAT WAY

HERE FOR A GOOD TIME TAKE A BACK BOAD I GOT YOU KEEP ME IN MIND

BODY 2 BOD EASY

ROCK SOMEONE LIKE YOU

PUMPED UP KICKS
BOSINE HE PROME SEASON (CO.
PRINCESS OF CHINA
COLUMN FAM BRANK CAPTO
ROLLING IN THE DEEP
AREA SECOLUMNA

NOTHING WHEN WE STAND TOGETHER SHAKE IT OUT SAIL CHARLIF BROWN

VIVA LA VIQA FIX YOU HURTS LIKE HEAVEN THE ADVENTURES OF RAIN DANCE MAGGIE

GOD GAVE ME YOU

BASE SHATE SHOT WANTED SHOW

I DON'T WANT THIS NIGHT TO END CRAZY GIRL JUST A KISS IF I DIE YOUNG

O

TAKE A BACK ROAD DIRT BOAD ANTHEM TATTOOS ON THIS TOWN KEEP ME IN MIND I'M GONNA LOVE YOU THROUGH IT WE OWNED THE NIGHT

RED SOLO CUP

3 5 50 CLOCK 0 3 MAKE ME PROUD

B DANCE (ASS) NIPTAS IN PARIS HEADLINES

FLY YOUNG, WILD & FREE THOULED SHE WILL

WORK OUT HOW TO LOVE GIVE ME EVERYTHING STRANGE CLOUDS

1 63 DANZA KUDURO PROMISE

MINIO SANTOS PEAT SISHER SONT MUSIC LATER

I KNOW YOU WANT ME (CALLE OCHO) WAKA WAKA (THIS TIME FOR AFRICA) PARIOSA BON, BON HEROE EL VERDADERO AMOR PERDO VEN CONN WEPA

THE ANTHEM LOCA LODA

YOUNG, WILO & FREE COD CAVE ME VOL

PUMPED UP KICKS MOVES LIKE JAGGER STEREO HEARTS

MR. KNOW IT ALL GOOD FEELING PARTY ROCK ANTHEM YOU MAKE ME EEEL

8 WE FOUND LOVE

MAKE ME PROUG IT GIRI DANCE (ASS) RED SOLO CUE

YOU AND I IN THE DARK SUPER BASS

NI**AS IN PARIS 22 12 HEADLINES

CHEERS (DRINK TO THAT) I DON'T WANT THIS NIGHT TO END THRILLED MR SAVOREAT

THE ONE THAT GOT AWAY SHE WILL WORK OUT MONSTER MASH

MISTLETOE HOW TO LOVE LOVE YOU LIKE A LOVE SONG

JUST A KISS NOT OVER YOU GIVE ME EVERYTHING

STRANGE CLOUDS

YOU RAISE ME UP TIME TO SAY GOODBYE HERE AND HEAVEN ATTAROY

SUITE FOR SOLO CELLO NO. 1 IN DEBUSSY: CLAIR DE LUNE TO WHERE YOU ARE

CHRISTMAS CANON MOONLIGHT SONATA

BELIEVE TOCCATA & FUGUE IN DIMINOR, BWV 545 TOCCATA AND FUGUE IN D MINOR

ALTERNATIVE THE RE MINE

PUMPED UP KICKS PRINCESS OF CHINA ROLLING IN THE DEEP PARADISE SAIL LONELY BOY CHARLIE BROWN VIVA LA VIDA FIX YOU

HURTS LIKE HEAVEN

NARCISSISTIC CANNIBAL

Data for week of NOVEMBER 12, 2011 | For chart reprints call 212,493,4023

11 4

1		He	AINSTREAM OP 40
	T LAST	ON DESCRIPTION OF	TITLE ANTIGE OFFICE PROMITION LANS. STEREO HEARTS
ŏ	2	12	SOMEONE LIKE YOU

A 1 11 MOVES LIKE JAGGER 5 15 YOU MAKE ME FEEL 15 PUMPED UP KICKS 7 4 SEXY AND I KNOW I WE FOUND LOVE

IN THE DARK PARTY ROCK ANTHEN IT GIBL GIVE ME EVERYTHING LIGHTERS

EAG MEETS DIVE FEAT BRUNG MARS (THROTYCE)

MR. KNOW IT ALL

IT WILL BAIN 22 3 THE ONE THAT GOT AWAY MR SAXOBEAT

KEEP YOUR HEAD UP NOTHING LOVE YOU LIKE A LOVE SONG SCHALSONS STIN SCHAL HOT OVER YOU

JUST A KISS CHEERS (DRINK TO THAT) DOMINO 5 O'CLOCK I LIKE IT LIKE THAT

WHEN WE STAND TOGETHER BLACKOUT DON'T HOLD YOUR BREATH DEDICATION TO MY BY (MIRE THAT HEADLINES

LIKE HOW IT FEELS

40 20 11 BETTER WITH THE LIGHTS OFF Adam Levine becomes the tiled and in replace thesit are no. I not tre Nanischrasen Top 60 chart, as feyr till selences "Steme fleeth" (3-1), on which he guests, halts the stement response ("Neves Like Japper" (1-3) by the group he freets, Marsen S. On the Dec 9, 1995, sarrier, Nanisch Carey" Steme Seetel Day", Marsing Boyz II Ren., began as III-week command by ocsting her "fantary" after six weeks all the sam-

mit. In the Feb. 14, 2004. Issue, OutKast's "The Way You Hove," Noturing Sleepy Brown, directly followed the doo's "Rey Ta!" to the top like songs led for nine and three weeks, respectively. Three weeks shy of a year after it inpped Not Country Snops, the Band Perry's "If I Die Young" rooches No. 1 on Adult Contemporary (2-1). The ballad previously crossed to a No. 4 peak on Adult Top 40 and a

nist on Haisstream lan 45.



NTEMPORARY

ES SE SE TITLE IF I DIE YOUNG BOLLING IN THE DEEP 9 1 3/ 6 10 COLUMN SOMEONE LIKE YOU

JUST THE WAY YOU ARE F'KIN PERFECT JUST A KISS FOR THE FIRST TIME GOOD LIFE

THE EDGE OF GLORY KEEP YOUR HEAD UP MOVES LIKE JAGGER BRIGHTER THAN THE SUN

SAVE ME. BAN FRANCISCO TALKING TO YOU (IS LIKE TALKING TO MYSELF)
CARL MALE STATE OF THE TALKING TO MYSELF)
LET THE RAIN A BRIGHTER DAY

TONIGHT TONIGHT TELL ME I'M WRONG LAST FRIDAY NIGHT (T.G.I.F.) LONG WAY TO GO

ADULT TOP 40

FASTER

27 5 YOU AND I

29 8

15 25 TITLE 1 1 18 SOMEONE LIKE YOU MOVES LIKE JAGGER MR. KNOW IT ALL

YOU AND I TONIGHT TONIGHT GOOD LIFE 11 13 JUST A KISS

18 NOT OVER YOU CRAWLING BACK TO YOU WHEN WE STAND TOGETHER LAST FRIDAY NIGHT (T.G.L.E.)

PARTY ROCK ANTHEM YOU MAKE ME FEEL

23 8 GIFARST HEARTBEAT SUITED TO HEARTS 21 4 IT WILL BAIN

KISS ME SLOWLY HEAVEN 24 20 30 3

PARADISE

T ROCK SONGS

ME DE BE TITLE 1 1 2 WALK THE SOUND OF WINTER

PUMPED UP KICKS TONIGHT PARADISE

FACE TO THE FLOOR BOTTOMS UP MAKE IT STOP (SEPTEMBER'S CHADREN

ROLL AWAY YOUR STONE COUGH SYRUP
TOOC THE SHARE PROPERTY BOY
THE SHARE PROPERTY BOY
THE SHARE PROPERTY BOY

HELENA GEAT 17 15 11 COUNTRY SONG 17 18 UP ALL NIGHT

UNDER AND OVER IT PROMISES. PROMISES MONSTER YOU MADE DARK HORSES

IRRESISTIBLE FORCE SHAKE IT OUT 20 8 BURIED ALIVE BOMEONE LIKE YOU THESE DAYS

THIS IS GONNA HURT COLOURS BITCH CAME BACK ABERDEEN

LOST IN MY MIND NO MATTER WHAT MONARCHY OF ROSES

NARCISSISTIC CANNIBAL BLOW ME AWAY AFTER MIDNIGHT THE COLLAPSE

HEARTBEAT TAKE IT OR LEAVE IT HEY MAMA

CALLED OUT IN THE DARK DON'T STOP (COLOR ON THE WALLS PUNCHING IN A DREAM

first viewle from El Camino, the rise's

ACTIVE ROCK

1 2 14 1 NOT AGAIN

BOTTOMS HE FACE TO THE FLOOR THE SOUND OF WINTER UNDER AND OVER IT MONSTER YOU MADE

WALK 100 HISTIRS SOURCE WANT BURIED ALIVE A WARRIOR'S CALL NO MATTER WHAT BITCH CAME PACK MAKE IT STOP (SEPTEMBER'S CHILDREN)

CURL OF THE BURL IT'S NOT ME IT'S YOU 17 10 THE ADVENTURES OF RAIN DANCE MADDIE

NARCISSISTIC CANNIBAL HELL IRRESISTIBLE FORCE 24 21 12

25 13 UNDONE

HERITAGE ROCK HE SE SE MINTO

MALK THE TOO HOM GARLEST OF GARLEST ME THE ADVENTURES OF DAIN DANCE MAG

TONIGHT THE SOUND OF WINTER LIES OF THE SEAUTIFUL PEOPLE COUNTRY SONG

WHAT YOU WANT BIG FOOT MONSTER YOU MADE FACE TO THE FLOOR

GHOST OF DAYS GONE R BLOW ME AWAY

UNDER AND OVER IT IT'S NOT ME IT'S YOU BURIED ALIVE BITCH CAME BACK

30 4 THE COLLAPSE

26 26 8 GET THRU THE



S S	TO NAME OF TAXABLE PARTY.	2 WESS	WEEKS ON COT	ARTIST	PRICED	200	PASS.
0	or in		1	TOBY KEITH	Clancy's Tavem		1
2				SCOTTY MCCREERY	Clear As Doy		1
3		2		CAPTOL NASYVILL HIGH HER	OwnThe Night		1
٥	F			VINCE GILL	Guitar Slinger		4
0	5	5		JASON ALDEAN	My Kinda Perey	8	1
8	3	2		LAUREN ALANA	Wisflower		2
0	6	9		LUKE BRYAN T	arigates & Tenhnes		1

Halfway To Hanves

Speek Now D

Hell On Heels

This le Country Music

Outlews Like Me

Need You Now

CASEY DONAHEW BAND

BRANTLEY GEBERT

GEORGE STRAIT

TAYLOR SWIFT

BLAKE SHELTON

PISTOL ANNIES

BRAD PAISLEY

JUSTIN MOORI

HUNTER HAYES

LADY ANTERELLUM

MONTGOMERY GENTRY

TOP COUNTRY ALBUMS



COLLEGE

25 29 VARIOUS ARTISTS

BLUEGRASS ALBUMS

N. N.	15 M M M M M M M M M M M M M M M M M M M	ARTIST	Tipe	Mig
0	UUT	MAIDUNCANIMEYER/THLE The	Goal Rodes Sessions	
2	1	ALISON KRAUSS & UNION STATION	Paper Airplane	
0	CCW	NOAM PIKELNY Beat The Davil.	And Corry A Rail	
0	REW	THE DEVIL MAKES THREE SI	omp And Smeeh	
8	2	STEVE MARTIN AND THE STEEP CANYON RANGERS IN SHAM PICARER A HOME CONCLUD	Run Bril Alun	
0	3	SARAH JAROSZ	ollow Me Down	
0	4 -	DIERKS BENTLEY	Jp On The Ridge	
0	MEN	RUSSELL MOORE & BIRD TYME OUT	Prime Tyme	
0	2 0	THE WAILIN' JENNYS Bright Bright Street 214	Morning Sters	
10	64-69/TEF	SIERRA HULL	Daybreak	

BETWEEN THE BULLETS

'TAVERN' OPENS AT 1



Arriving with 69,000 copies, Toby Keith collects his 10th No. 1 on Top Country Albums with Clancy's Tayors, the artist's 15th studio set. The new leader

tive No. 1 start in exactly three years with non-seasonal studio sets, a streak preceded by a No. 1 bow with hits package 35 Biggest Hits in May 2008. Lead single "Made in America" topped the Oct. 15 Hot Country Songs tally. and second track "Red Solo Cup" (No. 34 on Hot Country Songs) storms Country Digital Songs at No. 1 with 61,000 downloads (see page 67).



You'll Ever Know," featuring Charlie Wilson, climbs 20-16 on Adult R&B (up 13% in detec-

tions, according to Nielsen BDS).

which she puests, move 16-6 and 12-8, respectively. Blancas has the second-

24 25 IT FAR AWAY

FLY TOGETHER

10 14 14

17 12 13

20 25 21

28 20 22

28 79 73

35 33 33

HOT R&B/HIP-HOP SONGS

ш	8	13	F	THEE ANSI
0	2	3	13	NET AS IN PARES Joy Z Karryo West 1 803 SECTION REPORTS O ROCHELAND R
2	1			SHE WILL I MADE TO CARTURA BRAHAM TWILLIAMS: Ø HOUNE MONOYCRADH MONOYURAN REPUBLIC Ø HOUNE MONOYCRADH MONOYURAN REPUBLIC
3	3	2		HEADLINES Officials for the production of the p
0	4	4		THAT WAY Well Peanuring Jeremin & Rick Rose III. 1958 p. Martine-verse rose into a professional adjusts @ sacrand-veneral professional adjusts ### Open Company Comp
6	5	7.		PARTY Beyonce Feetuning Andre 3000 1 commissions recommended to the party of the pa
6	t	9		MARVIN & CHARDONNAY Big Sean Feeturing Karrye West & Roscoe Death for WASTE 12 ANDERSON SHEET ANALYSIS LIDERSON DAMPER 9 COLD ST JANOUNG
9		4		WETTHE BED Chris Brown Featuring Ludecris #50 Ord Medicin peaking MCCALLA STREETH MERETLE BRITAL CRISCISS 6 JULEIA
0	,	TT		BODY 2 BODY JUSTICS LIADES IN MICROSISTER CAN REPORT L. CHORES FOR DELICION BOWN THE BEST DEF JAMPO AND MICROSCOPIE DE LIADES IN MICROSISTER CAN REPORT L. CHORES FOR DELICION BOWN THE BEST DEF JAMPO AND
0	18	1		MARVINS ROOM Droke Assistant Assistant Assistant Southers Droke Droke Droke Droke Droke Droke Droke Droke Droke
10	n	9		OTIS Jey Z Kenye West Featuring Das Redding 1499 1 (1655) OFFERENCE SARREL CONSTRUCTION OF THE LANG SARREL SARREL 1500 1 (1655) OFFERENCE SARREL CONSTRUCTION OF THE LANG SARREL SARRE
11	8	13		MRS. RIGHT Mindless Behavior Featuring Diggy
1	17	21		WORK OUT J. Cole J.
13	16	32		FOOL FOR YOU Care Lo Green Featuring Melenie Fione or Philip Belley Philip List April Care Lo Green Featuring Melenie Fione or Philip Belley Philip List April Care Lo Green Featuring Melenie Fione or Philip Belley P

-	STREET, SHOWARD HEARING MERKUE HERAUDIK, I PRINTED	LEADPHONOGRAPH & MARCHANGARDES
	S O'CLOCK 1AA-1AAA (Novac) Acres salcono assulta salcono os	T-Pain Featuring Will Khalife & Lily Atlantacion State & court of the
	BEST THING I NEVER HAD	Beyonor BESTELL OFFI ACHOOMISE BENGING TO AND ACHOOMISE BENGING TO ACHOOMISE BENGING TO AND ACHOOMISE BENGING TO ACHOOMISE BENGING
	SURE THING	Miguel # SLACK ICE STETOMAL JOS. PCA
	OUICKIE STICLIS MUPPMENTE, M ROSINSON S WARFELD	Miguel 8 BLACK ICCS1570MIL2YS, 9CA
	FM ON ONE DJ Khale- teurs selection and an arministration of the control of the c	d Featuring Drake, Rick Ross & Lil Wayne worse @ 4 Machine concenses their
	STAY 8 MODE IT DIRECTLUS SANTHUR SLEDGE, CLACKE HODED	Yourson reconcidents:
	SO IN LOVE	Jill Scott Featuring Arthory Hamilton

	SO IN LOVE	Hit Scott Featuring Archony Herniton © 1:055 BABCHMARK MOS	
	MOTIVATION 19 A NAME OF COLUMN STREET, STREET	Kelly Rowland Featuring Lil Wayne O Investigation (Constitution Applied)	ł
	DANCE (ASS) ON INCREASE, AND RESON OF PALACES & CLARK & BURNEL BLOW	Big Soati	
	TONY MONTANA	Buture B PROCESSIVEA	
	YOU THE BOSS	Rick Ross Featuring Nick Minay @ www.cx.csf Jase.come	
	MA BOSS	Meek M/II Featuring Rick Ross @ MarthComMin(# 810)s	
ä	YES	Musiq Soulchild	

LIFE OF THE PARTY SPINANCYM SOLIT PROPERTY SORANG DOS	Chertie Wilson
SHE AIN'T YOU HIS SCHOOL IS MINORING BAPTISTED BURNOUS INCCALLED	Chris Brown 019.180735.570304003.44096401 @ JHSTCA
FLY JERCEEN O THANKLUS ROTEINA HESINA WARRANG PARAGE	Nick Minty Featuring Rihemia 8 round stovertass stovercassistas servicio
IF IT'S LOVE NAME FOR SUT IX CHESIS M BUT HER FORDS	Kam Festuring Chrisette Michele @ Usin(RSAL REPUBLIC
ONLY WANNA GIVE IT TO YOU POP MANSEL & WARREN FROSTRA WASSEL & COLE MINISTER	Elle Verner Featuring J. Cole Manualistis

TAMAS A SAHARTWEINING SETHAMASTRANA,	MONEY CASH MONEY DIVINOSAL REPUBLIC
I SMILE A FRANCIS IN PROME BY SHORT OF SHARES IN ESTABLISHED	Kark Franklin GG 10 YO SOULGOSPO CEATRIC VEATVINGA
STAY TOGETHER	Ledisi Featuring Jaheim @ 1919 F08(CAST 5186)
I'M FLEXIN' BO KITT I J NAMES JA J SCOTTS	TI Featuring Big K R LT 8 SNAO HUTLENDATE
MY LAST NO ID IS ANDERSONE O MILEONELS HARRIS IN TRUPING, C M BROW	Big Seen Featuring Chine Brown
25/8	Mary J. Blige

NO ONE GONNA LOVE YOU

MAKE YOU SAY OOF

DRANK IN MY CLU

FLY TOGETHER

KIALESTIN'S RANGESON	⊕ ARSTARCA
TROUBLE SELVALION IS SINCE J COLD	Bei Maejor Featuring J. Cole 6 .ncncs
PIECES OF ME	€ ISPNE ROSCASTASPAS
LATE NIGHTS & EARLY MORNINGS	Marsha Ambroorza
BOOTHANG	Verse Simmonde Featuring Kelly Rowland @ 80/05041040/10/36
	Monica OUPHTREDLLEPSTERS STEPLING LPARKER @ LPCA
Y.U. MAD	Birdman Featuring Nicki Minay & Lil Wayne

	Y.U. MAD Birdman Annual Control Control of the Cont	6 rows was:	oki Miray & Lil Wayne ola-Machandisa restilo
	4 AM ***********************************		Metasie Fiona a siculatina republic
	SO GONE (WHAT MY MIND SAYS)	JAI Sco	et Feaguring Paul Wall Buses BABE WARRES BAGS
	FAR AWAY INT RUM IM AMERICANA SMERTS SHIRES COSTOR OF HIS LANC	I RE GALLON JO	Marsha Ambrosius 8 Jack
	RADIO MESSAGE		R Kelly A residence
8	COUNTDOWN BOOMERS THE DESIGNATION OF STREET WITH	NEX-MORE NAME	Bryonce Bryonce
	ROUNO OF APPLAUSE	Webs Flocks F	larre Featuring Orake

CSI MIRVINE IN DORSE IN MORES	DEALELAND
Weta Flocka Flan	
	a s. partar
@ IMSUMUT	00,00
ed Cafe Featuring Ryon @ switten	
	@ IMSUNIU Red Cafe Featuring Ryw

14 Stark is asserted Alerdon from with a SES lume in Imprecions /In T. & to Nielsen BDS). Ambition, the ranner's lated piloset it and for on the Billhoad Mr. Hon Moures rhard

this list as far back as 2005, this title 8 Ram Somes tally, as first single off his. Shakefown, due

15

holds steady here. on Too ESE/Nothe No. 11 debad of Break of Bases (5,000 units). Hes prior heed rawking

While the debut 2012 release Fertim

at the neouthernie 30 ballud, which airetas saibe at medius-market

GOOD GOOD NIGHT LOVE AFTER WAR TOO FASY HOUSE PARTY THE WALLS

LOVE YOU

LAY IT ON ME STRANGE CLOUDS THANK YOU REAL LOVE MORE THAN YOU'LL EVER KNOW JUST (A BIT)

DEDICATION TO MY EX IMISS THAT RING! F WALK ON

DEAR JOE IN THE MIDDLE (L) 21 75 51 YOU DON'T KNOW BOUT II EVERYDAY WOMAN

MTRENDIN 92 10 17

94 8 6 PICTURE PERFECT SWAGGIN FLY AGAIN 96 13 15

MARVINS BOOM BEND

'WATCH' WINS FIRST NO. 1 SINGLE Jav-Z & Kanve West's Watch the Thone album achieves its first No.



I single on the Hot R&B/Hip-Hop Songs chart as "Ni**as in Paris" rises 2-1, bumping Lil Wayne's "She Will" down to No. 2. Throne's lead single, "Otis," peaked at No. 2 in September, "Ni**as" profits from a 4% gain in audience, according to Nielsen BDS, and marks Jay's ninth leader and West's fifth. The pair's Watch the Throne tour began Oct. 28 in Atlanta and concludes Dec. 18 in Vancouver. -Karinah Santuan

E BE TITLE MY HOPE IS INYOU

COURAGEOUS STRONG FROUGH

DO EVERYTHING

LIFT MY HANDS CHIEFT MY HANDS CHIEFT ME UP

THE LIGHT IN ME

TOLICT IN IECLIC

MOTION OF MERCY

WAITING FOR TOMORROW

GAMES WHERE I BELONG
GAMES COLUMN COLUMN
SAVE YOUR LIFE

REMIND ME WHO I AM

LOVE COME TO LIFE

FALL APART

BATTLE

YOU LOVE ME ANYWAY

CASTING CROWNS SWITCHFOOT

VARIOUS ARTISTS

NEEDTOGREATHE

MAT KEARNEY

MANUE GRACE

DAVID CROWDER SAND

BILL & GLORIA GAITHER

SILL & GLORIA GAITHER

THE DEVIL WEARS PRADA

STEVEN CURTIS CHAPMAN WOMEN OF FAITH WORSHIP TEAM MATTHEW WEST HEART OF CHRISTMAS SPE GUNGOR

CHRIS AUGUST

MATT WERTZ 1-1-SIX MAN UP REACH ETE MERCYME NATALIE GRANT LOVE BEYOUTHING COST THRICE

FRANCESCA SATTISTELLI

MARANATHAI PRAISE BANG

MORMON TABERNACLE CHOIR

GAITHER VOCAL SAND

NEWSBOYS

VARIOUS ARTISTS

MATTHEW WEST

PHIL WICKHAM

SHANE & SHANE 37 DAVID PHEI PS

VARIOUS ARTISTS

LAURA STORY

ECDAE

O

6

O GOSPEL ALBUMS
ARTIST
1 2 8 LE'ANDRIA JOHNSON

	88	32		TELE APPENTS MUNICEN DISTRIBUTION LANS.
	1	2	8	LE'ANDRIA JOHNSON THE MINISTREE OF THE STREET STREET
044FLD	2	¥	2	KIERRA SHEARD MEE KATEMENI COSPEL BEISSEIN CING
	3	ž.	1	JESSICA REEDY PAGENT THE HEART CHEMIT 7220/4 CONE
	0	1	10	ISAAC CAPREE UNCOMMON ME SOVEREIGN AMERICA INC.
CMO	0	¥	22	KIRK FRANKLIN MELLO FEAR FO YO SQULIVERITY FRIENCA
	6	7	57	MEMB TEACH STREAMFRONTS
CMG	7		20	VARIOUS ARTISTS WOW GOSPEL SHY ACCC CORE THA CHEAVER TO THE GLEE
	0	864	BERY	PREASHEA HILLIARD
	9		5	VARIOUS ARTISTS GOSPEL MIX VOLUME V WORLDWIDE 3165
E	10	10	5	1-1-SIX MAN UP REACH SUB-INFINETY

MARVIN SAPE ANDRAE CROUCH MADY MADY

VARIOUS ARTISTS THE SOUNDS OF SLACKNESS

DORINDA CLARK-COLE THE SINGING PASTORS OF PISCATAWAY ALL ABOUT JEEUE CAME TATERTARIAMENT (2009) SHIRLEY MURDOCK

YOU LEAD

AMAZED

MAKE A MOVE

MADE FOR YOU

TURN AROUND

UNDONE

LET'S GO

SOMEONE WORTH DYING FOR

MATT MANEE CIDENTIAL PLD
MY BRAIN SAYS STOP, BUT MY HEART SAYS GO
FM STARIC TOOTH & NAM.

MOVE MERCYME VO. A. REMEDY SACHAEL LAMPA

ŧ		4	IKISTIAN CIIK	A		•	037 55 3011
	IAST PREE	DESCRIPTION OF THE PERSON OF T	TITLE ARTHUR APPRICATION LAND.	100	100		TITLE AFTER REPORT PROJECTION LAND.
	1	14	DOWN MAT KEARNEY INFOP	1	1	25	I NEEDYOUR GLORY
	2	10	NOT ALONE MED (SSENTIALPEG	2	3	27	OMBATEST IN THE MIDDLE ISAAC CARRES SUMMER
	3	13	STRONG ENOUGH TO SAVE	3	2	8	SPIRITUAL DONALD LAWRENCE & CO. GUIET HAVE
		26	LIFT ME UP	0	4	27	GE STILL TELANDA AGAMS N-HOUSE
	5	14	RESTLESS DISTORDED OF THE PERSON AND CONTRACTAL PARTIES	5	ŀ	40	I SMILE BIRK FRANKLIN FO YO SOLE GOLDO CEL
)		11	GALTIES COURAGEOUS	6	8	50	HE HAS HIS HANDS ON Y
	4	18	EVERY TIME YOU RUN	2	7	19	SWEETER EM BURNELL SHANGCHE
	7	2	HURRICANE SAME SATE SYMPOWERS CAND	8		17	NOBODY GREATER
)	11	4	I WANNA KNOW YOU LIKE THAT	9		34	OVER & OVER
)		13	BATTLE CHANS ANGUST FERVENI MORD CLIPR	10	13	24	HEAR THE SOUND (OF V
			YOUR LOVE IS A MYSTERY	(T)	12	40	STILL ABLE

CTORY BACK TO YOU ONE MORE TIME EXCELLENT TRUST ME I WON'T GO BACK JESUS IF ANDRA JONESSEM. THE PRAYERS

PUT IT ON THE ALTA

A GOD LIKE YOU

FLY AGAIN
THE SOURCE OF THE
GET DOWN
DAMMENT & DAMM



MATT MANEE 1555% THE DO EVERYTHING THE WAY THE AFTERS HAD THANK TRACE
STRONG ENOUGH TO SAVE TRUST IN JESUS

EALL ARABY YOU LOVE ME ANYWAY SOMEONE WORTH DYING FOR WAITING FOR TOMORROW MOTION OF MERCY EVERYTHING GOOD

BATTLE WASTED HEART (HOLD ON TO ME)
RELEASE OCCURRY PROJECTION OF COR.
AT YOUR NAME (YAHWEH, YAHWEH)
REMIND ME WHO I AM
ASSIS KOM CARRISONY
WE ARE
MAN JOSE STANDONESIS HAM RESTLESS

DOWN
MAT KEARNEY REPORT
DRIFTING
PLIME WITH DAN KASELTINE CURE LOVE COME TO LIFE WHERE I BELONG GOD IS STILL GOD

I'M WITH YOU (RUTH & NAOMI) FOREVER REIGN

ALL OF ME NOT ALONE

ALIVE NAME CHANT CUTS I TURN TO YOU SELAN CUTS HURRICANE I WANNA KNOW YOU LIKE THAT

MATTER OF FAITH 4 2 MAKE A MOVE

ory Weeks draws her first link on Debut honors at No. 6 (4,000 copies, according to Mielsen SoundScan). The Salt Lake City-based artist is headlining the

copies. He grabs another Greatest Gainer nod on Gospel Songs, where lead track "In the Hiddle" reaches a new peak at



LET THE CHURCH SAY AMEN

DANCE CLUB SONGS

16	38	MEDIA BROTH	TITLE MEET APPEN PROJECTORIANS
0	2	11	SHOW ME HESICA SVITA +DU/W000
2	3		DON'T HOLD YOUR BREATH
7			WITHOUT YOU

SEXY AND I KNOW IT
LINEAD MET MAD IN LANGUE
WE FOUND LOVE
BRAND FLEE CHAPM MADES IN
PAPI
JENNIER LOPEZ SEARCH MADES
IT GIRL
MASS COMMA COMMAND
ASSE COMMAND

YOU AND I

IN THE DARK LOVE YOU LIKE A LOVE SONG BEIDA GOMEZ & THE SCHOL HOLIWOOD BRING IT BACK GOMAL BELLING SUPPLIED IN THE AIR INVISIBLE SYNLAR SACY KONANDANIA/WITERSCOP

COUNTDOWN TONIGHT I LIKE HOW IT FEELS FLOOR ON FIRE

MOVES LIKE JAGGER
MANUS THE ORIGINA MULINA NI
BRAND NEW BITCH
MANUE WINDESA

WHEN I START ITO BREAK IT ALL DOWN

A K

MIG. DAVID GUETTA BJORK SKINNY PUPE

DEADMALIS DAFT PUNK 10 SKRILLEX 20 OWL CITY

JAMES BLAKE NERO
WELCOME BLAUTY
NEON INDIAN
INA PERMANA NEW
LADY GAGA

ТУСНО 1 ERASURE

10 12 BASSNECTAR

25 TITLE
25 SE AMERI LIMITE WINKER CORE OF 1

2 FOR WHITE CORDON ISC.

3 TURN IT UP

13 THE WEPA

13 THE WARRANG STELLY MADELA

WEPA

15 FEEL SO ALIVE

CONSISTE DESTRIPTION FOR THE

22 GIVEY YOURSELF UP

ANNY DERIGH HIT AGAIN EAST UN DEUX TROIS

3 GLAD YOU CAME
THE WANTED SCORE. THEM
3 COMPLICATED
ANTE PRINC PRINC ANTA PRINC FAILL
HIGH OFF THE FAME
CAMPURAN NO PLAT EMOST BOOK NO BOT THE JUCK
MAYNEM LOCA PEOPLE

EM NOTE LITTLE 13 I'M STILL HUT
13 STANDAY VOLM (PENJOACOUS
2 ARROW THROUGH MY HEART
10 ABOUT 10 M 100 M FEEL SO CLOSE

YOU MAKE ME FEEL PUMPED UP KICKS ROLLIS THE HIPM STATEM LAST DRAG

TIMO LERES SIA TO SE GOTTA GO OUT PARTY PEOPLE (IGNITE THE WORLD) TONITE

LIGHTS 31 10 LITTLE BAD GIRI

WITHOUTYOU SHE SHE III CINEMA ----M SAVE THE WORLD 4 SOMEONE LIKE YOU

12 PRESSURE IT IN THE DARK EYES
AND PLAT WARY GARNEL U.P.
TIL DEATH

FEEL SO CLOSE WE FOUND LOVE
MARKET CHANNERS
PUMPED UP KICKS
HISTIR THE PEOPLE STATES PROMISES GLAD YOU CAME

WE'RE ALL NO ONE MOVES LIKE JAGGER PARTY IN MY HEAD YOU MAKE ME FEEL FADE INTO DARKNESS

FADE 11-1-1
SHOW ME
SHOW ME
SEXES BYTTA NO. (WOOD
BETTER HALF OF ME
DASH SIRRER NO.PT)
BOUNCE
CASHS MARKE FLAT KELDS SLTP

READY 2 GO SEXY AND I KNOW IT

BE BE ARTIST O MONAL BUBLE 3 INT VARIOUS ARTISTS

3 3 TONY BENNETT 6 2 5 SETH MACFARLANE 4 49 PAUR SHATTRA CEAN MARTIN & S
 PAUR SHATTRA CEAN MARTI

S 8 DESIGN OF STREET OF STREET

12 7 20 PAT MET TAL MONEYO STOR 14 II 20 MADELEINE PEYROUX

15 9 8 PONCHO SANCHEZ AND TERENCE

DAVE KOZ 5 BILL FRISELL

5 5 5 BILL PRISELL

B 4 65 ESPERANZA SPALDING
COMMITTE MEET SECTIONAL HOUSE SECTIONAL HOUSE
TO MANY PARKANNUEL
ALL HAMP FOR CRESTMAN HOUSE
TO A FRONCIA MANA CET SET
A FRONCIA MANA MAN CET SET
A FRONCIA MAN ANACEST SET

BELA FLECK & THE FLECK TONER 15 24

13 & ACOUSTIC ALCHEMY IN B BOB JAMES / KEKO MATSUI

O 1 0 41 0 . MARRAKESH Õ THE LADY IN MY LIFE HOT SAUCE HEST JAMES OF THE EYES FOR YOU

> 18 SPIN BONEY AMAGE VIT 12 LOVELY DAY JUL BOOTT HOOSE 12 LATIN HAZE
> 13 DI DER FREI HARC ANTONIO TRIPPIN TE ROTTON
> 1 RED SUEDE SHOES

5 ALL MY LIFE 17 12 STH AVENUE 14 7 13 FEELS SO GOOD 15 H 27 MASSIVE TRANSIT

15 SOUNDTRACE

TRADITIONAL O TO JOSPEH CALLELIA BREARY HAHN/VALENTINA USITSA
DARKS HE HIN SOME SERVICE SELECT
LANG LANG/VIENNA PHILHARMONIC
SET IN MAIN HERS DESCRIPTION 2 1 1 MILOS KARADAGLIC MORMON TABERNACLE CHOIR THE LONDON CLASSICAL DRICHESTRA ANONYMOUS 4 VITTORIO GRIGOLO 13 41 ERIC WHITACRE

7 ANNA NETREBEC 14 2 EMERSON STRING QUARTET 13 KRONOS QUARTET 15 IS 62 VARIOUS ARTISTS

CROSSOVER ALBUMS

MA/DUNCAN/MEYER/ 1 21 JACKIE EVANCHO DRAM MTHM FOR 1 100 3 SAMER TEMPOLIT STREET CONSTRUE STREETS , 27 IL VOLO , B MORMON TABERNACLE CHOIR 15 2CELLOS AND WASTENRA/ENNIG MOTING

NY OAKS BAKER 18 EF DAVID GARRETT 11 48 STREET THE ROTAL PRODUCTS JAKE SCHEPPS 13 7 KAITLYN LUSK (WICKI)

VORLD ALBUMS

1 1 6 CELTICIHUNDER 2 2 S CFLTIC THUNDER SEMBLE SET DESCRI TABLO PART DE DESTAL DE LOREENA MCKENNITT LILA DOWNS CELTIC WOMAN ASA
 MACHINE IMPRINCESSIN UNDER BESSET
 WARROUS ARTISTS
 MARINE RECEIVED RECEIVED BY
 ANNA POUNDMA
 SUMME CANNEL RECEIVED BY
 COUNTDWN ORCH STRA
 CLUE (AN ORTH STACK)
 CLUE (AN ORTH STACK)
 CLUE (AN ORTH STACK)
 CLUE (AN ORTH STACK)

14 11 4 RAIATEA HELM

TOP LATIN ALBUMS

HE SE ES ARTIST

0 20 1 A 00 00

, M CAMILA

3 4 GERARDO ORTIZ

III PRINCE ROYCE
INNEX HERO 127 1177

S S ESPINOZA PAZ
OMODES DA DESIN

CHINO & NACHO

VOZ DE MANDO

22 4 CRISTIAN CASTRO

8 IS VARIOUS ARTISTS

10 69 ENRIQUE IOLESIAS

11 21 IL VOLO

14 12 41 LOS BUKIS

13 20 MANA

17 12 10 BRONCO

14 ALERTA ZERO

19 18 LOS YONIC'S

11 54 SHAKIRA

21 E DUELO
21 23 AVENTURA
22 40 VARIOUS ARTISTS

II 49 DON OMAR

29 32 INTOCABLE

31 50 LARRY HERNANDEZ

35 SI VARIOUS ARTISTS

25 60 NUMBER OF A TOTAL OF THE STATE OF THE

27 22 CALIBRE 50 EXTENDED TO E

36 30 GERARDO ORTIZ SI JOAN SEBASTIAN

20 29 TIERRA CALI

15 2 NOEL TORRES

28 40 WISIN & YANDE

37 8 AKWID ALAN HISTORY VARIOUS ARTISTS TO LUMBER OF THE PROPERTY OF THE PROPE

36 4 HENRY SANTOS

I LOS AMOS

II LUIS FONSI

ST 12 LOS HURACANES DEL NORTE SO 12 ALEJANDRA GUZMAN

SE PITGULL

MARC ANTHONY

46 M LOS INQUIETOS DEL NORTE

MARISELA E MACONING LEGIL MORE DE LA MARISELA E MACONING RANTACHILIZ Y SU GRUPO CIUNI.

25 60 JULION ALVAREZ Y SU NORTEND BANDA

25 34 GERARDO ORTIZ

22 LOS TIGRES DEL NORTE

HOT LATIN SONGS 45 55 55 mile 0 GIVE ME EVERYTHING EL VERDADERO AMOR PERDONA EL MIL AMORES ELAMOR TABOO OLVIDAME MAQUINA DEL TIEMPO TO TLAMBOT THE MIDA THERE SOITE RAIN OVER ME TRULI HE MICANTON OF THE PLANTS TU OLOR DI OUE REGRESARAS MR. SAXOBEAT MOVES LIKE JAGGER TE AMO Y TE AMO 17 18 EL MENTIROSO 13 20 PARTY ROCK ANTHEM PARA NO PERDERTE 23 & DE MI 31 6 AQUILES APRIMO TE CUIERO A MORIR 24 & GASTA YA 23 19 ENSENAME A OLVIDAR 25 I ENERGIA ADMANGISTRATAGEUSTA 27 I NADA KOUALES SOMEONE LIKE YOU SEXY AND I KNOW IT 22) TU MPRADA BESTINNISCUS 33 3 IN THE DARK 39 7 RESPIRA 28 12 ENHORABUENA RELIEURA 1034 27 4 VERSOS DE MIALMA 25 6 NO FUE FACIL MAS OUE NUNCA 44 4 INTENTALO(ME PRENDE) 4 400 ME. VEINTE ANOS ELSE UN MENUTO PERSONAL VEINTE ANOS ELSE UN CORAZON ABIERTO 45 6 TU DECIDES 42 4 WEPA GAMAGREAN PERCENT NEOPI 41 10 ELLA ES MI MUJER 40 15 EL PUNTO FINAL 49 17 OUE A TODA MADRE (QUE A TODO DA

likardo Agiona reagoness at the loss of Trapical Songs as "El Amen" (Greatest Galone, up 57% in audience impressione) recovers after a how-eved still below the prisance. The little most lose, I those works ago, them quidity descranded to the Audience thereigne in the "El Tel Interna

GOOD LIFE
INTERPRETATION OF THE PROPERTY OF T

Following his six wiss at the Billboard Mexican Music Awards (which alred Oct. 27 on Telements), decardo Ontiz white Genzells Galeer Genors or Net Latin Songs with "Aquiles Afreno" (31-27). The song is also list highest-charting single were on Bendonia Mexican Altredo (101-7).





	4	÷			
	TALL MEET	MEETS.	ARTIST TRANSPORT DETRICTION CAME:	5	NACK N
	2		CHARLIE ZAA		1
	Y	98	PRINCE ROYCE	1	2
)	3	23	AVENTURA MANAGEMENTALIZATION DESCRIPTION OF THE PROPERTY OF T		3
	4	4	HENRY SANTOS MICROSE UNICAMPSA MISCURIORISMALI		4
	5		OMEGA BOXDOORANGPANETZII		0
		15	LUIS ENRIQUE		5
1	×		MICHAEL STUART		7
)		34	HECTOR ACOSTA: EL TORITO		6
)	12	73	JUAN LUIS GUERRA Y 440	0	0
		4	HECTOR ACOSTA		10
	10,	17	JERRY RIVERA		11
)	15	18	MILLY OUEZADA ADRIPTOVO PREMATORANIO MARCHINO BARRANIO		12
	7	1	VARIOUS ARTISTS		0
	11	51	EL GRAN COMBO SILIA URIGINALE ATLONACOMIO POPULAR NOS		0
	13	12	FANIA ALL-STARS		15
ı	14	18	TITO ROJAS ROPERDENT TIME		0
١	**	erre-	EDDIE SANTIAGO BORTES GROSAUGUS LACATE PHORAGE		Œ
			FRANKIE BUILZ		

APPLIED APP

CHARLIE ZAA ZOOMS TO NO. 1



Charlie Zaa celebrates his first No. 1 album in 15 years as De Bohemis, his eighth charted album, skyrockes 20-1. The set sold 3.000 copies last week (up 3196), according to Neiben SoundScan, aided by Zaa's promotional stint in Paetro Rico, where 89% of his sales occurred. In-stree promotions and radio show visits contributed to the sales increase, as well as a performance on "Idol Puetro Rico."

-Karinah Santiago

Billboard. HITS OF THE WORLD

#UNITED KINGDOM A JAPAN GERMANY FRANCE III LEGARD JAPAN HOT 100

		Е	u	:le
	DI	ол	AL.	501

l		BIOTAL SONUS					
	22	ING.	INTERNATIONAL!	MOVEMBER 12, 29			
	1	х	WE FOUND LOVE	Wis SAP			
	2	13	READ ALL ABOUT	T IT HELI SANGE VIPORI			
	-		EARTHQUAKE				

MOVES LIKE JAGGER 6 3 SEXY AND I KNOW IT WITHOUT YOU SHER WANT A MOST

7 11 MR. KHOW IT ALL 8 10 SOMEONE LIKE YOU 9 S PARADISE 10 WHEREVER YOU WILL GO

15 KAZE WA FUTTEIRU ZERO HURP DI CHIQUEN 1075 FACTORI 3 17 DARENO INAI DAIDOKO

8 SS MEADLIGHT B NEW BABY UI 7 BEW SUFERO HA HONYORYDIU GYU GOODD DI OH MY CODE IF I MAD A OUN... 10 15 YOU MAKE ME FEEL.

4 WINTER MADIC

1 NEW GENONIMO 3 NEW HANGOVER THE FLE NOA IT'S IS ERDADWAY

MOVES LIKE JAGGER 8 3 NEW AGE BAN PAS HET ALDES ATTOM IP NEW PRINCIPAL AND ADDRESS OF THE PRINCIPAL OF THE PARK AND ADDRESS OF THE PARK MITHOUT YOU MAKE WAT A MICTO

THE THE OFFICIAL DR 1 NEW PROFESSOR GREEN FLAT CHIEF SAMES VOCATI

4 B MR KNOW IT ALL 4 MOVES LIKE JACOER e 6 WHE REVER YOU WILL GO

7 8 SEXY AND I KNOW IT WHEN I WAS A YOUNGSTER 9 2 LIGHTNING

1 E WE FOUND LOVE 2 SOMEONE LIKE YOU

3 3 MANORS LIKE JACOER 4 WYTHOUT YOU SAVE SAVE SETTING TO STATE OF THE SETTING TO STATE OF THE SETTING TO STATE OF THE SETTING THE SET 8 6 GOOD FEELING SEXY AND I KNOW 7 4 ELLE ME DIT RAIN OVER ME PRINTED THE MEAN AN EXPONDITIONS 9 9 PARADISE

10 RE LA SEINE MANS A UN MONETE A PROS DE

ITALY

1 1 SOMEONE LIKE YOU

PARADISE

2 LA DIFFERENZA TRA ME E TE

3 3 WITHOUT YOU SAVE GETTAFT JESSER WHICH A WITHOUT

WE FOUND LOVE

MOVES LIKE JACGER

CANADA

1 2 WE FOUND LOVE MARKS SPECE AND SEXY AND I KNOW IT MOVES LIKE JACOBR

WITHOUT YOU MANUE SHEET A SHEE 9 10 DOOD FEELING 10 11 MARRY YOU BRING BURNES

AGAPE MUSICAL MARE MAKELO MISSI SONY MISSIS

PAULA FERNANDES AO VIVO

4 MUSICAS PARA CHURRASCO VOL. 1 IEN JONE 1971 (1974)

RESELDES 2011

SALE EL SOL

6 REW JURAS DE AMOR

E VOCE - AO VIVO

G POOER DA ALIANO

KOREA

1 HOW I MISS YOU Z THE BOYS 3 NEW GET IT IN IXOREAN VER. 4 LOVE & MOVE

S NEW PRIENDS 6 2 ERA OF LOVE 7 BAD MANUFERFURNIC SHEET TO DO BATE A YEARS YOU MOONWAR 9 NEW THE WESTERN SKY 10 HEN THE WESTERN SKY

1 1 MOVES LIKE JACOER
1 1 MANORS FT CHIEFING AGUSTINA ASSISTANCE THE

RAIN OVER ME HTML PT MAC METHON WE STUFFOLD GROUNDS

3 4 BAILANDO POR EL MUNDO

4 8 WE FOUND LOVE

S 3 PARADISE

10 TURN THIS CLUB AROUND AUSTRALIA

9 8 SOMEONE LIKE YOU

SEXY AND I KNOW IT 1 1 WE FOUND LOVE

2 3 MOVES LIKE JAGOUR 4 STERED HEARTS GOOD FEELING

PUMPEO UP KICKS SOMEBODY THAT I USED TO KNI 6 7 MR. KNOW IT ALL 9 5 TITANIQUE S AMOS SUETTA PE SIA HONE A MODES

10 NEW FEEL SO CLOSE

SWITZERLAND

1 1 WE FOUND LOVE 2 SOMEONE LIKE YOU MEW AGE 4 6 WITHOUT YOU MAN A MUSIC

RAIN OVER ME 8 5 e 3 PARADISE MOVES LIKE JACOER BERY AND I KHOW IT

E PERDONANE 7 E VENCER AL AMOR 8 RE ONE ME EVERYTHING 9 10 ROLLING IN THE DEEP B S SEAN PRICE PT. ALEXIS JORGAN UP 10 E DANZA KUDURO DOS DESA À LINCENZO YORS DIVARANTO 10 RE I WON'T LET YOU GO

NORWAY

NETHERLANDS A PE Interes schausers 1 2 IK NEEM JE MEE

SOMEBOON THAT I USED YO KNOW 3 WE FOUND LOVE 4 8 WITHOUT YOU GOVE A WLGC

6 NEW BESINST LOVE 6 6 TYTANIUM DAVE BUTTA FE DA WHIT A MUSIC

9 4 PARADISE 10 WOVES LIKE JAGOER

SOMERODY THAT I USED YO KNOW

I FOLLOW RIVERS

5 10 WITHOUT YOU DAVE GETTA FT JOHEN SYAT & MUSIC

BEXY AND I KNOW IT

MOVES LIKE JACOER

4 3 WE FOUND LOVE

6 SOMEONE LIKE YOU

8 5 PARADITE

SKINNY LOVE MADY JASSING MAN DER BOGACHOS

2 2

7 6 VIDEO GAMES

9 2

0 LA NOTTE DEI DESIDERI 10 RE BRUCERO PER TE

6

SWEDEN

SET FIRE YO THE RAIN 2 6 WE FOUND LOVE MOVES LIKE JAGGER 4 SOMEONE LIKE YOU 9 NEW PRINCESS OF CHINA

PARADISE ON SPLE MANDE YART JAO MIG I VARLDEN VANDER 8 NEW WHEN WE STAND TOGETHER BEXY AND I KNOW IT WITHOUT YOU MADE WAS A MUSIC

10 7 TEENAGE DREAM MEXICO

BRAZIL

. .

9 3

MOYER LIKE JAGGER

Z OE NI TE DEJO EN LIBERTAD 4 4 BASTA YA
ZOR ROOM PE MAKO AFTONO BILIS FOTONICA OTHE ME EVERYTHING LAST FRIDAY HIGHT (T.G.L.F.)

EL VERGADERO AMOR PERDONA

9 S MARCHATE DI MOTINO MANA DISA 10 12

AUSTRIA

1 STENNA TUATS GUAT

3 2 SOMEONE LIKE YOU 4 8 WE FOUND LOVE 4 NEART SKIPS A BEAT BUT MIRSTE BOOK SEAT 6 NEW MITHOUT YOU MAKE MY A WILLY

7 6 NEW AGE NUR HOCH HURZ DE WELT RETTEN I WON'T LET YOU GO **a** 10 10

3 NEW PRINCESS OF CHINA 4 SET FIRE TO THE RAIN S NEW THE A-TEAM 8 10 BORGET I WON'T LET YOU GO

2 WE FOUND LOVE

2 3 MOVEN LIKE JAGGER

B TITANIUM 8 8 SEXY AND I KNOW IT 10 NEW THE CHRISTMAS SONG

WE FOUND LOVE

.6 OERONIMO 3 & BOMEONE LIKE YOU 4 MOVES LIKE JAGGER 9 4 I MINE OUNE 8 NEW MIN INDRE STEMME 7 DE SEXY AND I KNOW IT

8 8 JEO I LIVE 9 7 BYHD FOR DIO 10 10 ORDINARY THINGS

THE SECTION SOURCES WE FOUND LOVE MOVES LIKE JAGGER SEXY AND I KNOW IT 4 4 PASOTAGE 6 3 RAIN OVER ME PTRALET MAKE MITHOUT HE XXAPOLD GRO 6 E JAR OF HEARTS CHRISTINA PLANTIC

8 NEW WHEN WE STAND TOGETHER 9 MEN KAUNIR RIETAS ONNELLINEN 10 ME PRINCESS OF CHINA

SINGLES & TRACKS SONG INDEX

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RECORD COMPANIES: Wind-up Records names Alan Galbraith GM, Michael Kahn CFO and Mike Mongillo VP of product management/international, Galbraith was senior VP of international and business devalopment, Kahn was VP of finance and Mongillo was VP of product management

Hollywood Records taps Robbie Snow as head of global marketing. He was head of marketing at Interscope Records. Kidz Bop appoints Dan Wilmer senior VP of digital media.



Teresa McMenamin director of media buying and agancy ralations. She was director of media planning.

MANAGEMENT: Atom Factory, the music management group founded by Lady Gaga manager Troy Carter, taps Stephanie LaFera to head its newly launched electronic music division, Atom Empire. LaFara founded Little Empire Music, which managed a wide range of international recording acts, including Kaskada.

TV/FILM: Katreesa Barnes becomes the musical director/ band leader of OWN's "The Rosie Show." She was musical director of NBC's "Saturday Night Live."

RELATED FIELDS: Creative Allies appoints Kevin Carroll VP of business development for entertainment and music. He previously ran his own marketing/promotion consultancy firm, Longball Music.
Front Row Marketing Services names Chris Lancheski

president. He founded marketing company Phoenicia Sport

Really Useful Group, the company that manages the intallectual property of theatrical-music composer Andrew Lloyd Wabber, names Barney Wragg managing director, effective Dec. 1. Ha founded Barney Wragg Associates.

-Edited by Mitchell Peters

GOODWORKS

MICHAEL & MARISA TAKE ON BULLYING

Boston-based sibling duo Michael & Marisa used their opening slot on a recent tour with emerging artist Greyson Chance

to help put an end to bullying among teenagers. During each performance on the summer trek, Michael & Marisa sang their song "The Same," which they penned last year in response to the death of 15-year-old Phoebe Prince, who

committed suicide after being severely bullied by classmates. "We saw that more and more kids were committing suicide because of bullying," 14-year-old Marisa says, noting that fans have responded to the track, "People have said, "I'm a bystander and because of this song I decided to stand up.' Even hearing that one scenario is a mission accomplished."

The video for "The Same," from the group's 2010 EP It's Like That, has received more than 245,000 views on YouTube. Marisa and 13-year-old Michael-who plan to release a new EP in 2012-have also become the national teen spokespeople for the website Pacer Center's Teens Against Bullying (pacerteensagainstbullying.org). When time permits the pair travels to schools to perform and speak with students about the dangers ofbullying

Additionally, the siblings have established a foundation in their names to donate a percentage of their music/touring sales to Pacer's National Bullying Prevention Center. -Mitchell Peters









CMJ MUSIC

Back-to-back indie artist showcases. high-profile DJ sets ... veteran acts (En Vogue, Talib Kweli) ...music documentaries ("Pearl Jam Twenty," "Fix-The Ministry Movie")... There was definitely plenty to hear and see at the annual CMJ Music Marathon & Film Festival bold Oct 19-22 in New York And thorn was still time left over to squeeze in a little partying

ABOVE: A key topic of discussion during CMJ was "Publishing IOI," a rased held at the Kimmel Center, whose held at the Kimmel Center, whose Justin Shukat work president Frank nset Scott Sellwood Reservor Media

UPPER LEFT: Book and metal promot

treating thends to beer and the compain of the Japanettes at the Sports Bar at Webster Hall Among those welcomed by Skateboard owner Munsey Ricci are (from left) eOne Distribution marketing mielt) eune Uistrouson menne, ager Stave Seabury. Alternative ribution Allance label developmen esentative Randy Derebegian ar

LOWER LEET: The Wordsh Assess held CMJ mover for music yes at the new Monder





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The fifth annual dis poor vation song-rains, con-releated by Warner/Disposit conversed Cit. 24 in the storeed Westishin Recording Studies in West Hollywood, Prenty's songwerters, producers and writes from around the world convected for her days of songwering for sets to like Christian Aquisses. A Christian Recording of the Christian Recording of the Christian Recording is A bankwart A Christian Recording of the Christian Recording of the Christian Recording of the Christian Recording is A bankwart Christian Recording of the Christian Recording of the

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from >>p34 change anything. We want to present you to the world just as you are." They were adamant about that. Most of the tracks from first album The Evolution of Gospel stemmed from our earlier stage productions. The first single, "Optimistic," was the last song we recorded. Jam, Lewis and I worked on the lyrics together. "Optimistic" carried hope and inspiration in an upbeat tempo with a new jack loop. It was in the pocket of the times but with a breath of fresh air musically and byrically

is that the secret behind the group's iongevity?

We've kept poing by the grace of God and the dedication of truly great people who also happen to be very talented musicians and singers. Our lessacy is one of inspiration. We know music can inspire, heal and unite people. So much of the music of the African-American experience is born of suffering and unspeakable circumstances. If we could persevere under those circumstances, then our music and message can be an inspiration to people of all backgrounds.

As the sole original member, what has kept you going?

Again, the grace of God. But did you ever see "Close Encounters"? People in the movie had an implanted vision. They kept forming this vision out of mashed potatoes, mud; the vision wouldn't leave them alone. And so it is with me and Sounds.

What special memories come to mind? One of the funnier ones happened with Boyz II Men. We both won our first Grammys together. We were supposed to be doing interviews backstage, but we were crying like newborns. Whenever we see each other, we immediately start laughing because we know that's what we're thinking about. Then going to Ghana for the Pan African Festival with Stevie Wonder in the '90s. Being there after years of singing about Africa . . . that was a life-changing experience.

Speaking of full circle, former Sounds vocalist Ann Nesby's daughter Jamecia

is featured on the group's letest single The next generation of Sounds is something

we used to talk about as a concept. Now it's a reality. We've got at least five younger members who are offspring of members, some of whom are no longer active and some of whom still are, like Cynthia Johnson.

Since Sounds was founded at e colle what role does education play now for the group?

Both at home and overseas-including langn and the U.K -we offer music workshops and master classes that not only teach and explore the music of the African-American culture but its history and context as well. It's not only for music students. We visit schools, community centers, juvenile detention centers, halfway houses, women's shelters, prisons. We've been partnering with domestic violence agencies for the past five years and have contributed music that's actually utilized in the training of survivors and staff nersons

One of those songs appears on the new album: "A Call to Healing" with lead vocals by Johnson. It's the third song in a trilogy addressing domestic violence. The first was "Healing" followed by "The Path of Healing," We're serious about putting the music to work directly in people's lives. Coming up are performances in the U.K. in early November during which time we'll hold "Roots & Rhythm" master classes, which will culminate in a performance with the workshop participants.

Could a new act go against the grain like Sounds did 40 yeers ego end survive today?

It would be difficult, but I believe it could. Perseverance, staying true to one's self while keeping a pulse on what's happening . . . those ingredients would be absolutely crucial. It could trend back to what's old is new again. Everything now is so formulaic. For someone to break out like we did would be new [laughs]. If that happens-and works well-then everybody will want to get onboard. And that's a bandwagon I'd like to see people jump on.



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CONTENTS







UPFRONT

- 6 GET INTO MY CAR Kin Eist and Toyota embrace ad campaigns.
- 14 THE PUBLISHERS **QUARTERLY** Songs by Nicki Minai, Lil Wayne and Adele keep EMI ahead
- 19 On The Road

FEATURES

- 20 DREAMS YOUNG MONEY CAN BUY A Q&A with Drake as he prepares for the release of
- new album Take Care. 25 TOP 10 STARTUPS OF 2011 From social music to a service for songwriters, these young companies helped transform the music business
- AN INDIE IGNITES Eruption Music takes DIY path to launch new roster
- 10 MAKING HIS MARK Artist/Eruption label
- chief Marco Bosco heralds new single "Senseless. 31 DEEPLY ROOTED With music business support. Farm Aid's work has enduring impact.

MUSIC

- 45 THE NEW WORKOUT PLAN After a three-year break, Gym Class Heroes return, but is Travie McCoy up for it?
- 50 Happening Now

IN EVERY ISSUE 52 Marketplace

- 53 Over The Counter 53 Market Watch
- 54 Charts 69 Backbeat





COM EXCLUSIVES This week on Billhoard com, go "Up Close With" Mary J. Blige, as we explore her new album, her uncoming Los Angeles



Events FUTURESOUND Billhoard's EutureSound event, in association with Loeb & Loeb, is Nov. 17-18 in San Francisco Keynotes include Turntable fm's Soth Goldstein and SV Angel's Ron Conway, For more, go to futuresound conference.com.

ON THE CHARTS

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CASTING CROWNS 65 40

56 ASTIN BEREE

59 59

BRANTLEY GOLDERT SYM CLASS HERDE 60

60 ELI YOUNG BAND 61

DRAW! 62 CEE LO GREEN 62 62

63 CASTING CROWNS 64 64

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UPFRONT

BRANDING BY ANDREW HAMPP

Get Into My Car

As sales rebound, automakers like Kia. Fiat and Toyota embrace music-centric ad campaigns

tick around for almost any TV commercial break these days, and until see the likes of lennifer Lonez Kelly Clarkson or computer-animated, LMFAO-loving hamsters shilling for a major auto brand

Go to a music festival or big-ticket concert, and there's Ford, Toyota, Hyundai and countless others.

Cruise the music bloos and there are new songs from dubstep DJ Skrillex, power-pop act Hellogoodbye and punk rockers the Melvins, brought to you exclusively by a carmaker.

What's, ahem, driving this latest resurgence in automotive music marketing? For starters cales are on the subound. After II S note rales stabilized last year following steep, recessionfueled declines in 2008 and 2009, they continue to improve this year. In October, car sales rose 7.5% from a year earlier. with the seasonally adjusted annualized sales rate reaching its highest level since February.

according to Autodata. Automakers and dealerships represent the largest advertising category in the United States, so the sector's recovery is encouraging news for artists and labels open to striking licensing deals. U.S. automotive ad spending totaled \$6.9 billion during the first half of 2011, up 9.3% from the same period last year and outpacing a 3.2% increase in total ad expenditures, according to Kantar Media.

For many automotive marketers, a strong music strategy means a greater likelihood of reaching influential young driv-

(and fickle) demo for the auto industry as the U.S. economy faces the prospect of a doubledin recession

Hyundai Motor America chose music as the launch platform for the carmaker's new Veloster hatchback. Its "Re:Generation" program, which targets 18- to 25-year-old consumers, encompasses a documentary film, a five-city

event tour and a series of original compositions from DJs ranging from Skrillex to Premier to Pretty Lights teaming up with Erykah Badu, members of the Doors and LeAnn Rimes. "You only get once chance

to get the tope for a car, and we thought this was the way to do it." Hyundai VP of marketing Steve Shannon said at a recent

New York event for the Veloster First had a similar idea in mind when it relaunched the Italian auto brand in the United States earlier this year with its sponsorship of the popular Fader Fort during South by Southwest. But its experience demonstrated that even well-received live events won't necessarily increase showroom traffic. The Italian carmaker, now the majority owner of Chrysler was unable to convert early music buzz into meaningful sales, selling just 11.088 units by August-making it unlikely that the brand will reach the lofty 40,000 full-year goal that Fiat executives set earlier this year. And while Lopez's first TV ad for the brand drew

scathing reviews. Fiat stuck with

Lopez for a 60-second spot fea-

turing the Bronx native driving

*Music is something that kind of transcends audiences and is pretty much a whirlwind force in everybody's lives," says Keith Dahl, national manager of engagement marketing for Toyota. Perhaps the most surprising auto-marketing success story of recent years has been the Kia Soul. Since debuting a music focus in 2007, the auto

her old neighborhood.

A combined events/TV strat

egy is currently being employed

by Toyota which recently ex-

panded its Toyota Antics event

series into a six-market tour in

cities ranging from Los An-

geles to Nashville to Omaha,

Neb. Its fall ad campaign for

the Toyota Camry also co-stars

Clarkson and features her new

single "What Doesn't Kill You

(Stronger)* as its theme song.

although the carmaker's U.S.

sales fell 8% in October

maker's ads (starring its now signature hamsters) have spotlighted emerging acts like Calvin Harris, the Pothellies and Coldfish as well as early, 90s rap crew Black Sheep.

But a late-August TV campaign featuring the hamsters performing LMFAO's *Party Rock Anthem" dance changed the game. Not only did it help solidify the hamsters' place in pop culture (more than 8 million views on YouTube and counting), it helped boost consumer awareness and sales of the Soul. Sales of the car were up 10% in October from a year earlier and. year to date, it has sold 30,000 units more than during the

same period last war Although economic uncertainties recently prompted L.D. Power & Associates to lower its 2%. Hyundai, Kia and Toyota have all expressed interest in continuing-even expandingtheir music marketing efforts blumdy will make the rounds

of the film-festival circuit with "Re:Generation" through the spring. Kia is currently plotting ite 2012 Sumer Road ad and is eveing another music partnership for the spring. Toyota plans to continue its Antics events during the next 12 months.

Colin Jeffrey, executive creative director for Kia's ad agency David & Goliath, hesitates to call Kia a "music brand," but nevertheless attributes the company's use of music to its recent successes. "Music is a very powerful tool if used properly," he says. "It needs to be used tastefully and in the right places."

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Warner Music Group chairman/CEO of recorded music I you Cohoo has streamlined the company's region executive ranks. The changes include alimi nating its European management structure and giving some executives global duties, Including Matt Simusic). Stephen Bryan (digital business development) Mike (hara (distribution) Keyin Gore (catalog management (conch) and David Marcus (360 deals) John Reid CEO of Warner Music Europe and interna tional marketing, and other international executives have left the company. Separate

SONY DR. LUKE SIGN LARFI PACT Sony Music Entertainment has signed

Warner/Channell CEO

Brian Roberts was

CFO of WMG, succeeding Steven Macri.

producer Lukasz "Dr Luke" Gottwald to a five-year production deal under which he'll produce recordings for Sony acts exclusively Records, Deal terms about \$60 million

>>CITIGROUP FMITALKS Citioroup has resur

bidders In its EMI was unclear at press time whether a deal was near. Although Warner Music owner Access Industries and RMG Rights Manage ment were previously viewed as lead bidders for EMI's label and publishing operations respectively, sources talks with Sony Corp (publishing) and with Universal Music Group (recorded music)

Christman



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Circle Of Support

Proceeds from 'Songs for Japan' charity album for earthquake/tsunami relief reach \$10 million



One triber Gathering in Tokyo on Nov. 8 to mark the \$10 million relead by Songs for Japan were (from left) EMI Music president of Asia Pocific/Latin America ADRIAN CHESLEY. Watner Music International general counted CHRIS ANCLIFF for Coup International COO MAX MOLE and Sony Music Entertainment president/CEC of International EDGAR BERGERICA Group International COO MAX MOLE and Sony Music Entertainment president/CEC of International EDGAR BERGERICA Company Coup International COO MAX MOLE and Sony Music Entertainment president/CEC of International EDGAR BERGERICA Company CEC (CONTINUED CONTINUED C

ongs for Japan, the charity album that the four major-label ongs for Japan, the charity album that the four major-label groups pulled together in the immediate wake of the devastation earther the total trumpmit that hit Japan in March astating earthquake and tsunami that hit Japan in March, has raised \$10 million for victims of the twin disasters.

The majors recently forwarded a \$5 million donation to the Japanese Red Cross Society, which follows a \$2 million donation in April and a \$3 million payment in May, all from the album's

sales proceeds. At a Nov. 8 reception in Tokyo hosted by LEPI CEO Frances Moore. senior executives from EMI Music, Sony Music Entertainment, Universal Music Group and Warner Music Group met with Japanese Red Cross Society VP Yoshiharu Otsuka to mark the occasion. In a statement, Japanese Red Cross Society president Tadateru

Konoe thanked the labels for their efforts. "The kind thoughts of the people who made and bought this album have given great encouragement to the people affected by the earthquake and tsunami." Konoe said. "One hundred percent of the money raised goes directly to those most in need. On behalf of the Japanese Red Cross and the people affected by the disaster, I want to sincerely thank the artists and music companies for this generous support. It is much needed and greatly appreciated."

Released worldwide on iTunes just two weeks after the March 11 earthquake and tsunami (and subsequently released as a two-CD set at physical retail). Songs for Japan features a mix of classic songs like John Lennon's "Imagine" and Bob Dylan's "Shelter From the Storm" and more recent hits like Rihanna's "Only Girl (In the World)" and Leona Lewis' "Better in Time."

The album peaked at No. 5 on the Billboard 200 in April and has sold 357,000 units in the United States, according to Nielsen SoundScan. Worldwide, the majors say sales have topped 1 million.

All proceeds from the sales, including royalties due to participating artists, songwriters, labels and music publishers, were donated to the Jananese Red Cross

Billboard Debuts Top 40 Update Newsletter

The Billboard Top 40 Update newsletter launched Nov. 7. providing top 40 radio station programmers and label promotion executives an invaluable source of charts and in-depth analysis synonymous with the Bills

board brand. Modeled after the successful Billboard Country Undate the twice-weekly

On Mondays, the newsletter will grant early access to the Mainstream Top 40 chart, along with other features highlighting the week's most active titles at radio. accompanied by analytical commentary.

Billboard Top 40 Update will

be emailed to subscribers

every Monday and Thursday.

Thursday's edition will

include editorial content also the latest trends in sales. streaming social media and lournalist Mike Stern and other emerging platforms." insight by radio expert Rich To subscribe to the Bill-Appel, Chart content inboard Top 40 Update or any cludes midweek building

of Billboard's other newsairplay, a host of other radio letters, go to billboard.blz/ rankings and digests of the newsletters.



Billboard Hot 100, the Bill-

colleagues sort the informa-

a field that's evolving faster

than ever " Billiboard associ-

Gary Trust says. "We're ex-







SPOTLIGHT

An Indie Ignites

Eruption Music Group takes DIY path to launch diverse new roster

ream loud. It's the slogan of Eruption Music Group and words to live by for company CEO/artist Marro Bosco and his partner, president/co-founder Aaron J. Branstein.

Asset to the State of the State

Boxos (s EMG's Hagabh y arist and house products but be's just one of several latents affiliated with the company. Other acts in collect Agreement exchased influence 18 and solo arists Mores Stone, Ryan Castle and Maddie Lauer. Boxos latent single, Maddie Lauer. Boxos latent single, Maddie Lauer. Boxos latent single, melles," a hip-hop pep collaboration with rape Shawa Mitma, and "Angel," and piep power ballad from Castle that features Boxos, Sone and Lauer, are both now available through Ultures and other digital retailers.

Working with the outdoor aff from Yan Was-

ner. EMG will continue to employ the billhoard strategy it used in promoting Bosco (see story, page 10). "We really want to get in people's faces and start building a connection with the brand," Bosco ayas. The company is also promoting its music through Delta Air Lines' in-flight programming and plans to participate in Movie Tunes' marketing program at Pacific Theartman.

As Braunstein says. "We focus on the perocus of the consumer, rather than focusing on the system of impressing people in the industry. We also position ourselves to work with clients across all industries, not just music in areas like business development, art design and branding. As for the future, Bosoo has plans for a package tour in 2012 for EMG acts. Here's a look at the EMC roster.

NFIERNO 18

This Argentine trio was formed by cousins Tomas Taranto (vocals/guitar) and Nicolas Taranto (vocals/ drums) and bassist Servio Munich. Inference 18 mode is unfinal debant in XVII, pairing the Vollbrithulp party of Lore Giova, Josephan an in Augusttion of the Common and the Augusttion of the Common and the Common and the Common to an appear as. When they remaded their sheat album, the houst mombers were a mere 12 years of cloth in the decade since they be abused the taggewish acts ranging from Green Day to Kary Parry, and their version of "Hybry" is currently being heard in a Coca Cola campaign in South America. They are their development of the Common and the Tagge with the switch the Common and the Common in Common and the Common and the Common and the testing with the switches with The and the Col to Tibio Common and the Common and the Common and the testing with the switches with The and the College of the Common and the testing of the Common and the Common and the Common and the testing of the Common and the Common and the Common and the testing of the Common and the Common and the Common and the testing of the Common and the Common and the Common and the testing of the Common and the Common and the Common and the testing of the Common and the Common and the Common and the testing of the Common and the Common and the Common and the testing of the Common and the Common and the Common and the testing of the Common and the Common and the Common and the testing of the Common and the Common and the Common and the Common and the testing of the Common and the Common and the Common and the Common and the testing of the Common and the Common and the Common and the Common and the testing of the Common and the testing of the Common and the Com

MADDIE LAUER

Lauer, a 21-year-old singer/nongwriter from Columbus, Ohlo, began performings as child in local talent shows and church on Sunday mornings, Participation in the Orlando, Fla., "Talent Rock" competition led to a deal with an indie label. By 18, the relocated to Los Angeles and spent a year in a girl-group quartet before pursuing her dreams as a solo artist, influenced by Musig Soukchild, Toni Braxton, Marish Carey and Sade.

RYAN CASTLE

Singer/songwriter/pianist Castle isn't just a musician: He's a serious student with a master's degree in music theory. The 27-year-old from New York's Howard Beach neighborhood cites Frank Sinatra, Ray Charles and Billy Joel as influences.

MOSES STONE

This tapper/integer/immickina Manner flux made him mark on K17° Sy What Karander, BETS-106.8 Park Wild Gut Wednesdy's and "Shore at the Apollo." The "24-year-old from the Manington, D.C. relocated to Hellywood two years ago to attend the Multican Institute and worked as Universal Music Group Distribution while horning his mix for hip-they, pop and Motioner. He worked in the EMC office for als month deal with the company. He's been confirmed for a blind audition on season two of NBCs." The Voice, "which debut safe the Super Boot. 1-





Making His Mark

Eruption Music Group artist/label chief Marco Bosco heralds new single 'Senseless'

Marco Bosco announced his arrival in July in bold fashion—with one 80-foot-high Hollywood billboard on Vine Street at Selma Avenue, a second one on Vine Street off Sunset Boulevard and a third atop the nearby W Hotel. Bosco is depicted like a futuristic musical gladiator—shirtless, armed with a guitar in front of a crumbling rendition of the famed Capitol Records tower.

For Bosco—singer/isorgwriter/producer, Eruption Music Group CEO and art director of the campaign—the billboards are artworks, a way to brand himself as an artist and drive home: the depth and consistency of EMG as a force in the music business (see story, page 87, "Instead of Livet pushing a some, we're really pushing a campaign, so we're really pushing a campaign, so we're really pushing a campaign, so we're re-

We're getting in people's faces," he says. Bosco says the billboard campaign has made an impact. "When people ask me. 'Will it work for sales? Will people go to iTunes?,' I say,' If it works for Banana Republic and clothing, why can' it work for music?"

A second campaign, running Oct. 31-Jan. 2, through the outdoor ad firm Van Wagner, depicts Bosco with angel's wings. It looks like I'm ready to fly," he says. The attention-grabbing campaign heralds Bosco's new single, "Senseless," recorded with rapper Shawn Mims. The track, which comblines Mims' potent thymes with Bosco's mayestic pop, has hit Tunes and other digital retailers. The track was mused by Phil Tan and mattered by Reian Gardner.

"We've purchased the best boards in Hollywood, so you won't be able to walk around without seeing. "Senseless." It's more like upshing a mevic." Boto asys. It's fitting that Bosco's single is a collaboration with Mims, since it was their pairing on 'Chasting, Sunshine." featured on Mims. 2009 album Could, which reached No. 12 on Billboard's Top R&B/Hg-Hop Albums chart, that first introduced Bosco, a American audiences.

WATCHING THE BEST

Born in Venice, Italy, Bosco fell into show business at age 9, after his mother sent his Billboard RELEASE the WEEK

studied law for a few years and relocated to England, where he signed a publishing deal and reemerged as a guitar player in the band Kevin. It was in that group that he saw firsthand the power of branding, as the group's five-song CD was given away as a bonus to Wind Communications cellphone customers and its song "Time" was featured in the company's commercials. Kevin also landed support spots for Nell-Furtado and Bush.

DOWN WITH MIMS

Moving to the United States in 2007, Bood secked to go the solo route, first reforescing to Mismi and them moving to Malma. It was therebe methic finite business partner Amon I, Braumstein and cut the song "III Don't Have "One." Fortiring members of the Aulinas Symmitted States of the Misma States of the

ERUPTING INTO THE FUTURE

While in Mattan, Boxco signed with a University

ilef

(See Trouza). He first and eliminate of more than 4 of see I great the and Remainstein formed

Edd. Through End. Box containstead and the see I great gre

While that's only a start, Braunstein has faith in Bosco as an artist and businessman, and is confident that he'll soon be a contender on the port charts.

"Marco as a solo artist, musician, writer, producer and arranger can totally and completely fulfill his vision," he says, "because he can do so many things himself, whether it is producing his own music, or for another artist, with equally amazing results."



member of S Stars, a New Kids on the Block-

style boy band that was featured regularly on

an Italian variety show, hosted by Raffaella

Carra, featuring such guests as James Brown,

Ella Fitzgerald, Frank Sinatra, Tina Torner

and Stevie Wonder Boson took it all in Jon-

ing his skill as a live performer and working

in the recording studio with 5 Stars for the

Following the demise of S Stars. Bosco then

Italian label Fonit-Cetra.

Here For A **Good Time**

The CMA Awards honor crossover successes as digital country sales surge

he lines between middle America's most-listened-to music and other genres were notably blurred during the 45th annual Country Music Assn. (CMA) Awards.

The Nov. 9 live ABC broadcast from the Bridgertone Arens in Nach. ville opened with Blake Shelton and Kenny Loggins singing the latter's iconic pop hit "Footloose" in front of a heavily choreographed dance troupe, and closed with Taylor Swift taking her second entertainer of the year award as she nears the close of a world tour inspired by Broadway production elements

In between, viewers watched pop star Natasha Bedingfield and Rascal Flatts' Gary LeVox trade dramatic you licks on the power ballad "Fasy" and beard Lionel Richie and Daving Rucker-two artists who came to prominence as lead singers in other genresreneise Richie's '80s hit "Stuck on You " lason Aldean and the Band Perry.

the evening's other big winners. further illustrated the genre's everbroadening appeal. Aldean won the first CMA trophies of his career, collecting album of the year honors for My Kinda Party (Broken Bow) and musical event of the year for "Don't You Wanna Stay," his crossover duet with Kelly Clarkson. My Kinda Party bas sold nearly 2 million units in the United States since its release in November 2010, according to Nielsen SoundScan, and features the hinchoninfluenced No. I country single-and ton 10 pon hit-"Dirt Road Anthem." the year's top-selling ringtone, accord-

ing to Nielsen RingScan. The Band Perry won new artist and single of the year for "If I Die Young" (Republic Nashville) which also earnered song of the year honors for its writer Kimberly Perry (see story, page "If I Die Young," which topped Billboard's Hot Country Songs chart in December 2010, has since become a crossover hit and is spending its second consecutive week atop the Adult Contemporary airplay chart.

The ability of "If I Die Young" to unite country and pop audience sectors was, the sibling trio's Neil Perry noted, underscored by a social media post from a motorcyclist and Metallica fan who thought the song was "pretty cool "

According to preliminary Nielsen data released by website TV by the Numbers, the awards drew 16.3 million viewers down slightly from 16.5 million in 2010, but with a small improvement among adults 18-49. Farlier in the day, the CMA announced a new 10-year broadcast agreement with ABC to keep the awards show. the annual CMA Music Festival broadcast and the *CMA Country Christmas" special at the network through 2021

Female vocalist of the year winner Miranda Lambert illustrates another encouraging trend-the belated development of the digital market for country titles. Hell on Heels (Columbia Nashvillet, the debut album by Lambert's side project Pistol Annies. was originally only available for our. chase as a digital download texcest at the group's website, which sold the CD). But demand for the album. which was released in August and dehuted aton Ton Country Albums with first-week sales of 44,000, according to SoundScan, prompted Columbia to release the CD to retailers. The set has sold 144 000 units of which 61%

have been digital. Sales of digital country albums total 6.7 million year to date, up 29.7% from a year earlier-and a key reason why overall country album sales are up 4.2% on the year, topping the 3.3% rise in total U.S. album sales, according to SoundScan, Meanwhile, sales of the 10 top-selling country digital songs of the year so far total 15.1 million, up 32% from the sales generated by the top 10 digital songs in the same period last year.

"One of the main people that actually made that digital growth happen is Taylor Swift, because she has an extra-large very young audience." says Pistol Annies' manager Marion Kraft of Shopkeeper Management. "She helped bring a lot of young, techsavvy people to our format."

Appropriately, Swift fired off a couple of celebratory tweets to ber 9 million Twitter followers, signing off for the evening by linking to a photo of her cat and her arm on which she had written the names of all the artists who have made surprise guest appearances during her Speak Now world tour. They included fellow country artists Tim McGraw and Ronnie Dunn but also T.I. Nicki Minai Justin Bieber and members of Switchfoot and Jimmy Eat World.



GLEN CAMPBELL was invited onstage at the CMA Awards after a tribute to the beloved singer, who is ailing from Alzheimer's disease, From left: KEITH URBAN, BRAD PAISLEY, sonowriter JIMMY WEBB, Campbell and his wife Alzheimer's disease. I



TAYLOR SWIFT receives the CMA entertainer of the year award.



MIDANDA I AMBEDT and BLAVE SHELTON pose with trophies for female and male vocalist of the year.



The Band Perry wins single of the year for "if I Die Young." From let NEIL PERRY, Big Machine Label Group CEO SCOTT BORCHETTA KIMBERLY PERRY and REID PER



CMA Awards co-hosts CARRIE UNDERWOOD and BRAD PAISLEY joke onstage with MISS PIGGY.



Footloose" with KENNY LOGGINS to open the CMA Awards.



GRACE POTTER and KENNY CHESNEY perform "You and Tequila."



NATASHA BEDINGFRELD and RASCAL FLATTS perform "Easy."

Indie Triumph

How Charlie Zaa's 'De Bohemia' became a chart-topper

Colombian troubadour Cherile Zee's top-selling album in the United States 1997's Sentimientos, hit No. 1 on Billboard's Top Latin Albums chart and has sold 362,000 units, according to Nielsen SoundScan.

But the prospects appeared dim for Zas to enjoy a return to the top of the chart with his new album. De Bohemia. It's Zaa's first album since

Latin

Notas

2005 and was released Sent 6 on a brand name india label the Entity with lim. ited resources Is mace's until the Oct. 8 chart week that it fi nally entered the Ton Latin



"We created the demand." says Entity principal Sergio Rozenbiet, who partnered with Select-O-Hite for dietribution. "We had no advertising badget, no TV badget, no release parties, no travel budeet. It was organic: knocking on doors, going one step at a

time using our credibility and

expertise in the marketplace."

When Posenblot risead 755 he offered him to all the majors for distribution and was turned down At notall the reaction was similar with few records initially placed in stores That as

it turned out. was a blessing. as there weren't any early returns to stigmatize the project. Instead, things started slowly and grew market by market with the forms initially on

That continued to be the case in the ensuing weeks, in part because there weren't any alburns to stock. De Bohemia's packaging is elaborate and expensive, and to save money, Rozenblat manufactured the CDs in Colombia.

When orders started to increase, there simply weren't enough units to fulfill demand. But last week. Rozenblat received a shipment of 10.000 copies, in tandem with an intense week of promotion in Puerto Rico, where Zaa vis-

York and Duerto Rico Promo

tion on the West Coast is only

An early adopter was Span-

ish WRMA Miami PD Jesus

Sales, who featured Zaa at one

of the station's branded Cons

con Romanco concerte desse

the sales reaction was muted

But with few albums at retail

ing an audience of 3,500.

now beginning

ited TV radio and print outlets. *We worked from 6 a.m. to Miami-which has traditionmidnight, every day, includally supported Zaa-then New ing weekends," Rozenblat says.

Sudden impect

"We did in stores and reconnected with the marketplace." In a single week, Zaa went from selling less than 1,000

conies to more than 3.000. with 89% of those sales in Puerto Rico. Beyond the marketing, of

course, is the fact that havers want the Zaz album: Produced in Colombia, its sound harks back to the artist's early succorner. But that would'up been irrelevant without the label's steadfast investment and belief.

"I told everybody-everybody who would listen-that this was a long-term record," Rozenblat says, "The more markets we bit the better cales we would achieve."



You were en eerly inter

net entrepreneur in Letin

Americe end lent your

Image to an Apple adver-

tising eempelgn. How did

I've always been a geek, I

was one of the first musi-

cians in Argentina who was

using technology onstage.

In 1997, I was invited to

be an AppleMaster, along-

side people like Muham-

mad Ali. I was the only His-

panic. We used to meet at

the Mac World conferences

What about music? Post-

Sode, you formed Mole with

your brother Andres. The

bend put out en elbum in

2007. Are you working on

Mole has been recording

some new music, and we

plan on putting something

out in the new year, maybe

a couple of tracks or an EP.

There's no point to putting

-Judy Cantor-Navas

out a whole album anymore

and get together with Steve

that hannen?

Jobs there

enything now?

THE BILLBOARD



Charly Alberti is best-known as the drummer of Soda Stesee the Assestine suck hand that literally crossed borders

to become Latin Americe's first mega group. Alberti's recently formed nonprofit, R21.



Latin American youth in environmental issues. In en interview with Billboard, he talks about how he's incomprating music into his campaign.

You founded R21 to reise engelouspes about allmate change in Latin Americe. It sounds like you're back on tour this time to save the plenet.

We've had stadiums full of kids at each of our events in Argentina. We show videos and have a super cool message that if evervone makes a little change, we can achieve the global solutions necessary to solve the problem. We've been able to get in front of about 50 000 kids since but March and we're inviting them to participate through our web. site. Revolucion21.com. It is a totally serious project. We're working with the best scientists in Latin America

When did you become en environmentel activist? I was the first musician to get involved with Greenpeace in Argentina with the Save the Whales campaign. In 2004, I was a spokesman for the National Parks in Argentina. That experience made me more aware of the climate change issues. Then, I met Al Gore, who wanted to spread his message in Latin America, and began working with his environmental campaign. But a lot of people know Al Gore as the Vice President of the United States, creating something of a credibility problem for him in Argentina, I realized that I am much more popular in Latin America than Al Gore

A lot of estists out their names on sociel causes, but you're much more ambitious. How do you think your background in music can help R21 make e real impact?

I spent more than 20 years on tour around Latin America... I know it intimately. I want to put all of my experiences into R21 to raise consciousness throughout the region. The most important cause for humans today is the Earth. There are people who have said to me. "You know I was never really such a fan of Soda Ste. reo, but I'm with you on this."

EN ESPAÑOL: All the great Latin music covera you've come to expect from Billboard—in Spar Go to billboardenespanol.com

CRE DI ANNUNC TO AIR

HANLON SPECIAL Displet Author Honlon is stor-

ring in his own TV special for the Spanish Broadcasting Systom which was recently tanged in San Juan Puerto Rico, and fontures such Latin music sur perstars as Laura Pausini. Obie mudez. Cheo Feliciano and Marc Anthony "Encento del Cariba" was taped at Everto San Cristobal end will eir in the United States and Latin America, including on Miami-based Maga TV in addition to public TV stations throughout the two regions. SBS president/CEO Reul Aiercon says thet more than 40 Buerto Bloom muricians participated in the speelal, which was directed by Alelandro Santiago and produced by SBS end Juan Buso. Universal Music Latin Hanlon's label will release a CD/DVD set of the performance produced by Julio Reves-Copello, An airdate hasn't yet been announced.

GUCCI, LATIN RECORDING ACADEMY IN JEWELRY PACT

Gucci signed e two-year deal with the Latin Recording Assertamy to ereate lewelry and wetches inspired by Latin music. To commemorate the partnership, the exhibit Music Through Time was recently presented in Las Vegas during the week of the Latin Grammy Awards Special-adition wetches were presented to best new ertist nominees including Spain's Peblo Alboran. Uruguay's Max Capote, Brazil's Peula Fernandes, Italy's II Volo and Buarto Bico's Sia7a

LOPEZ'S NUYORICAN PRODUCTIONS TO PRODUCE COMEDY BILOT Jennifer Lopez's Nuverican

Productions has signed on to provide MTV with a half-hour comedy pliot ebout a New York graduate student who returns to her home in Texas and her eccentric Mexicon femily. Grece Perre, who has written for such TV progrems es "Jonas" end "Glory Daze." is writing the script. Along with Lopez, executive producers of the show include industry vets Simon Eleids and Benny Medica - turting desitte

.₄SHIPS DIBLE CH OR-MAI S. i . .r JE MUS MATT NATHANS! . CALLERS TALENT TRANS, AF INC _ATIONSHIP. JULITY D. LAMMO 3. FITALENT ROY ORBISON ART ST "HIPS RAY LAMONTA" = INCREDIB CARENCY ART ADE YUSUF .3 WILL I, AM HONESTY P G FLEXIBILIT ...?S FUN TALENT TR' TNCY DAN WILSON ...?S FUN TALENT TR' TNCY DAN WILSON ... TISTS TOBY GAO IR. IPS OUINCY JONES' HIPS TAILOR-MADF ... THE LIVES PRE' ... THE LIVES PRE' LE CHRYS/ FNCY DAN WILSON ... TY A-HA CY AF RITE' NESTY THE WANTE -MAI. . EXIBILITY FUN YSALIS . NGWRITERS TALENT TRANSFARCING TRAI 'C CARLY SIMON ARTISTS CHRYSALIS "RAI .E TALENT FUN TAILOR-MADE MUSIC ";"

LE TALENT FUN TAILOR-MADE MUSIC ";" NGWRITERS TALENT TRANSPARENCY HC. 15 D COHEN II ATIONSHIPS BMG. ISHIPS BLONDIE TAIL ENCY INCREDIBLE TALE: AUL ANKA TAILOR-MADE MUS LEXIBILITY OUTKAST FUN INCREDIBLE CHRYSALIS RELATION 'S TALENT TRANSPARENCY CASCADA HONESTY CROW' DAVID BOWIE MUSIC ARTISTS TRANSP/ TNCY T

MADE KYLIE MINOGUE MUSIC FUN N SONGWRITERS LA ROUX INCREDIL EAN BAPTISTE HONESTY BMG CHRYSAL SHIPS SONGWRITERS KINA GRANNIS TAL. TY DELTA SPIRIT INCREDIBLE TALENT MUS TAILOR-MADE FUN MUSIC AUNT MARTHA A WRITERS HILLARY LINDSEY ARTISTS TRAN NDREW FRAMPTON FUN CAT STEVENS FLEX ONGWRITERS ARTISTS FUN MUSIC TRANSPA BUSBEE TALENT MUSIC JONAS JEBERG ART. HIPS GREG BECKER TAILOR-MADE SONGWRIT. RS ARTIS LE TALENT FUN TAILOR-MADE VIKTORIA HANSEN MUSIC

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EMI Stays On Top

SONGS FROM NICKI MINAJ, LIL WAYNE, ADELE AND OTHERS KEEP PUBLISHER AHEAD AT RADIO

MI Music Publishing snared the largest share of the 100 songs generating the most U.S. radio airplay for the sixth consecutive quarter. For the third quarter ended Sept. 30, the publishing company had an 17.9% share of the top 100 airplay songs, down slightly from the 19.3% it tallied in the second quarter but up from the 18 1% it scored in third.

quarter 2010 EMI had a piece of 49 songs in the top 100, four more than in the second quarter. Its top titles include Nicki Minaj's "Super Bass," Lii Weyne's "How to Love" and Adele's "Rolling in the Deep," which ranked fourth, fifth and sixth, respectively.

Radio airplay was calculated based on the overall top 100 detecting songs from 1,533 U.S. radio stations monitored electronically by Nielsen BDS for the period of July 1-Sept. 30. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those sones

Coming in second with its best showing to date on the ranking was Kobalt Music Group with a 15.5% share, up from the prior quarter's. 12.4% as well as the 12.1% it had in the corresponding period last year. Kobalt had a share of 22 of the top 100 songs, up from 16 in the prior quarter, including Katy Perry's "Last Friday Night (T.G.I.F.)" at No. 1 and LMFAO's "Party Rock Anthem" (featuring Lauren Bennett and GoonRock) at No. 2.

Universal Music Publishing Group slipped and down slightly from 5.2% a year earlier. BMG

to third place in the third quarter, as its share of the top 100 songs fell to 14.1% from 16.8% in the second quarter when it ranked second and 16.8% a year earlier. Universal had a share in 41 of the top 100 radio songs, up from 39 in the prior quarter, including Pitbuil's No. 3 "Give Me Everything" (featuring Ne-Yo. Afrojeck and Neyer), "Super Bass" and "How to Love

Fourth-ranked Sony/ATV Music Publishing grew its share of the top 100 songs to 11.5% from 11% in the prior quarter when it ranked fifth, but down from 14.4% a year earlier. Sony/ ATV had a share of 27 songs of

the third-quarter top 100, up from 23 in the prior quarter, including "Give Me Everything," OneRepublic's "Good Life" at No. 7 and

Lady Gaga's "The Edge of Glory" at No. 9. Warner/Chappell Music ranked fifth with a 10.8% share, slipping from 11.1% in the second quarter when it ranked fourth, and down from 12.7% in the corresponding period in 2010. Warner/Chappell had 31 of the top 100 songs in the third quarter, down from 34 in the prior quarter. They included "Last Friday Night," "Super Bass." "How to Love" and Bad Meets Evil's "Lighters" ffeaturing Bruno Mars) at No. 8.

Coming in sixth for the second consecutive quarter was RMG Chrysalis with a 5% share. little changed from 4 9% in the prior quarter

had ownership in 20 of the top 100 songs in the third quarter, up from 16 in the prior quarter, including "Lighters," Beyonce's 'Best Thing I Never Had' at No. 17 and the Black Eyed Peas' "Just Can't Get Enough" at No. 18.

The Royalty Network debuts on the publishers airplay chart at No. 7 with a 2.1% share. based on three top 100 songs: "Give Me Everything " Afrojack's "Take Over Control" ffeaturing Eve Simons) at No. 95 and

Publishers

Place

at No. 32

Chris Brown's "Look at Mr Now" (featuring Lii Weyne and Busta

Rhymes) at No. 96 Words & Music Copyright Administration remained at No. 8 in the third quarter with a

1.9% share, down from 2.3% in the prior quarter. The company had a piece of six top 100 sones. down one from the prior quarter, including Hot Chelle Rae's "Tonight Tonight" at No. 11 and the Bred Peisley/Cerrie Under-

wood duet "Remind Me" at No. 28. Peermusic held steady at No. 9 in the ranking with 1,8%, little changed from 1.9% in the prior quarter. It again had four songs in the top 100 including "Super Bass" and Cobra Starship's "You Make Me Feel . . ." (featuring Sabi)

Rounding out the top 10 is Smims Coffee and Tea Music, which debuts on the ranking with a 1.6% share, thanks to the No. 14 sone, Foster the People's "Pumped Up Kicks." Smims is owned by the group's frontman Merk Foster.

who wrote the song.

Sony/ATV once again topped the country publishers airplay chart with a 14.1% share of the top 100 country songs at 200 country stations

TOP 10 PUBLISHERS

	PUBLISHER NAME	MARKET SHAR
1	EMI MUSIC PUBLISHING GROUP	17.97
2	KOBALT MUSIC GROUP	15.51
3	UNIVERSAL MUSIC PUBLISHING GROUP	14.15
4	SONY/ATV MUSIC PUBLISHING	11.55
5	WARNER/CHAPPELL MUSIC	10.81
6	BMG CHRYSALIS	5.01
7	THE ROYALTY NETWORK	2.11
8	WORDS & MUSIC COPYRIGHT ADMINISTRATION	1.91
9	PEERMUSIC	1.81
10	SMIMS COFFEE AND TEA MUSIC	1,61

y Niesen BDS 24 hours per day, seven days per week during the period of July 1-Sept 30. Publisher for musical works has been identified by the Harry Fox Agancy. A "publisher" is defined as an admini

TOP 10 COUNTRY ISHERS AIRPLAY CHAR

RANK	PUBLISHER NAME F	ARKET SHARE
1.	SONY/ATV MUSIC PUBLISHING	14.7%
2	EMI MUSIC PUBLISHING GROUP	13.1%
3	WARNER/CHAPPELL MUSIC	11.7%
4	UNIVERSAL MUSIC PUBLISHING GROUP	10.6%
5	WORDS & MUSIC COPYRIGHT ADMINISTRATION	9.4%
6	BMG CHRYSALIS	4.4%
7	HORI PRO ENTERTAINMENT GROUP	2.9%
8	CALIV ENTERTAINMENT	2.6%
9	AVERAGE ZJS MUSIC PUBLISHING	2.1%
10	DO WRITE MUSIC	2.0%
hercentens	calculations hased upon the mental for 100 detection soons from 200 U.S. country radio str	dinos



14.8% in the prior quarter.

The top songwriter for the fifth consecutive quarter was Martin Karl "Max Martin" Sand- Go" at No. 10.

monitored by Nielsen BDS, down slightly from berg, who had a hand in writing nine of the third quarter's top 100 songs, including "Last Friday Night" and Britney Spears' "I Wanna

> KATY PERRY PAUL EPWORTH

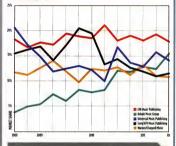
CHART	AIRPLAY		
ART	RANK		
MARTIN KARL "HAX HARTIN" SANDRE	~1		
JOHAN "SHELLBACK" SCHUST	2		
ADELEADKII	3		
MARK FOST	4		
LUKASZ "DR. LUKE" GOTTWA	s		
KIMBERLY PER	6		
ARMANDO CHRISTIAN "PITBULL" PER	7		
STEEANIGARDIELLA "LARVGAGA"GERMANOT			

TOP 10 SONGWRITERS

you work: Foster the People sing MARK FOSTER penned the band's "Pumped U

QUARTER BY QUARTER

Historical market share of the five music publishers that snared the largest share of the top 100 U.S. radio airplay songs during the third quarter.



TOP 20 IDDI AV SONGS

- CAPITO	Y MIGHT (T.G.LF.)," KATY PERRY	
CK PARTYROCK/WILLIAM CHERRYTREE/WIERSCOP	ANTHEM," LMFAO FEAT, LAUREN BENNETT & GOONROCI	
MR. STS/POLD GROUNDS/VDC	RYTHING," PITBULL FEAT. NE-YO, AFROJACK & NAYER	
SH MONEY/ONLYGISAL REPUBLI	S," NICKI MINAJ YUKHORYUSI	
SH MORE (FINANCES AL REPUBLI	VE," LIL WAYNE 1000 CHOICEUR	
TE/COLLAND	THE DEEP,* ADELE	
MOSLEY/WTERSCOP	ONEREPUBLIC	
SWINGSTREET	BAD MEETS EVIL FEATURING BRUNO MARS	
EAMLNE/NOWLYE/WTERSCOP	FGLORY," LADY GAGA SIE	
JIVE/IVE	O," BRITNEY SPEARS)
JWE/W.	NIGHT," HOT CHELLE RAE	
ABM/SCTONE/WITERSCOP	JAGGER," MAROON S FEAT. CHRISTINA AGUILERA	
HOTOWIN, UNIVERSAL REPUBLI	N," KELLY ROWLAND FEAT. LIL WAYNE BRIGGSLK	
STATIME/COLLINGS	KICKS," FOSTER THE PEOPLE	
REPUBLIC NASAVILL	NG," THE BAND PERRY	
WE THE REST/YOURG HONE'S SHIMOREX/UNIVERSAL REPUBLI		
PMINIPPOOL(CLIPS)	INEVERHAD,"BEYONCÉ	
WTERSCOP	GET ENOUGH," THE BLACK EYED PEAS	
CAPITO	PERRY FEATURING KANYE WEST	,
295/90	DU." CHRIS BROWN)

A Call Up To The Majors

Warner/Chappell CEO Cameron Strang brings Indie Insight to venerable publisher

By Ed Christman

early a year ago. Southside Independent Music Publishing founder Cameron Strang was celebrating record of the year Grammy Award nominations for two Southside songs: B.o.B's "Nothin" on You," featuring Bruno Mars, and Cee Lo Green's "Enry Year

A month later, the entrepreneurial Stranghe also founded New West Records-made an unusual career leap. Warner/Chappell Music announced in January that it was acquiring Southside-and that it was appointing Strang CEO of the entire company, succeeding David Johnson. He has since assumed the additional role of chairman.

The deal got Warner/Chappell an indic publishing company that's been playing a hot hand, with a share of such hits as Brad Paisley's "American Saturday Night." Flo Rida's "Right Round " Ribanna's "S O S " and the entire Kings of Leon catalog. Another big Southside asset: superstar artist Mars, who's also one-third of hitmaking songwriting collective the Smeezingtons, who have penned not only Mars' No. 1 hits "Grenade" and "Just the Way You Are," but also co-wrote "Nothin' on You." "Fuck You" and Bad Meets Evil's "Lighters," festuring Mare

In Strang, Warner/Chappell got an executive with an enviable track record in building businesses and finding and fostering talent. 'As records are being made in different ways and songs are being written in a different fashion," he says, "we are trying to be a little more nimble and entrepreneurial in the way we go about things."

The erstwhile indie music entrepreneur assumes the helm of the company as it celebrates the 200th anniversary of Chappell & Co., the U.K. music publisher acquired in 1987 by Warner Bros. Music to form Warner/Chappell.

In an interview with Billboard, Strang declined to comment on the ongoing EMI auction, in which Warner owner Access Industries has been a leading bidder. But he did talk about his move to a major and his take on key licensing issues facing the business.

This is the largest company you've ever run. What's it been like so far? The diversity is pretty incredible—across genres.

countries and eras and to have 30 offices around the world

What in your experience as the owner of an indle music company prepared you for

From the publisher side, the thing that pre-



pared me was the competitive nature of the music business and the experience of having signed, developed and nurtured young songwriters, producers and artists from the earliest place to some of the most successful artists and producers in the world. That experience, whether you are at a small company or a big one, is invaluable.

Secondly, running a business is running a business. The size is different, but at the same time the culture that gets created is of the utmost importance. We are building a culture that is going to attract the most talented writers, artists, producers and publishing partners, and that part

You walked in the door and a few months later you had a new owner after Len Blayatnik's Access Industries acquired Warner Music Gro The nice part of that is that the Access team and

hasn't changed.

Len Blavatnik are very much in line with our approach, which is: How do we grow the business? How do we provide better service for our writers and our artists, rights-holders and publishing partners?

We are committed to signing and growing a roster of talented writers, producers and publishing partners. They are not a homogeneous group. They all have different needs. The first priority is to make sure that we continue to provide them with the best possible service and generating the kind of results that they are looking for and we are looking for. In addition to that, we are working very closely

with the rest of WMG and our label partners to be as integrated as we possibly can and to take advantage of that relationship We are also looking at taking a stronger leadership role in industry matters as a whole.

An emerging issue for the publishing industry has been providing songwriters with greater accounting transparency. Where In terms of registering copyrights around the

world and the nuts and holts of music publish. ing, our system is second to none. We have a fairly decentralized way of collecting money but our tentacles are long and deep. In terms of our windows having instant transparency from a songwriter point of view, we are working on that. I think we will have a solution very soon. What is really in the interests of our songwriters is collecting all the money they are owed and getting it paid to them as quickly as possible. We do a terrificioh at that

THE PUBLISHERS

EMI Music Publishing has begun bundling performance rights previously represented by ASCAP with mechanical and synch rights for its EMI April Music catalog when cutting licensing pacts with digital services. What do you make of such moves toward direct licensing?

We are definitely looking at that. There have been instances where we directly licensed rights, the largest of which is the Apple deal, it is definitely an area (where) we are innovators in many ways. We want to see many of the services that want to develop music on the Internet succeed so we want to be supportive and we try to get them what they need in terms of licensing. At the same time, there is a lot of interest in working with the various (performing rights organizationsl as partners to make sure it is a cooperative effort.

How is Warner/Channell's Dan Furnnean Incredibly well, it's about achieving greater ef-

ficiencies for our writers and making it easier for digital services to license on a Pan-European basis, which ultimately creates more commercial opportunities for our writers. We think the PEDL solution, compared to the other solutions of our competitors, is the premier solution.

Are digital services gravitating toward work-Ing with one or two European societies, or are they spread out evenly across the board? I see it working out that various societies are getting licenses. The good news is it produced licenses with iTunes. Nokia, Spotify, Amazon, Omniforce, 7digital, and it's definitely through a variety of societies.

There are at least three separate efforts under way to create a global music database. Which one are you supporting?

I'll leave the global database conversation for another day. It is definitely a work in progress, and we're involved in the working groups for various databases.

How do you assess the market for publishing ssets? Are valuations going up or down?

It depends on the assets, but I think the marketplace is very robust. There is a lot of activity. There are a lot of things that are beyond our control that affect the price of assets-Interest rates, the cost of capital and all those kinds of things. We just look at the quality of the assets, so we can purchase or create and maximize value.

WMG didn't re-emerge as a bidder when Bug Music went back on the block earlier this year. That seemed to indicate that your new owner was pulling back from buying big

I don't think that is accurate. We were going through our own transaction and the timing of the Bug Music auction just wasn't appropriate for us

Do you intend to grow Warner/Chappell anically or through acquisition We are in the marketplace to do both. We're in-

vesting in new talent and we are also looking at catalogs that are available.



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Q&A: KIMBERLY PERRY

The Band Perry's 'If I Die Young' marks a creative breakthrough for its writer

By Deborah Evans Price

othing beats a great song to take an act from obscurity to stardom. Case in point: The Band Perry's multiple-format hit "If I Die Young. The second single from siblings Kimberly. Reid and Neil Perry's self-titled 2010 debut on Republic Nashville, "If I Die Young" made a steady six-month climb up Billboard's Hot Country Songs chart last year before finally topping

the ranking in December. But the song wasn't finished. During the latter half of this year, it peaked at No. 12 on Mainstream Top 40, No. 4 on Adult Top 40 and, most recently. No. 1 on Adult Contemporary.

The huge crossover appeal of "If I Die Young "-which has sold 3.3 million digital tracks, according to Nielsen SoundScan-has made the Band Perry one of the most success-

ful new acts in country music. While the siblings write songs together and occasionally enlist other collaborators. "If I Die Young" was penned by Kimberly Perry, making ber one of Billboard's top 10 songwriters of the third quarter based on

U.S. radio airplay. In an interview with Billboard, Perry talks about the song, collaborating with her brothers and what the trio is working on next.

When did you write "If I Die Young"? What It was basically a cloudy day in East Tennessee where the boys and I call home. A lot of times before I start writing a lyric. I'll start writing in and lyrically means many different things to so

free-verse poetry. I find that it's not as binding as a three-and-a-half-minute song---you can get a lot of good brainstorming out in that way.

On this particular day, I was thinking about what my funeral would look like if it were mine to plan, and it grew into this idea. It was such a gorgeous moment of contentment that was hitting me so hard in the heart. I began to contemplate the idea that if it

all ended at this moment, I'd done everything that I set out to do so far. I was very aware that I had so any other aspirations but for whatever reason if they didn't hannen that I had done everything that I needed to do

I had brainstormed in my little notebook and I began to see this song take shape. I came up with the melody and ran downstairs and said, Hey, boys, play this with mal? It was one of the most special days in my life

until it comes out right-that's how it is, songwriting with the three of us."

without a recipe.

You keep tossing

in ingredients

The song has hit No. 1 on two different airplay charts. Why do you think it's resonated with so many? It's one of those songs that both melodically

is about, the melody is so comforting. It has a lot to do with not necessarily being strictly a country melody or strictly a folk melody or strictly a pop melody, and the spirit that it was written with-contemplating young death, but also celebrating contentment and life. When dld you begin "It's like baking Since the first day I

many different people. It has a Jullaby melody

about it-even if they don't know what the song

started, writing has been a labor of love. I've been writing poetry since I was a kid. I would flesh out thoughts and emotions and it was my outlet, both for communication and to be creative. The first song I wrote, I was probably 16 or 17 years old and it was figuring out how to mesh melody and words in a

I feel like "If I Die

Young" was the first great song that I wrote by myself. The process of writing that song taught me a lot about being a writer. It had all this interesting meter and internal rhyme and from the mechanics of writing, it taught me so much. It also taught me to communicate not only on a metaphori-

cal level, which I've always done a lot. Every line in the song is 100% realism, but then there is also some deeper metaphor underneath if folks choose to see that

What is the creative process like with

A lot of times Reid will have a bassline that will have such a cool groove I get really inenised by as Neil will have a mandalin mal ody, and then we'll sit together and I'll throw out ideas. Because we read a lot, we keep a lot of words and phrases and ideas in the back of our minds. So mo'll be sitting in a little songwriting circle with just the three of us and somebody will remember something and it will be the perfect complement to the song. It's like baking without a recipe. You keep tossing in ingredients until it comes out right-that's how it is, songwriting with the three of us.

Have the three of you begun writing for our next album

We are in full force writing for album No. 2 and really excited about the songs that are being born right now. We've gotten to experience a wide variety of new things over the last two years. One thing that I'm so proud of already is everything rings 100% true. Every line that we're writing and singing is something that we feel deep down in our gut.

Are you writing with anyone new?

Dan Wilson out in L.A., who Ico-wrotel the Adele songs "Someone Like You" and "Don't You Remember," which is our favorite on 21. Due absence been a fam of Dan. I had a conquerit. ing crush on him, so our publishing company got in touch with him and he fell in love with "If I Die Young," We got together and hit it off, so we're going to go spend some more time with him in December. He's a great pentle soul and we love writing with him

You have your own Pearlfeather Publishing, administered by Major Bob Music. What made you decide to start your own company?

We finished recording the first seven sides (of our debut album) and were passing it around to everybody in town. We ended up having three label offers on the table, and once the label deals were on the table, then the publishing deals came. At that point, it didn't seem to make sense because we had already recorded our music and we had label intentions so we were like, "Why don't we just hang onto it?"

Do you worry about writing another sono as successful as "If I Die Young

That song had its place and it did what it needed to do. I always feel like songs come to us when we need them to. I don't know where we'd be without "If I Die Young." Every artist has to have that point of introduction, and whatever song we need next will come to us when it's meant to We're going to try to stay open and available and keep our ears bent to the wind and see what comes in our direction.

	GROSS/	ARTIST(5)	Attendence	
	\$4,119,760	LEE EVANS	Organi	Promoter
	146.00	O2 Arena, London, Sept. 28-30, Oct. 1, 10-11	BB 037 () () .	Off The Kerb
	\$3,828,180	AEROSMITH		
	\$10 (mm)	Estado Unico Ciudad de La Plata, Buenos Arres, Oct. 28	38 237	T4F-Time For Fun
	\$3,543,350	RIHANNA CALVIN HARI	RIS	
	\$84781511111	O2 Arena, London, Oct. 5-8, 13	50.300	Live Nation, SJM Concerts
	\$2,918,020	AEROSMITH		
	Towns 1	Arena Amembi, São Paulo, Oct. 30	29,159	14F-Time For Fun
	\$2,902,700	ANDRÉ RIEU		
	57 01	Auditiono Nacional, Mexico City. Oct. 7-81	45.02	André Rieu Productions
	\$2,888,792	JAY-Z & KANYE WEST		
	-	Philips Arena, Atlanta, Oct. 28-29	27,330	Live Nation
	\$2,412,370	KINGS OF LEON_BAND	OF HORSES	
	511, 501	Allghones Arena, Sydney, Nev 4-5	PAC MOUS	Prontier Touring
ı	\$2,335,190	PEARL JAM, MUDHONEY Air Censes Centre, Toronto, Sept. 11-12	35.315	
	\$2,165,440	11-12	111111111111111111111111111111111111111	Paul Hercs Concerts
	1 955	RED NOT CHILI PEPPER: Estadio Horumental Sentingo, Brazil Sept 16	57,001	TeF-Time For Fun
	\$2148,390	Brazil Sept 16 MILK INC.	42 100	rer-ress For Fun
١	\$2,148,390	Sportpaleis, Antwerp, Beiglum, Sept 25-24, Oct 1	49,509 1/4	PSE Beigium
	\$2,145,810	GUNS N' ROSES	*****	
	\$2,143,010 511141 (11111	Estadio Unico Ciudad de Le Plete, Buenos Aires, Oct. 8	27,200	T4F-Time For Fun
ĺ	\$1,839,810	COLD CHISEL, YOU AM		
2	59.	COLD CHISEL, YOU AM I Bridge Entertainment Centre, Bridge Austria, Nov 52 BRITNEY SPEARS, JOE J	17,391	John Watson Hanagement, Eleven Hysic
í	\$1,618,120	BRITNEY SPEARS, JOE	ONAS, DEST	INEE & PARIS
1	\$5 × -×	02 Arens. London, Oct 27-28	24.902	Live Nation
	\$1,714,630	ARCTIC MONKEYS. THE	VACCINES	
۱	£	O2 Arena, London, Oct. 29-30	32,768	SJH Concerts
Į	\$1,687350	CLIFF RICHARD		
5	57 19 19	02 Arens, London, Oct. 25-26	18,348 (0.00)	Live Nation
9	\$1,579,870	A DECADE OF DIFFEREN		
5	80 3	Oct. 15	13.379	Bill Silva Presents. Andrew Hewitt Co.
1	\$1,474,670	KATY PERRY DJ SKEET	SKEET	
1	54 P	O2 Arena, London, Oct. 14-15	31,250	Live Nation
ı	\$1.457,370	GEORGE MICHAEL	13,052	
1	Commercia.		13,052	Live Netron
ı	\$1,442,270	AEROSMITH Jockey Club, Asunción, Pereguey. Oct. 28	31,917	14F-Time For Fun
	the last	Oct. 28		14P-Time For Fun
ð	\$1,158,068	SANTANA & GEORGE LO	PEZ IS SOO	Bill Silva Presents, Andrew Hewitt Co.
1		Hotywood Bown, Los Angeles Oct 1	50.000	
ı	\$1,147,500	JOURNEY FOREIGNER	NIGHT RANG	Bill Silve Presents, Andrew Hewitt Cn.
4	\$1.115.330	Notywood Bowl, Los Angeles, Oct. 15 ANDRÉ RIEU	Wilder.	an are Present, John Present Cit
2	11 × 12 28	Augstono Terres, Guadalaine, Marico Oct 13-14	14,354	André Rieu Productions
١	\$1,052,320	GUNS N' ROSES		
١	3,032,320	Jockey Club, Asurcion, Pereguay, Oct. 15	26.419	T4F-Time For Fun
1	\$1,041,935	TAYLOR SWIFT NEEDTO	BREATHE, D.	AVID NAIL
3		Rupp Arena, Lexington, Ay. Oct. 29	16,237	The Hessina Group/AEG Live
۱	\$1,035,630	RIHANNA, CALVIN HARE	HS	
1	1 - 1/549.50	Sportparen, Antwerp, Belgium, Oct. 22	17,604	Live Nation
J	\$954,188	INCUBUS, YOUNG THE G	IANT	
ı	1	Oct 7	14,656	801 Silva Presents, Andrew Hewitt Co.
ď	\$942,550	KEITH URBAN, THE BAN	D PERRY	
۱	185.7/354 07	Air Canada Centre, Toronto, Sept 10	11,960	Live Nation
١	\$921,594	GEORGE MICHAEL		
ı		O2 World, Hernburg, Oct. 18	11.099	Karsten Jehnko, Peter Rieger
l	5909,297	LENNY KRAVITZ	Men	
۱	Sec 02	Spartpiles, Antwerp, Beigrum, Oct. 30	14,642	Live Nation
d	\$901,535	TAYLOR SWIFT, NEEDTO	BREATHE D	AVID NAIL
1		ATET Center, San Amonio, CHT. Oct 35	Select.	The Messins Group/AEG Live
ı	\$896,740	TOBY KEITH ERIC CHUR	CH JT HODO	Live Netton
1		First Hidwest Bank Ampheheutre. Tinley Park, III., Sept. 24	Parties.	
z	\$896,143	BLINK-182, MY CHEMICA	H.225	Bill Stra Presents, Andrew Newitt Co.
1		Horlywood Bowl, Los Angews, Oct. B	CHI IT HODE	
1	\$891,095	TOBY KEITH ERIC CHUR Part Nespera Parties. Burgettstean, Pa., Sept. 3	ZZ.4TI	Live Nation
	\$878,965	VICENTE FERNANDEZ	901.1	



Branding Behemoth

OnThe

Road

Monster Energy's 'Outbreak' concept to span genres

nergy drink brands have long been active
sponsors in the touring space, particularly visible among harder-edged bands.
Monster Energy is no exception, but the brand
is taking its involvement in live music a step
further in becoming a full-blown partner in its
Monster Energy Outbreak bour series.

the bill for half of the dates. The lead agent on the tour is Dave Shapiro of the Agency Group, agent for Of Mice & Men and That's Outrageous! The tour is playing 500- to 1,000-capacity clubs and will be out through the end of this month.

But Monster's Outbreak concept is just getting started, spurred by the success of the first tour earlier this year. The initial Outbreak was almost completely sold out, according to

Idol Roc president Steve Glazer.

"Sales were great and the fans loved it." Glazer says. For Monster, Outbreak is about "trying to support great new music," he adds. "As it becomes harder for bands to break through, the

Outbreak concept was created to give these emerging artists a platform to get exposure." The primary way Outbreak hands are getting exposure is through playing live in front of more people than they normally would because of the lower ticket prices—in the \$10 range made possible through Monster's underwriting.

of the lower fuces—int the \$10 range—made possible through Monster's underwriting.
Though the first tour was successful with active rock bands, the move to hardcore was natural, and such expansion will continue.

"We expect to grow the [Outbreak] brand to four tours next year, and we really want to spread

four tours next year, and we really want to spread it out among genres, "Glazer says. "It's really a play of trying to help new and emerging talent. You can expect a hip-hop (tour) in early 2012, we're going to do a college one in early 2012, and for the back half of the year we'll probably do another rock one, and we're figuring out now what that fourth one is going to be."

As a band. Monster is deeply intersected as music, with more than 04 exts listed as forms are always as the contract and the contract artists on its bands website, along with a wealth of special tensel, promotions and tours. "Monster has a bistory of getting interdeed with young hands early on and showing facts support," Glazer says. "They like to be involved in massic, music is ample part of their columber and this is an extension. These (Quadreal) tours are not exclusive to Monster-sponsored thanks' the bands coachy helping music and helping bands break through?

hardcore groups Of Mice & Men. Iwrestledabearonce, I See Stars and That's Outreapeousl on the entire trun. Abandon All Ships and For the Fallen Dreams will each join

aster has a crew on hand at every concert, offering product tastings and band signings after each performance. While Monster branding is in play at each show, "it's

not overly corporate," Glazer says.
The relationship between the brand and bands is symbiotic.
"Monster prefers to just show their support and have bands support them back," Glazer says. "It's important for Monster to speed their

brand, but they really do it smart and organic. It's you scratch my back, I'll scratch yours. They care about musst, they care about emerging artists, and they want to do everything they can to help them because they know it's tough out there right now."

Packaging across all genres has been prevalent this year as the industry focuses on providing value, but hard music has always packaged up, arguably more than any other genre. There are a wealth of head-banger packages out this year and every year, many of them chronicked in this space. So how does Outbreak stand out from the crows.

Because Monster is involved we're able to offer top-tier bands all on the same tour at a lower ticket. Glazer says. We think that's the differentiating factor, along with all the marketing that comes along with this tour. Monster commits a significant amount of marketing to make sure that people are coming out to the rooms and seing these great new bands."

.biZ see biliboard.biz/touring



Drake's sophomore album, Take Care. This wasn't part of the plan

AUBREY "DRAKE" GRAHAM HAD A HIT BEFORE HE HAD A DEAL, AND THE HITS HAVEN'T LET UP SINCE. IN JUST TWO YEARS, HE HAS SET RECORDS WITH NO. IS: NOTCHED GRAMMY NODS: DONE MAJOR DEALS WITH KODAK. RI ACKRERRY AND 2K SPORTS: AND LAUNCHED A MUSIC FESTIVAL IN HIS HOMETOWN. AND THIS CANADIAN IS JUST GETTING WARMED LIP

n Oct. 24. Drake turned 25. He celebrated with a weekend in Las Vegas nunctuated by a pair of parties—a very public and packed blowout at TAO at the Venetian on Oct. 22, and a more intimate event the following night at the Boom Box, a private room at the Cosmopolitan's Marquee nightclub.

The TAO party was marked by Drake's generosity-at one point, he reportedly told the crowd, "I'm celebrating my birthday and I want you all to celebrate with me!" and then proceeded to buy the whole bar shots. The party at the Boom Box was marked by the guest list—an affair billed as Fete des Lumieres and attended by the likes of Cash Money Records CEO Bryan "Baby" Williams, Cash Money/Young Money's franchise superstar artist tand Young Money Entertainment founders D'Wayne "Lil Wayne" Carter, Geffen Records chairman and Hip Hop Since 1978 cofounder Gee Roberson, Young Money Entertainment president Mack Maine, Bryant Management founder (and Drake/Lil Wayne manager) Cortez "Tez" Bryant, William Morris Endeavor VP of sports marketing (and Drake's Hollywood agent) fill Smoller and Rap-a-Lot founder James Prince's son, Jas Prince (credited with bringing Drake to Lil Wayne's attention).

Also in attendance were a team of players closely tied to the scene building in Drake's hometown of Toronto, including hitmaking producers Tyler "T-Minus" Williams (Lil Wayne's "She Will" and DJ Khaled's "I'm on One," both featuring Drake) and Matthew "Boi-Ida" Samuels (Eminem's Grammy Awardwinning No. 1 single "Not Afraid," Drake's "Best I Ever Had" and "Over"). M3 founder Mr. Morean and Drake's childhood friend and October's Very Own brand manager Oliver el-Khatib. Another of Drake's childhood friends, producer/engineer Noah "40" Shebib, seemed to be the only one from Drake's inner circle who wasn't in Vegas. 40 was back home in Toronto mastering

When Drake announced the release date for Take Care on June 9, it looked to be another stroke of marketing genius. The childhood actor turned superstar rapper had literally built a brand-October's Very Own tales known as OVO and OVOXOL—amound his birthday. Of course, his highly anticipated second album would arrive on Oct. 24. A brand couldn't ask for a better story line.

But as Drake's birthday approached, the plan hit a snag. There were still samples to clear, masters to finish, producers to call. On Oct. 8, Drake took to his blog (octobersveryown,blogspot, com) to announce that the album wouldn't arrive until Nov. 15 "This music means too much to me to get attached to dates," he wrote in the post. The next week, Drake made his first appearance on "Saturday Night Live." He performed Take Care's top 20 hit, "Headlines," and was joined by Nicki Minaj for a performance of the album's second single, "Make Me Proud," which he had debuted just door earlier on DI Europeanster Clark show on WOHT (Hot 97) New York.

"Make Me Proud" rocketed up the charts in the weeks after the "SNL" appearance, notching the year's second-greatest gain on Billboard's Hot R&B/Hip-Hop Songs chart (94-44 on Nov. 5). lagging only behind the leap "Headlines" made on the Aug. 20 chart (98-38). The performance of "Make Me Proud" and "Headlines" is in keeping with Drake's command of the charts predating even the release of his Young Money/Cash Money/Universal debut, Thank Me Later, last year; predating even the Young Money/Cash Money/Universal deal itself.

Since he first topped the Hot R&B/Hip-Hop Songs chart with the self-released single "Best I Ever Had" on June 27, 2009 (the song appeared on his breakout mixtape So Far Gone, which was released Feb. 13, 2009; he finalized his deal with Young Money on June 29). Drake has claimed the chart's peak position with five other tracks and reached the top 10 20 times-making

BY RENJAMIN MEADOWS-INGRAM

him the most successful artist on that chart during the past two years. In his short career, he's already appeared on the Billboard Hot 100 with 30 different songs and cracked the top 10 seven times, the best performance by any sapper in the chart's history besides Lil Wayne, who's tallied 49 songs on the chart and eight ton 100 miles.

He's a performer at real a swell. In addition to his cumulative nigle sales—1 million downloads of orage where he was the lead artist. according to Nielsen SoundScan—Thank Me Later debated at No. 1 on the Billowad 200, ellipse 47000 ffrasewed, copies (thy 2, 2010), the thirth highest such sales tally for the year. Even the repackaged ertail release of his fire mistage worked. Drake's 56 Far Cone EP debated at No. 6 on the Billowad 200 with 73,000 and QCL. 2009. The EP Good 200 os at the fifth best-edling rap release. It has sold 617,000 total, while Thank Me Later has nothed 1.5 million, according to SoundScan.

And his live presence is growing. In addition to two accessful also frums (2009), www. Frem Home town and last year's Light Dreama & Nightmares, which sold out 14 of the 19 shows reporting to fillihoust Bouscore, grossing 50.4 million from 800000-plus attendees, Duch has basenched a successful annual concert centre as well. Set to enter in shirtly year next summer, the OVO Festival is a need-sy how belief in August at Toronto's Moleon Amphiliseater (paperly 16,0000) that after mis such guests as Emineen, 1997-2, Lil Wayne and Stevie Worder and has sold out both years.

Yet: Oct. 24 ddin't turn out to be quite the day it could've been instead of celebraring both his birthyla and the night his soptomore album was released, Drack had to settle for the satisfaction of simply turning 25 surrounded by some of the most powerful people in a generation of American urban masic, a crowd that saccepted him. He Canadian, and that claims him as its own. he publicly amounced the delay of Take Care. He was excited bout the 'SNL' appearance and hoped to have the opportunity

he publicly announced the delay of Take Care. He was excited about the "SNL" appearance and hoped to have the opportunity to shoot a digital short. The face of national campaigns for Kodak, Sprite, Black Berry and ZK Sports, he has nearly 4 million Twitter followers, 20 million-plus likes on Facebook. Superstar.

The moving of the album's release date—do you want to talk about that? Moving the date is sort of an all-encompassing thing. Definitely

the product is there. I'm very confident in this album, Bu I just really wanted a rollout with all bases covered. I just bought a couple more weeks to get all the shit in order, as well as give me the opportunity to put on a better tour.

And the album itself?

have so much muste with 60 on this album. But somebody I'm eager to work with more because of how in reddle his contribution is to this album, and he's definitely one of the best producer doing it right now. I paintee a Left on the Bulbum, but there are couple beast that I had of his that I was stitting on that I might go into now, even III's just a boast tack. Other than that I, kept i really in the family, lame fa firmly, last Blazes is firm, and then it's really into the army, lame fa firmly, last Blazes is firm, and then it's really into the army lame fa firmly, last Blazes is firm, and then it's really into the family. I'm hoping up gain and great great in the state of the state o

When you say one night, what do you mean? The night you get your hands on it. Whenever that is.

It's an interesting way to phrase it, because that's kind of where we are today, particularly with hip-hop. You're right. The night that it leaks is the night my album release

You're right. The night that it leaks is the night my album release is. Not Nov. 15. It's the night it leaks. That's when you start hearing feedback. That's how we gauge things now.

There's been a bit of an upowing in retail based on the fact that hackers are a bit more hestant to leak things. I wouldn't even say hestant—like, they can't do it. Maybe they're being a bit more respectful. Whatever it is, I appreciate whoever's holding back, because it's making for great opportunities for artists to sell music.



The leaks that would hart me would be the 10-day leaks. Those are describing because we live in a generation where the attention span is so fickle, and it's so much about instant gratification... It's rear that any music—the could be anybody's music—it's just trace that finterent] leaks 10 days, period. Peel are to resplice from the rear to a blog, or the next weer fail abounts come out they don't least long as far as being the topic of conversable.

J. Cole's Cole World: A Sideline Story leaked a week early and then came in at No. 1. There's been talk that positive reception to his leak spurred sales.

I agree. Giving people the opportunity to judge before they go and buy, that can only help. There's an hase that's gained and buy, that can only help. There's an hase that's gained and support you just based off the fact that they want to own a copy of your material, and they know what it means to go out that one sale's, and the hope is that there's another hundred, 200, 300, 400, 500, 000, people that are going to the same think of the three's the people who heard it that night and were like, "Yo, I need to support this. . . . I need to own this."

You anticipate leaks?

Hook forward to leaks—knock on wood. I shouldn't, but I do. We all sit in the studio like. "The night this leaks, it's going to be so crazy!" People talk about. 'Are you going to go on the Internet? Are you going to stay off the Internet? What are you going to day 'We're not even talking about the many in-stores that I have had been all the good to the many in-stores that have been all sing about the many in-stores that have had been all the good to the many in-stores that have had been all the good to the many in-stores that have had been all the good to be a so that the many in-stores that have the many in-stores that have the source of the source of

do. That used to be it: "Ah, man, I got to go to the record store the night my record comes out." And it's funny. Going to Best Buy

for me is almost like you're just doing is for notstajic purposes. Low to see the fane science, but everydony in the back of their minds. . . they know it means little in terms of how the music is heard and when it first drope. Obviously in means a loft power when and make in first drope. Obviously in means a loft power, and it means a loft power and my career. But as far as that intillal moment, when the clock hits mindingst and your album's out, it's already been heard by the world, It's careful when the first power is taking about a might, not either on one post.

We're not talking about them cutting the tape on the brown box and starting to shelve the record. It's not that world anymore.

Like the promotion of Lil Wayne's Tha Carter IV on MTV's Video Music Awards, which centered on the idea that fans could get it that night, online.

That's genius. And I think kids that are watching MTV's WMAs Too, some of them might have that opportunity to go use their mother's credit card or use their own, for all I know, and go on Times. That the higgest thing that stope digital, will. I remove bee being a kid and wanting to use my morn's card to go on PayPal when PayPal was to popular—EBy was popping. I remorned when PayPal was credit card to get their hands on And that's confidence of the Control of the Con

Right. How do the kids moving lawns and collecting five bucks here and there turn that into a digital purchase?

That's key. How do you get your hands on digital music if you're just a kid with enough to buy an album in your pocket, but you can't have a Visa card.



Team *Drake*

ALBUM TITLE: Take Cara

LABEL: Young Money/Cash Money/Universal

MANAGEMENT: Cortez Bryant of Bryant Entertainment:

PRDDUCERS: Noah "40" Shebib, T-Minus, Just Blaze.

Jamie xx, Chase N. Casha
FILM: Charles King, Nicole David and Philip Sun of WME

FILM: Charles King, Nicole David and Philip Sun of WME RRANDING: Todd Jacobs of WME

SOUNDTRACKS: Amon Newman of WME

PUBLICITY: Sarah Cunningham of the Chamber Group

BOOKING AGENT: Robert Gibbs of ICM (domestic); Tony Golding of WME (international)

SITES: OrakeOfficial.com; Facebook.com/drako; Octobersvoryown.blogspot.com

TWEETS: @drake

You've mentioned feeling like a guinea pig for the current state of the music industry.

I genuinely feel like the first one that really launched a career in this time period. Just from my alknum. They take the grant method as and compare us/flat I wonder if they'd ever survive in this era. And that that the meja (ever primitive limits era. Pand that the time flex everything, Notevente the Service First part talking, about how malicious and intravite the Internet is, and how sessintial and necessary the Internet is in our limit in our careers. Twitter is an opinion with no consequences because you can be anybody, you can his fer manybody, you don't have to

see anybody—but you can reach anybody. And that shi is care, These sites that are driven on tearing artists down daily I semember back in the day—there were like two or three individual also on the radio, and one publication that would stack rappers and artists. And if you didn't make that, you were good. There want't eathly that much clete to fack you were. Lord only knows want't eathly that much clete to fack you were. Lord only knows want't eathly that much clete to fack you were. Lord only knows want't eathly that much clete to fack you were. Lord only knows want't eathly that made the fact that you were Lord only knows want't want that the large that was a seen of the same and the want was a seen of the large that was a seen of the want was a seen of the large that was a seen of the want was the large that was a seen of the want was a seen of the large that was a seen of the large that was a seen of want was a seen of the large that was a seen of want was a seen of the large that was a seen of the large that

there's a thousand positive people for every one negative person. It's crazy how fast it's all moving. Artists from the past, they had a different grind. It was more pavement, hitting the streets. Maybe it was harder work, I'll never know. But for this generation it's very hard work, upkeep, to be successful.

Before you signed to Young Money/Cash Money/Universal, there was talk about whether you'd go major—without a major deal.

I'm happy with my choices. To go indie is a thing. But to put an album in the stores, you need a distribution label. And to me, ausomatically, that is not follow, you're tell using antistance from a likely which is what we forcing ifflash it raids the benige in great of the benige in the place to a significant of the entry in the Other ham to be only in the other in the Other and the Other and the Other and the Other and a state of the Other and the Other and a state it what cheken it make, what this shows it down both and to be boost, my closes were subly band of the fact that Life Wayer had past himself for far out there for me before amployed believed. My one goal in linguizing my deal us to make more the other of the Other and the Oth

I don't want to do it like everyboody else. That's the only way to be lower any longerybo, this is no fiche. You follow the path that Ger and this Hop [Since 1978] laid out for arriste eight years ago, and they tell you this is the only way you can do it. In party most in the only way you can do it. In party lim. It may no agong to say they down; out on do it. They arrive that. I have any can can do it. They arrive that. I have a goog to say they down that you don't potentially strain relationships because Dis don't feel as connected to the Escusse! release all my resurce! through my website or whatever. Well, fack it, that's the way I like to do it. And I feel like nor beard. . . I can only grow upward.

Can you talk a bit about your relationship with Lil Wayne? That's my hrother. Over music, over everything, He's responsible for everything that's going on around me. But of course, it's amazIng. There's a constant competitive whe because that is what ray is and we both love the same thinging in ray, in the bods of my mind in and we both love the same thinging in ray, the beds of my mind in Pan abways life. 'I got to rap better than Wayne.' And Lean't say I Lono, but I feel like lip ant comply good manicout there that he also feels like levis ... got to rap better than every body. We galayoff each other; we make acid noterching in an interview that was no true that I respected him for it no mach. They because the way is not the proposed property of the property of the property of the like with the like. Yo, that's my artist.'' And the relight I'm his soddier. That's all lever want to be for Wayne.

You brought Stevie Wonder to this year's OVG event. Stevie's one of the most incredible individuals as a far as just obviously the music he's made, but then you meet him... and the person that he is, and how he moves throughout his life—it's amazing to watch. I can only pray one day that I'm still that joyous and still that fluorys. I we as supposed to his still that joyous and still that fluory. He was supposed to a still that fluorys and a fail that fluorys and a bit on the allows. So I'm excited, a all to not he allows. So I'm excited, a

You've had an incredible run on the Billboard charts in a

It's crazy. Flattering, It's never really been a numbers game to me, but to hear that lets me know, "Damn. OK. Maybe! I have been working hand." I plan on keeping it going. I like sitting at the top. It's a good feeling. More than anything though, I love having a record that people love. That's a drug, for real. I don't do drugs, I might smoke weed or drink, but I don't do.

drugs-but that's a drug. To have the songs that people love, to have that one record that crushes the club when it comes on, people go off to . . . I love it. That's why I work. It's my views of life, my idea of fun, my idea of a party, my idea of a hook. It's a rush. I don't want it to end.

And yet, in the past you've said you're not in the business of trying to figure out singles

That's my least favorite shit. It's hard to touch all bases with a single, Especially your single, For example, with Khaled's "I'm on One," the reason I was able to tan into that hook and that emotion was because it wasn't for me. When it's not for you, there's no pressure. But when it's yours, you overthink. Overthinking I fall victim to a lot. You have to be strategic-unfortunately-with the sones you release.

But you're cleerly good et picking singles.

I guess I dwell on it for so long that I eventually make a good decision. But I wouldn't put out another single if it were up to me. because that's how So Far Gone worked: I put the whole project cert. It was a huge body of much like 18 somes. Take Care is 17. songs, could be 18. I'd just let people pick what they want to hear. That's what I like to do

You've been nominated for six Grammy Awards in the past two years, but have yet to win.

I've always been fascinated with the Grammys, so I don't mean disrespect when I say this, but I've kind of given up on them. If I ever set one, or when I set one. I'll be ecstatic, because that's a recurring dream I've had since I was a kid: That my mother's still alive and that I'm onstage accepting a Grammy, and I get to thank her on that stage. But it's tough, They can never really brook their mold

Forget last year, because when I read up on the young lady that won, she did some incredible things. And if we're talking numbers, nobody's really achieved what Justin Bieber achieved as far as the earnings and just worldwide . . . he deserved it as well. But the one that really got to me was when I lost to "D.O.A." for "Best I Ever Had." That one to me was, like, really? Not to say that Jay-Z isn't the most incredible rapper and that "D.O.A." wasn't a good song. I just felt like they had an option to give me a Grammy for a mixtape, and they just didn't do it flaughs). Because it goes against the grain of everything that is traditional

I don't measure my success anymore by the Grammys. I can't because I'll just end up crushed. And, not to be offensive, I just feel it's political. Would I love to win a Grammy? Sure. Will I win one after that comment? Probably not.

is 1 million the first week what you're shooting for? That's the golden number for anyone. I doubt that'll happen. That's

some Lil Wayne, Eminem iconic shit. I don't know if I'm there yet. Whoever goes out and buys it, I'm happy. I'd rather have great reviews than numbers. I'd rather walk out of my house and hear seven cars playing it than hear that I did 900,000.

Have the relationships in the Young Money comp changed in any way since Lil Wayne was released from jall on Nov. 4, 2010?

Things didn't really change. Everybody's sparked off their own shit, so we just see each other a lot less, talk a lot less. Typa's on his shit right now, on tour. Nicki is larger than life. She's on some next-level, pop icon status. And Wayne's doing his thing, finished Carter IV, and I think he's just waiting to see what we do now. He came home and put a lot of work in and deserves to have a rest and live some life and get remotivated. I had a lot of those moments this year that made me work

harder-like Carter IV, Watch the Throne, Cole dropping, hearing Rick Ross' album. Nicki did a verse for my album that's so good. I hope she lets me work on her album, too. Because I have some great ideas. You put out a project and it goes incredibly well, and you just sort of wait till someone else does something that makes you want to go back in, and go hard.

New York-based Tennessee native Benjamin Meadows-Ingram (@NotoriousBMI) is music editor of Billboard.

Talking *Shop*



RRYAN "RARY" WILLIAMS Founder/CEO, Cesh Honey Records

@BIRDMANSSTAR Drake's like my little brother I'm neoud of him. The future is his, but we've got a lot to do. I'd like to see him do a million in a week-that's one of my goals for him. I see a big future for Drake in this music business-with his creativity, his smartness and his team. He's one of those artists that can do s lot of different things because of his image and who he is as a person. We're looking for that, for movies from Drake-we expect him to be that person.



AL RRANCH GM, Hip-Hop Since 1978 @AlmarinUUS1078

We met and Drake said. "This is the team of OVO," and that team and our team work together seamlessly. Drake sets definitive goals for himself and he tells us what he wants and we so out and execute to the best of our ability. It's as simple as that.



CORTEZ "TEZ" BRYANT Founder, Bryent Enterteinment @CortezBryant

Drake is . . . clean-cut. He's corporate-friendly. It was much easier getting deals for him than the challenges of getting deals for some of my other

artists because he's got a clean-cut image-he looks like somebody you'd take home to your mother. Corporate America losse that There are still some neonle (who are) scared of hin-hon, even though it's pop culture. You've still got people who are really scared of it [and who] don't understand that every kid, no matter what the race, gender,

around the world. My expectation is-and I told Drake this last night: "Let's just heat last year's numbers so we can show procress." I'm thinking [750,000 in the first weekl. But I told him. "As long as we're going up the hill, I'm good."



Booking egent, ICM

Management (has been) great as a collective and it's allowed us to really do artist development, [For Take Care] we'll go out and play another run of colleges and college arenas and from there we'll play amphitheaters next summer Drake's never been in a rush to just jump out there and do arenas. Yeah, sure, we could've played New York City at Madison Square Garden based on the business that we did at Radio City (Music Hall)-in one day. he sold out two nights at Radio City on the Lights, Dreams & Nightmares tourl-but for him it's all been about allowing us to work together and grow. That's rare in our business. When you jump into arenas, what do you do after that? To have the fans grow with you is really the message. The arenas will

be there—they're not going anywhere. His audience has really ranged from oung kids to teenagers to 30-plus-yearold folks. His music kind of transcends the typical lane of a hip-bop artist.



DAVE WIRTSCHAFTER Roard member/pertner/egent William Morris Endeevor

We've just started working with him [but his trajectory] operates on four things: Certainly he wants to work as fully in the music business as he possibly can, and that's Drake as an artist. [Then there's] Drake in association with other artists ... not only music that he would put out as a stand-alone, but potentially music that he could create for films, and music that he could disnerse in other places

He has acted [before], and he will anything is, is listening to hip-hop all do that. Before we worked with him. we had noticed a lot of press where in his own way he wanted to emulate Will Smith He's a different neron than Will Smith but the theory is the duality of having a music and

movie career

(He'll bel in the partnership businers more than the endorsement busiess, with companies whose DNA is kind of like his, They'll be few and far between, but hopefully they'll be wellchosen and thoughtful.

And, lastly, he's a guy who's genuinely philanthropic and wants to pay real attention to people who can be benefitted by his aide. That's going to be a big part of what he does going forward as well

He's so smart and so interesting to talk to, there will be offshoots to these things that we don't even know about

... because he's busy. But our plan is to put him in rooms and set him up with people who have the ability to say yes to certain things in all these categories and see how it plays. Because he is not only a fantastic artist-he can handle himself in any room, including any husiness at the CFO level



JILL SMOLLER

Agent, William Morris Endeevo

There is a team of agents here representing him. It's Team Drake-he's got a movie team, a TV team, a branding and marketing team ... He wants to be able to build a long term ble business that encompasses many tentacles.

The one thing that hasn't happened is that we have not had a lot of focus internationally on the music side and that is something we're going to be spending a lot of time on. He hasn't been to Asia, he hasn't been to Australia. He hasn't been many places so we're going to be spending a lot of focus on that because it all goes together-your global corporate partnerships, music, movies-they're all alabal -RMI



THE TOP 10 MUSIC STARTUPS OF 2011

FROM SOCIAL MUSIC TO A SERVICE FOR SONGWRITERS. THESE YOUNG COMPANIES ARE TRANSFORMING THE MUSIC BUSINESS

BY ANTONY BRIDG AND GLENN PROPLES

ew startups-aimed at solving the problems of the evolving music market with innovative technologies and creative business models—are one of the bright spots of the music scene. This renaissance is driven by three key factors. First, the music industry continues to seek solutions to the growing pains in the digital music business, particularly around music discovery and interactivity. Second, social platforms like Facebook and Twitter offer a quick path to viral marketing success and near real-time product feedback. And third, the rebound in venture-capital funding activity that began in 2010 continued this year, driving more than \$400 million in investments in the digital music sector alone so far this year. ¶ Only a handful of this generation of startup companies will survive though, and even fewer are likely to make an impact on the music industry's broader evolution. Here are the 10 that Billboard thinks have the best chance of doing both.

TIIRNTABLE

FUNDING: \$7 million led by Union Square Ventures

LOCVITON: San Emprison LAUNCHED May 2011



Talk about an effective pivot, Founders Billy Chasen and Seth Goldstein originally formed StickyBits as a way to merge virtual social networking with real-world products through a custom bar code. But this spring they created a collaborative social music gamethe phenomenon known as Turntable.fm (@turntablefm).

At its core. Turntable.fm is a social listening service. Users log in to group rooms where they take turns playing DJ, streaming songs from their library or Turntable.fm's catalog. Listeners can vote on songs, with DIs competing to earn points for positive votes. Users

can chat with each other, and comment on the music. While it was limited to a private beta for much of the year, the service took off like a rocket. It boasts more than 300,000 user-created rooms (some hosted by artists, for which Turntable,fm provides verified accounts and custom avatars), with one-third of its 650,000-plus registered users active at any time, resulting in more than 1 million daily streams. That's heavy engagement. Wale is using the service as the "opening act" on his Ambition tour-Turntable.fm's first partnership with a touring artist. He's playing lots of colleges, which is where Turntable.fm would like to be. Although the service operates under a Digital Millennium Copyright Act licensing model using MediaNet's library, it's negotiating with major labels and publishers for additional rights to expand its services. The key question for 2012 is whether the company can maintain its momentum and develop new services.

. MOONTOAST

FI NDINGrundisclosed

LOCATIONS: Nashville; Andover, Mass. LAUNCHED: March 2009



In January Moontoast launched Impulse, a free app that allows customers to sell digital and physical items from within an artist's Facebook nage. The age of social commerce is cemented in code

Early Impulse results have been excellent. Moontoast (@) moontoast) can "all but guarantee" customers will generate "significant revenue" and in-

crease likes on their page by 68%, according to chief technology officer Marcus Whitney

Moontnast has picked up an impressive list of clients including Rig Machine, Universal Nashville, Sony Music, Island Deffam. Inpop Records and the Orchard. Non-music clients range from publisher Simon & Schuster to Antique Archeology, the store best-known from the TV show "American Pickers.

Campaigns that generated five-figure digital revenue in the first hour helped Moontoast prove its concept, Whitney says. "Numbers don't lie. Having a few big launches that didn't include email has been really good," he adds, a reference to Moontoast's desire to show that e-commerce doesn't need email to succeed

Other milestones in 2011 were partnering with Sony Music to power its Facebook commerce campaigns and expanding the service to support tablet-friendly transactions.

For 2012, the company is "investing big" in social commerce analytics to provide customers with insight into social engagement. It'll also roll out a business-to-consumer storefront that effectively lives within a display ad.

. SCHEMATIC LABS

FI NDING: undisclosed: True Ventures, Google Ventures LOCATION: San Francisco

Co-founded by former imeem

chief marketing officer Steve

Jang, Schematic Labs broke

into the mobile app space full

force at South by Southwest



LAUNCHED- Much 2011



message or picture and then tag which song they're listening to at the time by using the app's song ID feature or typing it into the update. Updates are shared through Twitter and Facebook (which more than half of its users do), and users can "follow" each other through the app as well.

After a whopping 100,000 downloads in the first two weeks after launch, the app now stands at 750,000 users. And engagement among users is high. According to Jang. a song is shared on SoundTracking every five seconds, and the app has remained a staple on Twitter, with key artists and music industry executives sharing their musical moments.

More recently, the company added "music neighborhoods" (the ability to tag a song to a neighborhood or city) and venues (through a Foursquare integration), and it's also developing an Android app. On Nov. 8 the company announced \$4.8 million in new funding.

HEADLINER.EM

FUNDING: \$700,000 LOCATION: New York



Meadliner for was like many startuns, created to fix a specific problem. Co-founder Mike More wanted to improve how artists reach new fans on social media sites.

"Marketing is still the one big hole in the space for artists online * savs

More, a serial entrepreneur who founded online video network Nabbe to 2006. While cales and distribution have been transformed and production is easier and cheaper than ever, More finds marketing to still be a challenge for artists

Headliner.fm examines how people share music so artists can reach the fans of similar acts by trading favorable mentions—one act recommends the other to his fans and vice versa. Acts earn Headliner.fm currency—Band Bucks—by making these recommendations. Band Bucks can also be purchased with PavPal or a credit card.

By the end of October, Headliner, fm &@headlinerfm) had mached 320 million fans, representing a tripling of growth in one year. More than 110,000 acts have used the service. The company is making improvements, such as learning about Facebook users by following their activity rather than their stated interests. More says. "Now we can actually track the behavior, and the behavior is really exciting."

. 8TRACKS

FOUNDERN: David Porter, CEO: Remi Gabillet, chief technology officer

FUNDING: undisclosed LOCATION: San Francisco LAUNCHED: August 2008



Stracks (@Stracks) stands out in the crowd of social-minded webcasters that broke out in 2011 Its secrets: great interfaces and quality content.

We're an Internet radio network " says David Porter an Stracks co-founder and veteran of Internet radio service

Live 365. Until recently saining funding. Porter and co-founder/ chief technology officer Remi Gabillet bootstrapped the company and depended on part-time work. Now it has nine employeesseven full time and two part time-and an advisory board that includes Independent Online Distribution Alliance founder Kevin Arnold and Spotify U.S. managing director Ken Parks, Stracks is all about mixes. Its programming is created by the 5% of users who create mixes-which must contain at least eight songsby uploading music from their collection or adding tracks from SoundCloud. DJs get to show off their tastes and knowledge.

The idea is working, Porter says Stracks had about 3.2 million unique users at the end of October, up from about 1 million at the beginning of 2011, as well as a catalog of about 325,000 mixes. The traffic figures don't include users of its iPhone app or listeners using its embedded player on blogs and other websites.

The iPhone app, launched in April, gets "decent listenership," Porter says, and an Android app just hit the market. "Mobile is huge for us. Longer term, we think most listening will be taking place off the desiston." For next year, Porter wants to hire an in-house ad salesman.

expand the service to connected TVs and partner with additional aggregators. "We feel like we sit in a nice place in the industry."

6. SONGTRUST

FUNDING: undisclosed



Songtrust is attempting to do for music publishing what Tune Core did for digital distribution: demoratize a segment of the music business that has been off-limits for many artists. The goal is to be the easiest way to collect publishing royalties, co-founder Justin K-Mifanite son.

Kalifowitz says.

Songtrust (@songtrust) is a tool that allows songwriters to protect copyrights and collect royalties. It charges an annual

fee of \$50-\$200 and doesn't take a cut of royalties. Proving the concept has merit, Tune Core launched a similar service on Nov. 2. Songtrust went into a private beta in January and to the public in March. Since its launch, it has signed up more than 1,000 artists, secured affiliations with all the global collection societies and benour makine distributions to somewriters.

We represent the representation of the properties of the propertie

7. FILTER SQUAD

PUNDING: \$1.1 million, Yuuwa Capital LOCATION: Perth, Australia LAUNCHED: January 2011



For many startups, where they're based is almost as important as what they do. But Filter Squad (formetly Jarumbou), the developer behind the hugely success ful DiscovriFad app, breaks the mold by working out of Perth. a five-hour Hight from Sydney. Founded by marine biologist, because in many 60 plants of the hugely successful programme with the Discovra app Illustrates for users the connections between artists.

they file and similar as is they may not how of I has been called a visual version of Pandon, wherein users can start with one review and the size of Pandon. Wherein users can start with one review at the case of the size of Pandon. Wherein users can start with one review at the case of the size of the si

passed 1 million downloads.

Designed originally as an iPad app, Discovr (@discovr) has since migrated to the Max app platform, and an Android version is in the works. Future plans include a possible iPad music magazine personalized for readers based on their music library, mefrences or listening history.

THE CLASS OF 2010

CATCHING UP WITH SOME OF LAST YEAR'S TOP STARTUPS

Biliboard's 2010 list of the top startups included both big and small firms. From RootMusic, which raised an additional \$16 million in January, to Songkick, which expanded the distribution of its concart listings, the Class of 2010 has had a pretty

great 2011. Rdio has mada big strides since being named Billhoard's top 2010 startup. The subscription music service launched e fran arlifran version that'll bein it better invaraga the attention generated by its Facabook integration, it launched family-plan pricing and now offars gift cards at Target Along with partnering with digital home eudlo company Sonos, It bulked up Ite cetalog by elaning

a deal with Mariin that added such labels as 4AD, XI. Recordings, Marga Records and IK7. Most recently, Rdio ennounced the launch of Oi Rdio, a partnership with Brazilian mobile

oparator Oi.
Since eppaering on last year's
list, music video network Vevo has
grown tremandously. In September
Vevo had 57.3 million monthly undus
viewers watch 748 million videos, according to comScore, up from 45.4
million unique viawers and 206 million videos when last year's top 10 list
was oublished in August.

Social analytics company Next Big Sound made a big amough splash in 2010 to make the top startups tally. Since then top startups tally. Since then the company its social data with its customars' transaction data, cofoundar/EGO JAIX White says. "It's raally axcitting bacause was finally have the data we wanted from the beginning to understand how social ties to sales."

Much has happanad at Naxt Big Sound since August 2010. The company has doublad its staff— "mostly tach," White says—and movad into a naw office space. It won tha B2B award from MidamNat Lab, and White and the company; two other co-founders, Samin Rsyani and David Hoffman, wars finalsits in Bioombare Businsswaak's



list of America's Best Young Entrapranaurs. And the company partnared with Billboard for two new charts, the Social SO and Next Big Sound 2S.

1. RDIO

9 VEVN

3 SONGKICK

5 MFLOW

8 GIIVERA

10 MYWERX

4. KICKSTARTER

6. ROOTMUSIC

9. HELLO MUSIC

7. NEXT BIG SOUND

One of the less familiar startups on the list is working hard to become a standard in the industry. Nashville-based MyWarx has created a system to improve the integrity and timelinass of data used in intallactual 2010'S TOP 10

in a bid to partnar with racord labels and music publishers and help than raduce costs. MyWarx has raised more than \$2 million end is in discussions for mora funding, Smith adds. The first version of MyWerx focused on making it useful for creative model. Smith sure. The new territory of the cost of the sure of th

cused on making it useful for creative people, Smith says. The next version connects the service to businesses in the intellectual property supply chain. Smith says a startup can have problems finding investors willing to ride out the research end davalopment phase, and he now targets a May 2012 isunch. "It's a longer commercialization cycle then I expected,"

Smith has spent the last year raising

funding and improving the software

mercializa he says.

But Smith ballevas intellectual property businesses need to do with data what total quality managament, a philosophy that strives for continuous improvement, did for auto defects: make working with the data faster and more afficient. American compenies originally dismissed total quality management but embraced it after Japanasa manufacturars excelled with it. "I hope America hears the messega," Smith says, "Thera's tha possibility another country will pick it up and kick our ass for dacadas." -Glenn Peoples

NOVEMBER 19, 2011 | www.billboard.biz | 27

8. SIIPERGLUED

tra visite Committee local LOCATION: New York LAUNCHED 2009



perglued) took advantage of this by tying location checkins with music. While Fourtourne users check in to virtually any venue. Superglued refined this usage for the concert scene. Users check in to shows and locate friends Thorasa the result. ing data to find other concerts to attend, get real-time show updates and discuss the gig with other attendees. The activity is shared across social platforms like Facebook and Twitter. It works with both iPhone and An-

dmiddevices Usage has increased 250% since February, with some 2,000 concert listings are added to the service weekly. A partnership with Randeln Town lets users buy tickets to events discovered through the platform, and a collaboration with Paste magazine and MTV Hive led to a Summer Music Junkie Contest, with competitors earning points for every show attended.

Initially focused on the New York live music scene, the company is now expanding nationally.

EXECUTIVES: Elias Roman, CEO; Peter Ashill, COO: Michael Hensen, chief technical officer; Elliot Breece, chief product officer PUNDING undisclosed

LOCATION: New York RELAUNCHED: August 2010



*Playlists for everything"-that's what Songza's home nage claims, and that well-encapsulates the New Yorkbased startup's goal. From bluegrass to Bollywood, there's a Songza playlist for just about any mood or interest

*Our thesis has always been about curation," CEO Elias Roman says. He was a co-founder of Amie Street, a dynamic-pricing download store acquired by Amazon in 2010. Amie Street's founders acquired Songza (@songza), then an on-demand streaming service, in 2008 and relaunched the company as a noninteractive streaming service. "Now we're focused on making it outrageously easy for people to find the right song at the right time," Roman says. Songza's busy first year has included the release of versions

for the Web, iOS and Android platforms. Roman says Songza, which operates only in the United States, had more than 100,000 active users at the end of October.

Excellent integration means its users' artivity is shared on the social network. Since registration with the service isn't necessary to begin listening, the integration creates a frictionless experience. Roman says, "You're one click away."

The company is aiming big. In November it'll launch an app optimized for Amazon's Kindle Fire tablet. The company wants to bring Songza into the living room, on platforms like Sonos or Roku. And Roman says getting Songza into cars is a "big priority" for 2012.

FOU NDERN: Dan Kantor, CEO: Charles Smith, COO: Marshall Jones, creative director FUNDING: \$1.3 million: Spark Capital Partners. Betaworks, others

LOCATION: New York LAT ACTION March 2010



While some apps help users discover new music, Ex.fm (@exfm) helps them find music blogs, where they can then go to find new tunes. The service began as an extension of Google's Chrome Internet browser, built using application programming interfaces from the Echo Nest and Last.fm. Initially, it simply notified users of music files available on any website visited, and specifically which songs friends indicated as noteworthy. It also allows users to aggregate songs into playlists so they can stream them when pavigating to

other sites, and share favorites on social networks. FEx.fm has added a highly anticipated iPhone app, which extends this same functionality to mobile, and has also added support for Firefox and Safari. ¶ Ex.fm indexes some 20 million songs through the Web. The new site makes it easier to find them, with search tools and a recommended album of the week, as well as curated playlists, genre pages and tastemakers' sections. Through a simple click, users can follow others using the service by importing friends from Last.fm. Facebook and Twitter.

THE CLASS OF 2012?

STARTUPS THAT COULD MAKE NEXT YEAR'S LIST

Music stertups that Billboard may name at the best of 2012 have already launched end built their products. It should be en exciting group. Already compenies like Bokston which connects ertists end fans, and TreckTreck.it, e system for sending protected music files, ere eddressing needs in the music industry.

Perhaps no other startup is elming es big es Beyond Oblivion. The New York-hesed compeny is neering the leunch of Boinc, en innovetive music service that ellows herdwere menufecturers to bundle en on-demend music service with devices. Founded In 2008 the company has relised \$87

million in funding from News Corp. and Wallcome Trust

Boinc (short for Beyond Oblivion inc.) has had a lengthy development cycle and is expected to debut in early 2012. In the meentime, company executives have been making the rounds, eppearing et conferences and introducing the service to rights-holders.

Boing takes licensed, on-demand music in e different direction. Todey's stenderd epproach-populerized by Spotify-is to ellow eccess to e limited free version and entice people to become peving subscrib-

ers. Boinc builds the price of the service into the

hardware-PCs. teblets, smertphones-end cen he used for the life of the device. It ellows the user en unlimited emount of downloads ing end shering with other Boinc devices. The service will also be evellable to edd onto existing devices es e peld

subscription. Things lok was founded in 2008 but didn't debut e product until 2010. Its eesy-to-use service allows any publisher of dialtal images to embed links in content Hover over e link inside en image end e user might see e YouTube video, e link to e Fecebook page or en embedded audio stream

While ThingLink cen be used for meny purposes, it's especially effective for musiciens end medie compenies that went to creete a more enterteining, powerful Web pege. As the company's "evengeliste," former Billboard writer Cortnev Herding is pushing ThingLink to the music business. Introducing it to ertists, managers and labels, "The conversations have been great "

Wele end Gucci Mene have used Things lok Gorillez utilized it to edd video and other content to a widget promoting their upcoming release. The Singles Collection 2001-2011. And Blink-182 tenned Things ink to edd links to en interactive graphic for its letest elbum. Neighborhoods

she says.

The besic service is free, end Herding says the company will genera ate revenue in a variety of ways Including e displey ed thet can turn benner eds into dynamic images with embedded links. Premium eccounts will provide extre feetures. while enterprise solutions will be evelleble for lerge compenies.

-Glenn People



INVESTMENT GRADE

VENTURE CAPITALIST LARRY MARCUS SEES OPTIMISM FOR MUSIC-RELATED STARTUPS "THAT REALLY DELIGHT THE USER"

RV ANTONY RRUNO

Few inventors are tled as closely to digital music as Waldens Venture Capital managing directed Larry Marcus. Have an early inventor in Pandora (from which he's clearly seen a nice cast) and also holds stakes in RootMusic and Sound-Hound. Some of this interest stems from his personal love of music free highly sin several bands), but it also conserved music free highly sin several bands), but it also conserved music free highly sin several bands), but it also conserved music free highly sin several bands, but it also conserved music free highly sin several bands, out it also conserved music free highly and the single properties of the single properties.

Marcus (@cyberlar) recently sat down with Billboard to discuss his investing philosophy, his thoughts on the digital music evolution and how licensed music services remain a found sell.

Whet effect hes the Pendore iPO had on the state
of Investing?
There has been a Pandora affect—there is a lot more interest.

in and understanding of how important music is for consumers. It is precedent for something music-related to really work. Because music has been viewed as an investment wastend for so long. The overall failure rate of music startups has been extremely high. This because a lot focused no stillen guastic in one sense or a mother, and that's a shrinking market with had economics. The Padora affect is lepting both investors and consumers think a lot more about mobile platform growth, IP-based media consumption and personalization.

Has the music industry's ettitude toward music ilcensing improved in the eyes of investors?

The music industry appears to be a lot more amenable to discussions, and to be more flexible, but if a startup is based solely on music licensing, then it's not going to be venturefundable out of the gate. I have not seen direct licensing deals that would give a company running room to succeed in the marketyles: I'm percensibly more excelled in this unknesses that door! require direct licenses. Ether they leverage statutory licenses or Ethersing is just an upushe to better one business. I'm looking for businesses that have a lot of capital efficiency. I'm looking for businesses that have a lot of capital efficiency for the state of the state of

So where is the smert investing money going?

Into products and services that really delight the user. I'm excited about the prace connecting the arist and the fan, lost of innovation coming there. RootMusic is super focused on this and Pandra and others have opportunity there as well. I'm excited about mobile and seeing a ton of mobile apper ranging from discovery to digital instruments, production, creation, performance, games and education. Many feel too narrow or not interesting from a business perspective, but a many feel to the contraction of the contraction o

Whet's your teke on the state of innovetion? Are there good idees, or just flevors of the same thing?

I'm seeing many existing products, but most are not different enough or sufficiently better to make a mast. The stakes are high, though, Mass is clearly omething that the biggest companies in media care deeps) about Amazon. Apple, Google, Yahoo, the mobile carriers, the device makers. Music is a significant consumption as well. One areas where I constantly see mey products in music discovery, but the absets opportunity in it for new ounters because it is a very crowded space. Ally socious care imusic services for learly for a shakeout.

How much of en impect do Fecebook end Twitter heve on the startup ecosystem?

Both mobile and social are core components of any business now. They are also core to marketing and viral growth. It's pretty unlikely that there are companies not thinking about these. It's more a question of how they're doing it.

Does e compeny's locetion metter env longer? The great ideas and great entrepreneurs can come from any

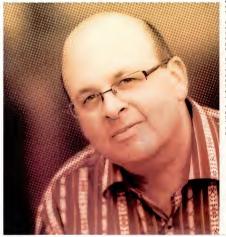
The great tores among freat threpresence, can rome nor an average where. But in terms of building a team and having a critical mass of really great people, it just ends up being near one of the interesting cities where there's innovation. It's not just San Francisco, L.A. and New York. There's some really interesting activity in Portland Orce]. Boston, Austin, And there's a lot happening abroad.

What new company—that you're not investing in—impressed you the most this year?

SoundCloud. They built a very simple and powerful platform. They've got good partner adoption. And the product works well. It's very flexible. I've been impressed at how they've impacted the coosystem.

"I'M HOPING TO SEE TRUER PARTNERSHIPS — WHERE THE LICENSOR DOESN'T WIN I THE STARTUP FAILS. SUCCEED-OR-FAIL-TOGETHER IS THE MOST COMPELLING."

NOVEMBER 19, 2011 | www.billboard.biz | 29



OUR HEARTFELT CONGRATULATIONS TO
WILLIE NELSON
NEIL YOUNG
JOHN MELLENCAMP
DAVE MATTHEWS
AND ALL THE FARM AID MUSICAL GUESTS,
STAFF, VOLUNTEERS AND SPONSORS
FOR PROMOTING GOOD FOOD
AND SUPPORTING FAMILY FARMERS



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DEEPLY ROOTED

WITH MUSIC BUSINESS SUPPORT, FARM AID'S WORK HAS ENDURING IMPACT

BY THOM DUFFY

his is what the music business has long known about Farm Aid:
On one day, each year, since 1985, Farm Aid co-founders Willie Nelson, Neil Young and John Mellencamp have gath-

ered an all-star roter of musicians for a high-profile hender.

Concret to support the men and some was be help feed Annetia.

With Dave Matthews later joining the organization's board in 2001. Farm Add through the years has welcomed hungards of artists to its stage, from the mangural event in Champaign, the way, thas raised more than 590 million to help keep American's family farmers on their land.

This is what the music business may not know about Farm Aid: The support of the music industry has helped Farm Aid influence a profound shift in the cultural landscape of the country during the past quarter century.

The organization's work, as Nelson has said, simply affects

everyone who eats.

Farm Aid deserves credit for promoting many of the positive developments in food culture in the United States in recent years: the growth of farmers markets, the rise of community-supported agriculture groups, the spread of farm to-table "slow food" restaurants and the wider use of sustainable farming practices.

And those changes in food culture and farming practices, in turn, are affecting much broader issues, from health-care costs to the fight against climate change.

"We started out to save the family farmer," Nelson says. "Now it looks like the family farmer is going to save us."

Yet none of Farm Aid's efforts would be possible without artists who donate their time and their music.

Farm Aid is "eternally grateful" for the support of the artists and the music industry, Farm Aid executive director Carolyn Mugar says. "It's the combination of the music and the message that is so important. What happens at a Farm Aid concert opens







up people's hearts."

Farm Aid has its roots in the mid-80s era of music activism. In 1984, the ad-hoc supergroup Band Aid released the holiday single "Do They Know it's Christmass" to raise money and awareness for famine relief in Ethiopia. The American superstar ensemble USA for Africa followed in March 1985 with "We Are the World." And on July 13, 1985, the Live Aid concerts for African famine

And on July 15, 1955. The Live 3 or Owners for Art. an intime relief were staged simultaneously in London and Philadelphia. That July, onstage at Live Aid, Bob Dylan remarked to the crowd: "Wouldn't it be great if we did something for our own farmers right here in America?"

At the time, falling crop prices and rising debt payments had ignited a wave of foreclosures that were pushing family farm-

ers off their land.

"Out here in these rural communities, there was a real feeling of desperation," recalls Rhonda Perry who, along with her husband Roger Allison, is a partner in the Missouri Rural Crisis Center, and a co-founder of Patchwork Family Farms in Co-

That August, Nelson was booked to play the Illinois State Fair in Springfield. In an interview for the 2005 book "Farm Aid: A Song for America," his then-booking agent Toon Comway of Buddy Lee Attractions recalled: "Out of the blue, Willie said to me, I want to do a concert for American Farmers. I want to see if we can do it here in Illinois; I don't care where, just some place we can get a stadium."

That inaugural Farm Aid concert was staged on an all-butimpossibly short lead time at the University of Illinois Memorial Stadium in Champaign on Sept. 22, 1985.

Perry recalls that her husband and Mugar had traveled by train from a farmers rally in Ames, Iowa, to the concert. 'And as they made their way across by train, there were farmers along the sides of the road with American flags waving, and signs. It was an incredible experience in which farmers got hope for the first time in a long, long time?

Veteran promoter Army Granatof Jam Productions tapped Ron Stern as producer of the first Farm Aid concert and Stern has filled that role since. The first show was led by Nelson, Young and Mellencamp, and also featured Dylan. Billy Joel, Jon Bon Jovi, Roy Orbison and many others before a crowd of 80,000. It might have ended there, a one-shot expression of good

But Farm Aid's foursome have the tenacity of "junkyard dogs," Mustar jokes.

Mugar is pleased to have Farm Aid cited in such company. But she notes the organization's unique stature: It's the longestrunning connect for a cause that the music industry has ever seen. More than 300 artists, from across musical genres, have participated in Farm Aid connects, with the backing of their respective managers, booking agents, tour support companies and others.

The 2011 event, staged at Livestrong Sporting Park in Kansas City, Kan., featured Nelson, Young, Mellencamp and Matthews on a bill with Jason Mraz, Jamey Johnson, Jakob Dylan, Billy Joe Shaver, Lukas Nelson & Promise of the Real, Ray Price, Robert Francis, Will Dailey & the Rivals, Rebecca Pidgeon, the Blackwood Ouartet and John Trudell.

Early in its history, Farm Aid's power to influence both culture and policy was evident. Family farmers joined Nelson and Mellencamp in testimony before Congress that led to the Agricultural Credit Act of 1987, which effectively halted farm foreclosures by allowing farmers to restructure their loans.

More than two decades later, Farm Aid's range of activities is impressive. For example, it continues to fight to shape government farm policies. Last month, Farm Aid's directors wrote to U.S. Attorney General Eric Holder and Secretary of Agriculture Tom Vilsack, calling on them to take action to encourage fairness and connectition in the asricultural sector.

"Family farmers are the backbone of our nation's economy and are crucial to rebuilding it, but to do so they need fair markets," Nelson said in a statement that accompanied the release of the letter.

Farm Aid also provides direct assistance to farmers through its hot line, 1-800-FARM-AID; online Farmer Resource Network; and its grants to scores of farm-support organizations nationwide.

The organization's role in creating connections between farmers and consumers is well-documented, through its efforts to get family-farm food into city neighborhoods, grocery stores, restaurants, achools and other public institutions.

And Farm Aid has embraced communities in the digital realm as well as the dirt of the field. Homegrown.og is an online community designed to "celebrate the culture in agriculture," according to the site, connecting people who care about the quality of their food and more. But as a "brand extension" for Farm Aid, Homegrown has flourished of filine as well.

"Homogrown is a way we can reach easers and doers and participants in the food system," Farm Aid associate director Glenda Yoder says. Homogrown has also brought Farm Aid's philosophy and message to events beyond its annual concerts.

Homegrown, for example, "curates the food and farmer aspect of Maker Fair," Yoder says, referring to the family events, staged year-round and nationwide, that are focused on technology, science and DIY craft projects. Homegrown Village, with its hands-on exhibits, is now part of every Farm Aid event.

For the music industry, perhaps the most promising aspect of Homegrown is its concessions that have brought family-farm food to tens of thousands of fans at Farm Aid concerts. That happened for the first time at the Farm Aid concert in 2007 in possibly the most unlikely setting—New York's Randall's Island.

By proving that family-farm food can supply concert concessions.

sions, Farm Aid may help open a massive market to its farmers the nation's entertainment venues (see story, page 42).

Farm Aid has been a bellwether in other ways as well, highlighting the dangers of corporate dominance in an essential part of the economy: the nation's food supply.

Like Farm Aid founder Nelson (see story, page 36), executive director Mugar recognizes the link between Farm Aid and the recent protests of Occupy Wall Street, in opposing concentration of wealth and control.

"It's something that family farmers continued on >>p34

"As long as someone has his hands in the dirt to measure the health of it, I feel like everything else will be OK. As long as there is good food coming to my table from a caring farmer, then I think everything else will be OK."

-DAVE MATTHEWS

"The consumer and the family farmer have to work together. If there is hope for the family farmers in America, then there is hope for America."

-JOHN MELLENCAMP

"You know, we're not big, we know we're small. We're David and Goliath; there's an army of Goliaths against us, because of the money and the corporate structure that we're taking on . . . But we're still here, every year we come back. Farm Aid is a real thing, about protecting something that is sacred in this country."

-NEIL YOUNG



PRG NOCTURNE is a proud supporter of Farm Aid 2011.

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from >>n32 have known by their experience for decades." Mugar says. "Sometimes we say they are the canary in the mine. To understand what people's problems are with corporate America today, and unbridled corporate control, I think family farmers are your best source to go to."

Reflecting on the changes facing America's family farms, Missouri Rural Crisis Center's Perry describes the struggle today. "What you're seeing now is [a fight over] corporations and their role in taking over agriculture in a way that means we don't have markets for what we produce," she says, "In some ways, it's a little trickier to understand and the enemy isn't always so obvious as when the government is foreclosing on your farm.

"Now, what happens is that a handful of corporations control the entire meat supply [for example]. So we can raise the best pork in the world and that doesn't mean we will have a market in which to sell it, because of the concentration in the marketplace." Looking back at her early involvement with Farm Aid. Perry recalls that the Missouri Rural Crisis Center was one of the first groups to

benefit from the funds raised at the first Farm Aid concert. Those funds helped organize the center to fight for change but also provided emergency food "for farm families who were raising food for the country but didn't have enough food for their own families," she says. "At that first distribution, 700 families

showed up." Certainly, the activists wanted to publicize their effortsnot at the expense of the farmers' pride.

"We asked them at the time, 'If you don't want to be public about (accepting free food), that's totally fine. We understand. Out of those 700 families, Perry says, not one said they didn't want to take a stand publicly. "They said, 'No, these are our lives and people need to understand what's going on out there."

And people still do. And Farm Aid is still making that possible "It's been a long, long ride with Farm Aid," Perry says, "and a great experience with them as an ally."









Willie, Neil, John, Dave

Thanks to each of you for all of your tireless work on behalf of Farm Aid for all these years.

Your efforts have helped family farmers thrive, fueled the good food movement and promoted policies that defend and bolster family farming.

..and thanks for all of the great music you've given us.

Mark, Elliot, Randy, Coran

WORDS WITH WILLIE

NELSON ON FARM AID'S POWER TO CONNECT

BY THOM DUFFY

Willie Nelson has always drawn strength from his roots.
His new album, Remember Mc, Vol. 1, due Nov. 21 on R&J
Records, is culled from sessions during which Nelson and
producer James Stroud cut some 35 sides of classic country hits
dating back to the 1940s.

Pretty much a history of country music," Nelson says, "All the way back to when I did the Stardard album, I realized, "Hey, there are a lot of young people out there who never head these songs."

And as knowledgeable as his ace producer may have been. Nelson quips, "All of these songs I probably knew before James Stroud was born."

A keen appreciation for the things that endure also helps explain why, more than 25 years ago, Nelson stepped up to help



the American family farmer with the first Farm Aid concert.

Did you expect in 1985 that you would still be involved today in the fight to support femily farms?

No. I will felt well do one forecast and will attention to it and

No. I really felt well do one [concert] and call attention to it and the big powers that be, the smart guys, would see what was going on and they would fix it. It took me a long time to realize! that these were the guys who were keeping it from [improving]. The big corporations were what's keeping the family farmer down.

You teemed up with Neil Young, John Mellencamp end later Deve Metthews, who each now serve with you on the Ferm Ald board.

 $After 1 talked to {\it Jim Thompson}, the governor of Illinois, about doing$

the first Farm Aid jet the studium of the University of Illinoisi, the first thing I did was call Neil because I knew he felt the same way I did. It was easy to sell gloon of J these gays on the idea because they go down the road every day like I do, and the talk to all kinds of people every night. farmers and others. And they knew the problem was getting more and serious. They were the first to say. "Yes, let me help."

You joined George Streit, Dixie Chicks, Lyle Lovett, Asleep et the Wheel end others in Austin on Oct. 17 et Fire Relief: The Concert for Central Texas. Corporate ferming practices have been linket to climete change.

end severe weether, such as the droughts that heve fueled this yeer's wildfires.

It's incredible. Without water, what can a farmer do? The drought has gotten really bad. Wells are drying up. Oak trees are dying. Cedar trees are dying, and that just doesn't happen. I'm hoping that this drought will be broken in a while, But the experts are saying it could go on.

Ferm Aid has sourced T-thirts from Anvil Knitwear, which, among other initiatives, supports farmers during the three-year frameting protoin deceded to certify their cotton as organic. It's a great idea. But what happens is, you have a corporate farm right next to a family farmer. And the things that [the corporate farm] sputting other isol, the weather continued on >>p38





The world's first philanthropic stadium. America's longest-running philanthropic concert.

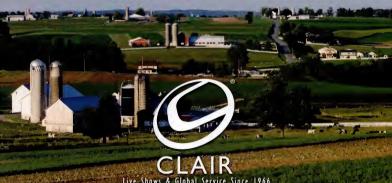


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from >>p36 and the wind blows over to the guy who's trying to grow organic next door. So we need ways to regulate the big corporations and keep them from contaminating good soil.

You've also strongly supported the Sustainable Biodiese Alliance, Did that grow out of your Farm Aid work?

It did. It was very important that we grow food and fuel ourselves, when we can grow it organically, and our farmers can grow it, without our having to go around the world starting wars over oil. And I was aware of this a long time ago, so I started trying to bring out the importance of keeping the small family farmer on the land and letting him grow our fuel and our food.

How do you stay in touch with family farmers?

I write all the checks for every dollar that goes out of Farm Aid. for all of the grants around the country. And I know who's getting the money. When I go to these towns, a lot of these folks show up and we say hello. So I know a lot of the folks out there, and I feel real close to them.

You and your wife, Annie, recently posted a video on WillieNelson.com reciting a poem in solidarity with the Occupy Wall Street movement. Is there a connection between the protests against corporate dominance of the economy and Farm Ald's fight against corporate agriculture? Yeah, it's all tied together. There's no way to separate them. What's

happening out on the street (can be linked) to bad farm policy 35-40 years ago, which led to putting family farmers out of work and corporations taking over the land. They took all these farms and made golf courses and sub-

divisions out of them and sold them to a bunch of people who couldn't afford them-and now have lost them. It was a domino effect. It started back when they quit taking care of our national resources. It just shows how everything's connected.









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INTHE

FOR FAMILY FARMS, IT'S ABOUT CONTROL-AND SUSTAINABILITY

BY THOM DUFFY

ust how do you define a "family farm"? The phrase conjures up quaint images of farms with modest acreage and roadside vegetable stands. But the reality is that the family farms bolstered by Farm Aid-



with the ongoing support of the musicians and their fans—aren't defined by size. "It's about who controls the farm and makes the deci-

sions," Farm Aid executive director Carolyn Mugar says. The family farmers "are in the soil, every day. And they really make the decisions about their farms, not people in distant boardrooms." Rhonda Perry knows what that's like. Perry and her husband, Roger Allison, are partners in the Missouri Rural

Crisis Center, one of the first farm-support organizations to benefit from a grant funded by Farm Aid's concerts. They also are co-founders of Patchwork Family Farms in Columbia, Mo.

Patchwork "is a project of the Missouri Rural Crisis Center." Perry says. "It acts as a cooperative-run entity that is made up of multiple family farmers who raise pork without antibiotics or growth hormones, with access to fresh air and sunshine." Perry agrees that control is key.

"The way we determine a 'family farm' is much more based on who is in control, who is making the decisions about that farming operation and doing the majority of day-to-day labor on that operation," she says. "And that means they also own their own livestock versus operations in which farmers are simply raising livestock for some corporation."

The U.S. Department of Agriculture's Economic Research Service produces periodic reports on how farming is organized in the United States. The ERS summary of its 2010 report doesn't distinguish between family control and corporate control of large-scale farms, while it states that "for the most part, large-scale farms are more viable businesses than small family farms."

But how "viable" can large, industrial-style farms be if they contribute to climate change and severe weather?

"We won't solve [global] hunger and stop climate change with industrial farming on large plantations," United Nations official Oliver De Schutter is quoted as saying in a summary of a U.N. report issued in March on sustainable farming practices—the type of farming promoted by Farm Aid.

The U.N. report states that, in critical regions of the world, small-scale farmers can double food production within the coming decade and help stem climate change through the use of what

it calls "agroecology." Why should the music business care?

The link among corporate farming practices, climate change and severe weather is increasingly clear, to those close to the issue. And for an industry increasingly dependent on the strength of the global touring industry, severe weather can play havoc with its bottom line.

"We need to so fast." De Schutter said. "if we want to avoid repeated food and climate disasters in the 21st century." . .



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BRINGING FAMILY FARM FOOD TO CONCERT VENUES BY THOM DIJEEY

ould the produce and products of America's family farms satisfy the vast hunger of the nation's concert and entertain-

Farm Aid suggests that's entirely possible, and it invites ven-

ues to learn from its experience.

"You can feed everybody this food," Farm Aid associate director Glenda Yoder says. "Years ago, the supply chain didn't have [the capacity]. The supply chain has it now and we've shown it

For those seeking to promote the business of America's fam ily farms, "food service in the entertainment business is the last frontier." Yoder says.

After years of serving food from family farms backstage, Farm Aid brought that menu to the masses, beginning with its 2007 concert on Pandall's Island in New York. It has continued the practice since

The move was part of a broader effort by Farm Aid to bring its business practices in synch with its mission of supporting family farms.

For example, the organization accepts sponsorship dollars from food-related companies "who pay family farmers a fair price, have an ecological standard for farming practices and make their commitment to sustainable and family farming known to their customers," according to a sponsorship policy posted on FarmAid.org.

Recent sponsors that have met this standard include Horizon Organic, Organic Valley, Whole Foods Market, soy milk com pany Silk. Unified Natural Foods. Chipotle Mexican Grill and Applegate Farms

For its T-shirts, Farm Aid has partnered with Anvil Knitwear, which markets clothes created from certified onganic cotton and also "transitional" cotton from farmers working through the threeyear period needed for organic certification

"What Anvil is doing is paying a premium to farmers to pro vide them with incentives during the three-year transition process [needed to grow organic cotton]," Yoder says, "Anvil's partnering with Farm Aid also gives them the opportunity to bring farmers to Farm Aid concerts to tell the public the story of our T-shirts."

Farm Aid uses the brand name "Homegrown" for its concessions where, Yoder says, "we love to provide marketing opportu nities for national companies who want their brands displayed [and meet Farm Aid's guidelines]. But we also provide economic opportunities for local farms and

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Rita Lee

from >>p42 small businesses that can participate in our events." Patchwork Family Farms in Columbia. Mo., a cooperative of family farms that raise pork with sustainable farming practices, has been part of Farm Aid's food supply chain for 13 years, first buckstage and them serving the fams.

"We were able to get a system down for that particular marice!," says Rhonda Perry, a co-founder of Patchwork with her husband Roger Allison. At one time, she says, 'what you knew was, when you went to a concert you were going to eat really crappy food. And you sort of had to be OK with that, because that was the reality."

But with Patchwork and many other vendors, Farm Aid has proved that lens of thousands of fans can be fed better food at an entertainment venue.

Yoder explains that Farm Aid now has a clause in its contract with venues that says, "Farm Aid will provide assistance to whomever the concessionaire is, and we will make this food supply] possible: "Farm Aid culinary director Sonya Dagovitz is the point person for the concessionaires.

Farm Ald founder Willie Nelson believes healthier concessions is a change in music business practice whose time

"It would be great if the music venues everywhere—all artists, all premoters—would also promote good food at concerts," he says, "Because people now are demarding good food. They're that smart. I think this is the future. People want to know what they're feeding their family. It's getting more and more that way. And that's good.

Perry adds, "We're always glad to tell people what our experiences were, how we do things, what's worked for us and what didn't work for us.

"The more events and venues that enable family farmers to sell and the more successful farmers are when they're at those venues." Perry adds. "the better off we all are in the end." . . .



Furning 20: JOHN MELLENCAMP and WILLIE NELSON
In 2005 announced Farm Aid's 20th-anniversary concert
would take place in Tinley Park, Ill., which also hosted the



Refreshing sponsorship: ELLEN FEENEY and MIKE KEOWN of soy milk company Silk met with WILLIE NELSON at the 200S concert. Farm Aid has a



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MUSIC

POP BY BRAD WETE

THE NEW WORKOUT PLAN

After a three-year hiatus. Gym Class Heroes have a top 10 hit-but will Travie McCov's health issues slow the band down?

he members of Gym Class Heroes kept their day jobs at arm's length after releasing and promoting their 2008 album. The Quilt. Drummer Matt McGinley graduated from Roston University last spring with an interdisciplinary-studies degree. Bassist Eric Roberts played on and off with his indie metal band. Willing Swords, Guitarist Disashi Lumumba-Kasongo spent quality time with his son at home. Perhaps as a result, the band looks fresh and ready to nonmote its new album. The Papercut Chronicles II, due Nov. 15. The odd (and visibly exhausted) man out is lead vocalist Travie McCoy, who, frankly, appears to be badly in need of a nap and a monthlone stay at a resort with palm trees

After all, McCov. 30, used Gym Class Heroes' "time off" to become a solo star. Last summer he released his solo debut, Lazurus, which boasted the aspirational jam "Billionaire." With the assistance of breakout crooner Bruno Mars, the cut peaked at No. 4 on the Billboard Hot 100 and solidified McCoy's place as a standalone act.

"It was just one big fucking menagerie of work," he says. "During the Lazurus cycle, we were already writing songs for The Papercut Chronicles II. So for me, it's been pretty much nonstop since The Ouilt,"

In addition to the workload, McCov is suffering from a stomach virus. But while he admits a time-out might've been a good idea, he says he just couldn't resist performing. "It's a weird situ ation," he says, "Because when I'm off the road for too long, that urge to play shows kicks in."

So, as he sat last month with his relatively bright-eved bandmates in the conference room at their label. Fueled by Ramen, the question looms: Is he physically fit for the road? "Oh . . . no." McCoy says with a laugh. "I've been to the hospital twice."

Unfortunately for the frontman, things won't be slowing down for the Heroes any time soon. "Stereo Hearts," the group's bubbly, bassknocking new single featuring Maroon 5's Adam



Levine, is already platinum, according to Nielsen SoundScan, and currently rests at No. 5 on the Hot 100. A string of TV appearances to promote the new album-not to mention a huge gig at top 40 WHTZ (Z100) New York's lingle Ball on Dec. 9 at Madison Square Garden-are also on

All these engagements, of course, aim to drive record sales. Gym Class Heroes have yet to notch a platinum album, according to SoundScan. While "Stereo Hearts" is the band's second platinum single (2007 song "Cupid's Chokehold" was the first), 2007's As Cruel as School Children is the act's lone gold LP. Still, don't look for the group to switch up its style to pad its stats. Chronicles II is loaded with the heartfelt, goofball lyrics and rap-rock sound heard on previous releases. But, as seven-year veterans in the music business. Gym Class Heroes have grown. The hope is that the band will grow its fan base as well-without selling out.

"I don't think you need to be the poppiest,

corniest band to sell records," McGinley says. "It's just about having a balance of stuff that stays true to ourselves, but also gets as many people into it as possible. We'll push certain songs to the radio. but this album is completely filled with songs that we're stoked about "

McCoy says the band's fans seem equally excited. "We took a chance [at a show] in Philly and played a new song, 'Matyrial Gir\$,' and they ate it up," he says. "I got super-gassed and jumped into the crowd, and they were singing it back to me. I was [thinking], 'How do they know this shit already?"

According to label president/CEO John Janick, Fueled by Ramen-home to alt-rock powerhouse Paramore—is confident about Chronicles II as well. "We think that there's at least three big hit singles on it and plan on working this album through next summer and beyond," he says. "We

believe in Gym Class long term." But music sales won't be the only way that the group rakes in revenue: The band is also capitalizing on the success of "Stereo Hearts" with a T-shirt that'll be available at Hot Topic the week of the album's release, "It's smart marketing," lanick says, "It's just more floor space and marketing for Gym Class Heroes. When you have this big single like 'Stereo Hearts' and you tie it into the merchandise, it does well."

Following his interview with Billboard, McCoy spent more time in the hospital due to the stomach bug, forcing the band to cancel its remaining tour dates with the Dirty Heads. But his bandmates are confident he'll be ready for the rigors of the road. McCoy recently proved that to be true when he appeared alongside Maroon 5 when the band appeared on the Nov. 5 episode of "Saturday Night Live."

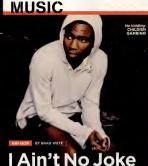
"Usually when we put out a record, we like to tour for at least three, four years," McCoy says with a laugh. "If that's the case, I'll be 34, 35 when it's over-I think it'll be time to take a break "

Halfway home: Model/ ctress Sky Fe will swing through her father's native Brazil on Nov 22 for an MTV Push event ed by Ca (She appears in the ck one campaign.) A source at EMI says she'll most likely also do meet-and-greet gig in the area. Bring e peni Liftoff: Huntsville, Ala.ased hip-hop duo G-Side will kick off its first national tour Nov. 11 with a record ase party for new album nois at Memphis' Hi-Tone Cafe. Stops include Beltiore's Club Hippo (Dec. 2) ry (Dec. 6). It wraps 20 at San Francisco's ent. Cities Aviv. . Next chapter: Jan. 24) Sri Lankan-

nan will play a handful of dates in New York and a, including Bro lyn's Public Asse bly (Dec 4) end the Mystic Theater in Petulama, Calif. (Dec. 9). at several stops... Going global: Known for her elec--pop sound, Britain's ots will hit three nts in 10 days starting Nov. 17 with stops in Pari Char Moune) New York (Le Bain) and Los Angeles t). The sprint ends at ng's Yugong Yishan on

Nov. 27. Talk about inte

- loff Contami



Donald Glover, aka Childish Gambino, may be best-known as an actor, but that may soon change

may be more emotionally available than ever, but Donald Glover, who's best-known for his role on NBC's hit sitrom "Community and who raps under the name Childich Cambino still considere bimself an outsider. *I. Cole and Drake are way cooler than me," he says on his tour bus one night in October. "Drake wears gold chains. I could never pull off wearing

chains, I. Cole's been to jail. I haven't. And it's true. Or at least part of it. Even as artists like Cole and Drake have found success bucking hip-hop's traditionally appressive stance and opening up about their insecurities and heartbreak, Glover's rhymes, which center on his suburban identity struggles relating to his black peers and being called "Oreo" at his Atlanta high school. are still considered a tough sell.

ople are always like. 'It's not hard enough," he says of listeners' reaction. "I'm like, 'There's a bunch of hard shit out there. It's everywhere. If you don't like my shit, get a 50 Cent album. Buy a Meek Mill album.' The thing that bothers me is that people hear my stuff and they don't want it to exist. They would like to take it out of the world."

But instead of taking it out of the world. Glover is looking to put more of his material into it. His debut album as Gambino, Come arrives Nov 15 on Glavenote We want to take what he's built in number of worlds and kind of bridge

the fact that he can live in the alternative indie world and the urban hin-hon arena as well," Glassnote marketing and licensing head YiPei Chen-Josephson says. And what Glover has already built has been impressive. After graduating from New York University in 2006.

he landed a writing job on NBC's "30

confy community college student Tray Barnes on "Community." But this isn't the story of an actor-turned-rapper. Glover has been rapping since the fourth grade; He found his rap name during his sophomore year by typing his name into Staten Island rap crew Wu-Tang Clan's Wu-Name generator website. It just wasn't until this year that his flurry of mixtages paid off.

Glover signed to Glassnote—home to breakout successes Mumford & Sons and Phoenix-after attracting the label's attention following his performance as host of the 2011 MTV Woodle Awar Working with film composer friend Ludwig Göransson, Glover then helped produce his entire debut. "Is there room in the same for a lame

that rhymes, who wears short shorts and tells jokes sometimes." Glover rans on "All the Shine," reflecting the type of poignant, yet self-deprecating rhymes found throughout Camp. The answer. it seems, is a resounding yes. On Halloween, Glover stood onstage at a packed Brooklyn Bowl in New York performing the bulk of his album for the first time dressed as a park ranger in a khaki shirt. clinion tie and nants that stonned well before the knees. He drew an even bigger audience a few nights later when he performed at Manhattan's Terminal 5.

And so far, his appeal runs wide. He's big in college towns and under the audience's masked faces at the Halloween show were several races. "I go to Vancouver and I get mad love from Asians," says Glover, who manages his touring schedule around his "Community commitments. "Filipinos dig me. And in Detroit it's like the lower-class white people feel me because they're poor, but they'll never be black enough-kind of like me."

BY KEITH MURPHY

IT'S A MOOOVIE!

The legendary Betty Wright is back with a new album and new collaborators

or Betty Wright it was a nobrainer. When it came time for the influential soul singer/ producer to name her upcoming um, she looked back at her storied 40-plus-year career for inspiration. Every time Pursyritten a rong from the time I can remember, people would always say 'I can actually see what you are singing about," says Wright, whose sassy, at-times-dramatic hits include

1971's "Clean Lin Woman" 1974's "Tonight Is the Night" and 1988's "No Pain. No Gain," "If I say I made my man a

meal in a lyric, you can actually smell the chicken. That's why I named my album Betty Wright: The Movie-because each song is part of one big film." That's not the only reason that the cinematic title of the singer's first project in

with cross-genre collaborations to checking her eon at the door. "Music comes out better when you humble yourself." "She is incredible," says Steve Green-

berg, whose S-Curve Records will release Betty Wright: The Movie through a point venture with Unwerral and the singer's Ms. B Records. The union has already parmered accolades as Wright's first single, "Go," a heartfelt, 10-minute plus standout that dissects the issue of demonstrational consumption of for a Grammy Award last year. "She's someone whose fingerprints are all over modern music." he says. "And yet her name doesn't get out there very often. So finally, with this album, music fans today

are going to realize how brilliant she is. And like the powerhouse vocalist's diverse credits. Wright's album features a

striking range of collaborations: Weezy, her former blue-eved soul motive loss Stone Tower of Power's Lenny Williams, Snoop Dogg and the Roots, who back up Wright on the album, According to Wright the linked with the Roots after a spirited performance with the group during its annual Grammy lam in February.

Wright co-produced much of the funk-driven 14-song set with the love" Thompson, She says, "Me and my writing partner, Angelo Morris. iust said. 'We are going Roots' hands! This was really hard for us because we have been doing this on our own. I knew that if I came in and was trying to run things. I would get nothing done. But it was a blessing. Quest is so fo-

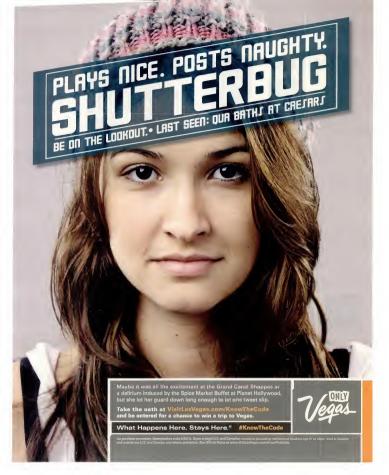


Wright is just as ecstatic over her outside pursuits. Besides acting as a vocal coach for Stone, Jennifer Lopez and Gloria Estefan, she heads a songwriting school in Mismi, called the M.O.S.T. (Mountain of Sones Today Equals Mountain of Stars Tomorrow). 'It's sort of a motley crew of writers. but the music that has come out of this house is to be meloned with " Wright says. "Like I've said throughout my career: A song lasts forever."



10 years which arrives Nov. 15, is so fitting. Wright could easily find a kindred spirit in film character Forrest Gump. Like the iconic event-jumping oddball, her career reads like a journey through pop music history. Since her 1968 debut, the Miami native has recorded protodisco with members of K.C. & the Sunshine Band, performed a duet with shock worker Alice Cooper toward with Bob Marley, worked with Stevie Wonder. appeared as a featured player on Sean Diddy" Combs' reality show "Making the Band" and logged studio time with exergence from Erokah Bada to Lil W/none

"I love to create no matter the setting." says Wright, who credits her success



ALBUMS

COUNTRY IOE NICHOLS

It's All Good Producers: Mark Wright, Buddy Cannon Showdog Universal

Release Dete: Nov. 8 During his career, Joe Nichale has coon the dark (*Pour elation." "An Old Friend of Mine"), and now he's seen the light. On his latest album It's All Good the singer chooses to accentuate the positive, as heard on the sunny title trackand he does so with a load of strong material. The best songs on the set are a balance of Nichols' sense. of humor-which comes across in lead single "Take it Off" and in "Somebody's Mama." where he pays tribute to en old love who has moved on to a greener pasture-and the romantic. "I Can't Take My Eves Off You" (featuring Alison Krauss and Dan Tyminski) is one of his stronger hallad performances. After all the knocks in Nichols' life listening to a cut like "How I Wasna Go" maker one realize that you're listening to a man who's swimming



DAUGHTRY Break the Spell Producer Howard

Benson Meachall/19/RCA Release Date: Nov. 21 Daughtry certainly knows how to cover the bases. Break the Spell, the third album by the band fronted by 2006 "American Idol" final-ist Chris Daughtry, Isra?

cuite all things for all

people. But it comes pretty close. The quintet brings its best Bon Jod-vityle power drive on rockers like "Renegade," "Outta My Head" and "Louder Than Ever." It also delivers celliphone-waving power belilleds in the first single, "Crawling Back to You," and "Crazy," while the emotive "Gona Too Soor" is a genuinely heartbreaking ode to a deed child. The real wrinkte on *Great the Sogile however*, it a more substantive



and deliberate embrace of country crossover. Working with such co-writers as Brett James, Busbee and band guitarist John Steek), buspithy is just a fidded or pedal steel ewey from Lady Antabellum on tracks like "Rescue Ma," "Start of Something Good" and "Waler Not Gones Pall," It all sounds sturdy and fits comfortably down the middla, more dependable than define...—GG



KEITH JARRETT Rio Producer: Keith Jarrett

ECM Records
Release Date: Nov. 1
In e twist that oddly has never cropped up, disc two of Keith Jarrett's solo plano

working in his Standards Trio with bassist Gary Peacock and drummer leck De Johnette. Jarrett has maintained a wall between the two rider of his pianistic output-his solo works often cerebral and mathematically logical, the trio work warm, open-ended and reflective. Rio. a masterfultwo-CD set captures erelaxed, song-focused Jarrett. The tracks titled "Parts VII-XV" ere mostly in the five- to seven-minute range and are lyrical in the chording and right-hand runs with reference points that range from Bill Evans to Bach, Vince Guaraldi to dynamic pastoral settings that Peter Gabriel or Kate Bush could use as the root of a song. Jarrett's brand of modernism has long focused on connection with the past and then ripping the cord out of the wall to lar expectations. The entirety of Rio reduces the quantity of thorny and angular qualities on earlier solo recordings, approaching improvi-

sation as one might a song

with beginning middle and

and -PG

recital recorded April 9 in Rio

de Janeiro fully absorbs the

influence of his 30-plus years



Producer: Jay Ruston
Universal Republic
Release Date: Nov. 1
Armed with an ozone-choking supply of Aqua Net and
X-rated improv skills. Steel

Panther made a chart-topping splash on Billboard's Comedy Albums list with its 2009 debut, Feet the Steel. The faux 'Bos glam boys are now back with Balls Out to gieefully worship such genre conventions as anonymous

sex, partying and unrelent-

ing cluelessness. The quartet wrans sonns like "lust I ike Tiger Woods" end "That's What Girls Are For" In the musical cues that made bair metal great: blazing quitar catchy riffs and shout-out choruses custom-built for arenas Singer Michael Starr alternator between bracging about how many ladies ha services ("17 Girls In a Pow*) and wondering why his woman suspects him of cheating ("Why Can't You Trust Me"), but bears his true romantic heart in Weenie Ride * (Don't ask) Nickelback's Chad Kronger and Extreme's Nuno Bettencourt join in the rin-rearing fun for "it Won't Suck Itself." another track that needs no explanation.--CT



Fire & Ice Producer: Ryan Raddon Ultra Records

DJ/producer Kaskade's seventh album. Fire & ice. is an electronic hit parade showcasing a variety of personailties: seductive chantouses willy rockers and sweet-voiced gamines, But the beauty is in what unifies them-Kaskade's singular ability to imbue the utilitarian thump-thump of dance with musicality and emotion, "Room for Happiness." featuring a spirited vocal by Skylar Grey, reads like a lyrical companion to R.E.M.'s "Everybody Hurts," convincing a tired friend to keep on keenin' on "Let Me Go" vocalist Marcus Bently might be the guy Grey is talking to: it's introspective and dark. with a smudgy synth adding to the tension "Ice" with Dada Life uses the chain-saw buzz of current electro to up the dramatic ante, while the irresistibly souiful "Waste Love" (featuring Quadron) is true to the original spirit of house music. The second disc remixes each treck, giving most new lives as contemplative downtempo.

Overall, It's Kaskede's

most fully realized and di-

verse sonic adventure to

data - VM



in e sea of contentment.

Not that there's anything

wrong with that -CD

VARIOUS ARTISTS The Twillight Saga: Breaking Dawn—Part 1 Producers: various Chop Shop/Atlantic Records Release Date: Nov. 8

Cee Lo Green's pre-"Fuck You" presence on the soundtrack to "The Twilight Saga: Eclipse" last year seemed to signal an expansion of the series' indiaminated musical brand. That opening-up continues here with tunes by hipster-rap MC Theophilus London and Green's pal Bruno Mars, who contributes the lead single, the moody pop-soul cut "It Will Rain." Not that an increased urban vibe crowds out the indie stuff: The Joy Formidable opens the set with "Endtapes," a Pixiesstyle fuzz-multar iam while elsewhere the soundtrack includes cuts by the Noisettes. Anualisms and Iron and Wine, which reprises its song "Flightless Bird, American Youth' from the original 2008 soundtrack. (The fresh rendition appends "Wedding Version" to its title, which seems to suggest where the song figures in the film) Fens also get a new tune, "I Didn't Mean It." from the Bella Brigade, tha Los Angeles brothar-sister duo ponsible for one of 2011's finest debuts. Let's hope It'll score some of the shine this vampire-flick franchise can still provide -- MW

DAVID LYNCH

DAVID LYNCH Crazy Clown Time Producer: Omid Lynch

Sunday Best Recording/PIAS America Release Date: Nov. 8

Based on David Lynch's reputation, one can expect his first album to be althor weint or cinematic. He delivers on both counts on Crazy Clown Time. Lynch is hardly a stranger to tunes: He has actively collaborated with the composers for his film and TV projects, and even co-wrote "in Heavan" for his 1977 film "Fraserhead." For Crazy Clown Time, Lynch teams with musician/ angineer Dean Hurley, while the Yeah Yeah Yeahs' Karen O guests on the thumping narrative "Pinky's Dream." Most of these 14 tracks wade through dense lavers of texture and avant ambience, never particularly dynamic but filled with a 3-D sonic wash that conjures wide-open desert landscapes, sepla-toned rooms and the kind of barely hinged characters who tend to populate Lynch's stories. With his own voice dressed up in effects, the club-friendly "Good Day Today" hits a direct sweet spot, but we spend a lot more time with noir, impressionistic places like "Speed Roadster," "Strange and Unproductive Thinking" and the title track -GG

REVIEWS-

SINGLES



CHEVELLE Face to the Floor (3:42) Producers: Evil Inc Barresi Chamila Writer: P. Loeffler

Publisher: Sushi Grade Music (BMI) Enic

waiting for you/Darling don't

he afraid. I have loved you

for a thousand years/I'll love

you for a thousand more."

The boys in Cheveile are rarely presented as enything other than engst-ridden end engry, but with "Face to the Floor," the first single from their forthcoming sixth album, Hets Off to the Bull, the listener gets a little more insight into what's cetting these dudes so hot. Over a chugging, post-grunge guitar riff, singer Pete Loeffler proclaims, "To pick up the tip doesn't mean a lot/Fiddle inside your drawers/If we own the night then spread it out/Or pack up without e clue." A succinct survey of how most of the nation is smarting from hard economic times—complete with a Remie Madoff reference in the lyrics—"Floor" delivers nearly four minutes of the cathartic alt-metal fans have come to expect from Chevelle. This time, though, the band wants to stir their minds not just their tempers -MRO



launching on a much hipper CHRISTINA PERRI platform; as a single on the A Thousand Years (4:47) soundtrack to "The Twilight Producer: David Hodges Saga: Breaking Dawn-Part Writers: C. Perri, D. Hodges 1." A seif-professed Twi-hard, Dublishars: Miss Darri / ann Perri has risen to the chair Publishing (12:06 Publishing) lenge by composing a pow-EMI Blackwood Music/ erful love song that aliudes Summit Base Camp Film to the romance of series stars Music (DMI) Edward Cullen and Relia Swan, "I have died every day

Summit/Chop Shop/Atlantic Christina Perri's debut single, "lar of Hearts"-a raw imagerv-ridden ballad-became hit for the singer/songwriter and peaked at No. 17 on the Billboard Hot 100 earlier this year Perri's latest is



OUTASIGHT Tonight Is the Night (3:10) Producer Cook Classics Writers: R.A. Conte

W Inhhan-Rear Publishers: Adra Music/ Cook Classics Publishing CRMD Warner Bros. Records

"Tonight Is the Night" and its placement in a recent TV ad for Pepsi are leading to Instant ubiquity for Richard Andrew, eka Outasight: The singer/rapper has performed the track on "The X Factor" and will next play the song on "90210." The catchy, inoffensive pop treck makes sense es e soft drink enthem and radio staple-aithough the Pepsi

she since Porri's uncals flow smoothly, contrasting with her edgy, goth-pop image. and despite the undead undertones, the song can stand alone as an unlifting pop track --MD

ANTHONY HAMILTON Woo (3:17)

Broducer: Caluface Antonio Dovon Writers: various Dublishers various

RCA One glance at Anthony Ham-Ilton's list of career achievements from his Grammy Award nominations to a decade's worth of solid P&R fulllengths, and it's obvious that he has become a true force in the genre But "Woo" the new single off his uncoming Back to Love album, showcases an even more poi-

ished version of Hamilton's sound Produced by veteran hitmaker Rabuface "Woo" sounds like it could fit in with classic slow jams from the One by Mariah Carey White ney Houston and Boyz II Men. But this is 2011, and the

producer's product is slicker than ever, with tight percussion and a creening bass



KATY DEDDY The One That Got Away Producers: Lukasa "Dr Luba" Cothunki

Writers: K. Perry L. Gottwald, M. Martin Publishers: various

Before Kety Perry wes hooking up with celebrities like Russell Brend and Travio McCov she was an 18-year-old making out to Radiohead in the back of e Mustano high school graduation fresh in her memory. At least that's the story of "The One That Got Away" the notentially

record-setting sixth single from Perry's 2010 sophomore elbum. Teenage Dream. With the album's first five singles hitting No. 1 on the Billboard Hot 100 and tying Michael Jackson's record from Bad, this bittersweet midtempo track has the chance to make Perry's second album the first to contain six blot 100 chart-toppers. Music history aside. "The One That Got Away" is an earnest, slightly predictable ode to lost love with similarities to 2009's "Waking Up In Vegas." The California girl has covered this territory before, although fens can appreciete e candid peek into Perry's early years. "In another life, I would be your girl," she sings to a nameless out who may have inspired a record-breaking slople in this life -- CE



supporting Hamilton's strut Meanwhile, the chorus is pure joy, and the down-low soul of

the bridge is simply ranture ous. With "Woo," Hamilton proves that he's still finding ways to innovate even at this deep point in his career.—JB

AVICII

Levels (5:34) Producers: various Writers: various Publishers: various LETELS/Atom Empire/

One of the positive byproducts of dance music going mega in 2011; Artists have the clout and backing to clear samples. "Levels," dance anthem of the summor festival season, and six months later, it's finally getfull form. The dominantly instrumental track contains a sample of Etta James singing her legendary "Sometimes I get a good feeling" line from 1962's "Something's Got a Hold on Me." Thanks to partners Universal, Interscope and Troy Carter's Atom Emnire label it's in there-end illegaliv, and not with a session singer's voice, but James herself. The single, and the team behind it elevate Avicii from touring DJ wunderkind to formidable electronic artist after he sieved Coachelle and Electric Daisy Eastival



(ALBUMS) AND JASON LIPSHUTZ (SINGLES) CONTRIBUTORS: Jeff Bensami Chuck Dauphin, Michael B. Depland, Maggie Doherty, Phil Gallo, Gary Graff, Jason Lipshutz, Kerri Mason, Chris Payne, Christa

Tibus Mikael Mond

All albums commercially avail able in the United States are elipible. Send elbum review copies to Milchell Peters at Billboard, 5700 Wishire Blvd., Suite 500 singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers



commercial highlights its weekest moment. The "woohs" and "yeahs" in the chorus obscure the straightforward and stylish songwriting of Outasight, who delivers his rhymes In a tossed-off way that's reminiscent of B.o.B's flow. "Tonight" doesn't establish Outesight's personelity in the wey "TiK ToK" made Ke\$ha instantly recognizable, but it hints at his talent. - //.



POP BY KEITH CAULFIELD

'Love' Leaks

New Madonna song materializes amid talk that her upcoming album will likely land at Interscope

n response to the leak of a demo of Madonna's new single, "Give Me All Your Love," the artist says: "My true fans wouldn't do this." Madonna said that to her manager, Guy Oseary, who took to his Twitter (@guyoseary) on Nov. 9 to address the leak.

"The plan was for new music to come out in the new year, and yet someone kaked a demo version of a song yesterday," he tweeted. "I'm very happy with the positive reaction to the demo, but we are very upset with whoever leaked the song!" The previous day, two short snippets of

"Give Me All Your Love," the alleged first single from Madonna's upcoming album, found their way to the Web. A few hours later, the entire song—a swirly, cheer-like retro-pop stomper—materialized.

Oseary went on to respond to questions from fans, saying that the album doesn't yet have a title, nor is it finished. 'It should be done in the next month or so," he said. In the meantime, sources say that the final version of "Give Me All Your Love" may feature guest turns from M.I.A. and Nicki Minaj.

Madonna's forthcoming album will be her first studio release after leaving Warner Bros. Records and entering an all-encompassing deal with Live Nation. Sources suggest the effort will find a home within Universal Music Group in the United States, likely at Intersoppe Records. Madonna's last release of any sort, the 2010 live corrol Sticky of Sourt Tour, was issued through Warner Bros., despite the artist having already exacted the label.

Fellow Live Nation deal-maker Jay-Z released his last two studio sets on two different labels. 2009's The Blueprint 3 was handled by Atlantic and distributed by WEA, while this year's Watch the Throne collaboration with Kanye West arrived on Roca-Fella/Def Jam and Universal Music Group Distribution. Madonna's last studio est, 2008: Hand Candy. debuted at No. 1 on the Billboard 200 and sold 280,000 copies in its first week, according to Nielsen SoundScan. Her total U.S. album sales during the SoundScan era (1991-present) stand at 26.9 million.

In September, Madonna said the new album was aiming for a spring release, with its first single due in February or March, One of the set's co-producers, William Orbit, recently posted a note on his Facebook profile saying the album would be "mastered at the end of this month." That timeline seems to synch up with a release in early 2012, as previously announced.

Also in the rumor mill. Madonna may per form at the Super Bowl XLVI halftime show on Feb. 5. The singer's publicien told fillihoad in Ockober that there was "nothing to confirm or deny at this time." Since then, M.I.A.'s and Minaj's names have entered the mix, suggesting they could join Madonna for a performance of 'Give Me All Your Love' during the show. But again, there hasn't been any confirmation from Madonna's Camp.

And meat year will also see the debut of And meat year will also see the debut of Madoma's global lifestyle brand called Truth price, a joint venture among Madoma. Oseary and konik Brand, will Initially introduce frggrances, accessories, footwara, handbags and intimate apparel. Perviously, Madoma's collaboration with knointy jelded the Material Girl line of juniors fashion, available exclusively at Mary's in the United States.

Until then, Madonna will be busy with the promotion of her fillin, "W.E." due for U.S. release on Dec. 9. She directed and co-wrote the movie, which facuses on the relationship between King, Edward VIII and American divorcee Walkis Simpson. Oberary confirmed that Madonna has writen a ballad for the movie. And while he didn't indicate that she would be singing the true. It's presumed that she will.

'FOUR' THE RECORD BOOKS

Miranda Lambert lassoes fourth straight No. 1 debut only act in the history of Top Country Albums to do so

Miranda Lambert sets a new record as the only artist in the 47-year history of Billboard's Top Country Albums chart to debut at No. 1 with each of her first four albums. This week, Lambert's Four the Record (RCA/SMN) follows previous top starts with Revolution (2009), Cruzy Ex-Girlfriend (2007) and Kerosene (2005).

The new album also brings the Texas native her biggest Nielsen SoundScan week, opening with 133,000 copies sold. Her previous best happened when Revolution arrived with 66,000 copies, Just for good measure, Foursets a new highwater mark for Lambert on the Billboard John and John an

where it bows at No. 3, topping a No. 6 start for Crazy Ex-Girlfriend.

On the country tally, Lambert steps ahead of there other acts—all sole females—to arrive at the summit with each of their first three albums. LeAnn Rimes (1996-87), Gretchen Wilson (2004-07) and Carrie Underwood (2005-09). Underwood will probably match Lambert's accomplishment when her fourth album is released next year. As of yet, though, a release date heart been announced for the follow-up to Underwood's double-platinum (2009 ser, Play On. —Wade Jesson



Artist	No. 1Debuting Albums	Debut Date On Top Country Albur
	"Four the Record"	11/19/
Miranda Lambert	"Revolution"	10/17/0
riii dii ida Lai ii Dei L	"Crazy Ex-Girlfriend"	5/19/0
	"Kerosene"	4/2/0
	"Play On"	11/21/0
Carrie Underwood	"Carnival Ride"	11/10/0
	"Some Hearts"	12/3/0
	"One of the Boys"	6/2/0
Gretchen Wilson	"All Jacked Up"	10/15/0
dietalen mison	"Here for the Party"	5/29/0
	"You Light Up My Life—Inspirational Songs"	
LeAnn Rimes	"Unchained Melody/The Early Years"	3/1/9
	"Blue"	7/27/9



Remembering **Heavy D**

The influential rapper was also a pioneering label executive and actor

the playful 1989 top 10 hit *Somebody for Me.* a charismatic Heavy D raps, "I want somebody to love me for me . . . Not because I'm MC Heavy D."

Well the Twitterverse was filled with nothing but love for the "Big Daddy" rapper after news spread about his untimely death on Nov. 8 in Los Angeles at the age of 44. Friends and peers from Boyz II Men to Nicki Minai shared their thoughts. "A great friend

. . A role model, and a very talented man!!! You will be missed." Epic Reconde chairman (CEO Antonio *1 A * Daid tunnated

Best-known as frontman for rap group Heavy D & the Boyz, Dwight Myers-hin-hon's self-described "overweight lover" and a deft dancer as well—was an influential force who helped pioneer the performer-turnedlabel executive trend as president of Uptown Records. His creative pursuits later led to acting roles in such films

as "The Cider House Rules. Born in Jamaica on May 24, 1967 and raised in Mount Vernon, N.Y. Henry D and friends Clen Parrich (G-Whiz). Eddie Ferrell (Eddie F) and the late Troy Dixon (Trouble T-Roy) teamed up as Heavy D & the Boyz, As the first group signed to Andre Harrell's MCA-distributed Uptown, the group climbed to No. 10 on Billboard's R&B chart with its 1987 debut. Living Large featuring the top 15 R&R simple "Don't You Know." The group's signature fusion of new tack swing and resurae hit home in both R&B (No. 1) and non (No. 19) with 1989's Rig Tome. which sown off the hits "We Got Our Own Thang," "Somebody for Me" and "Gyrlz, They Love Me."

Heavy D & the Boyz subseently released three more top 10 R&R albums—including 1994's No. 1 Nuttin' But Low-and added

"Now That We Found Love," "Is It Good to You" and "Got Me Waiting" to its string of radio-friendly hits. The group also recorded the theme songs for TV's "In Living Color" and "MADtv." After appearances on such hits as

Levert's "Just Coolin"." Michael Jackson's "Jam" and Janet Jackson's "Alright (Remix)," Heavy D scored his own ton flux D.E.D bit in 1007 with "Dia Daddy" from his first solo albumand crossover hit. Waterled Hey "Heavy D was heavy in stature but

also heavy in his work ethic," says Ernie Singleton, former president of urban music at MCA. *He was focused, professional, compassionate and groundbreaking in style and showmanship. It was clear early on that he would have longevity in this industry."

That longevity included the artist's segue into the executive suite, first as VP of A&R at Uptown and then as president of the label in 1996.



He signed such acts as the platinumselling Soul for Real and Monifah and helped nurture the careers of Mary I. Blige, Iodeci and then-Untown intern Sean *Dickly* Combs. As a sonowriter/producer he collaborated on projects by Beanie Siegel and Timbal-

and & Magoo, among others. Shifting into acting Heavy Danpeared on TV's "Living Single," "Boston Public" and "Bones." In addition to a starring role in the off-Broadway play "Riff Raff," he acted in various

films, including "Life" and most reconth: "Tower Majet " After taking time off to help raise his daughter. Heavy D issued his first studio album in 10 years, 2008's Vibes. The set earned a Grammy Award nomination for best reagae album. "Now I'm captain of my own ship," he told Billboard at the time of the project's release on his Stride Entertainment Making his last public performances on Oct. 1 at the BET Hip-Hop Awards and then on Oct. 8 at the Michael Jackson tribute concert in Wales, Heavy D released his

last album, Love Opus, in September, Funeral arrangements were still pending at press time for Heavy D, who had collarsed on the wallows outside his Rewely Hills home before being taken to Cedars-Sinai Medical Center in Los Angeles, where he died, His cause of death is still being investigated. . . .

UP IN THE AIR

DJ/producer Morgan Page cuts through the clutter for first No. 1 dance single

Veteran DJ/oroducer Morgan Page annual bla float bla. 1 on Billionnella Dance Airplay chart this month with "In the Air," an electronic anthem that's actually quite earthy. The collaboration with Sultan & Ned Shenard and RT is the lead single from Page's third Nettwerk album, scheduled for 2012.

"It's been a staarly build for Mornan " Nethwerk GM Fric Eritschi saus "He's spent the past eight years or so orking to foster relationships with DJs, radio programmars and elub promoters, as well as fans. He also collaborated on this brack with some great artists who have established fan hases which halped us generate initial interest and excitement."

"Air" o near with tense chimes and a brisk timpani strike, expanding into an uplifting balled in the lavish trance tredition. But it's made tougher by a gravely. Stevie Nicks-esque vocal hum by Wild Colonials singer Angela McCluskey, It's not unlike "Longest Road," Page's 2008 collaboration with Lissia, whose pleas possess a similarly world-worn quality

"I call it 'sawdust." Page says. "I'm really picky, i always look for vocalists who eut through the elutter and have e distinctive arine. A lot try to sound like compone also or on for a plorey ommarcial sound just to sound pop. That's just soulless to me '

Paga kickad off a 30-date North American club tour in early October supporting tha In the Air EP. It also feetures remixes from Hardwell end Burrian producer Hard Book Sofa whose high-energy, big-room trance ersion is getting plays from super-DJ Tiësto. The tour will culminate in a New Year's Eve gig at long-standing Washington, D.C., nightclub Fur.

"I've always histed after playing In exotic cities around the world. but the best shows are actually right hare in our backyard." Page says "Thera's a naw momantum in North America that's really refreshing. The biggest shift has been in the accentance of music with a constant kick drum. If you look beck to hiphop's amergence, it makes sense for dance music to be blowing up now.

It's time." -- Kerri Masor



CULTURE CONVERGENCE

Puerto Rico landmark opens doors to Arthur Hanlon TV special: Marc Anthony, Natalia Jimenez among special quests

Ten years ago, Arthur Hanlon wasn't easy to place as a recording artist. Some in the music industry flat out told the pianist/arranger/composer that they weren't sura how to market an Irish American who speaks perfect Spanish and specializes in Latin music.

"They had no clue," Hanlon says. "Now there's much more openness about what I do "

Hanlon may be having the last laugh: The Linirsai Music Latino artist is about to add a TV special to his résumé.

Spanish Broadcasting System recently taped "Encanto del Caribe: Arthur Hanlon & Friends" in San Juan, Puerto Rico-a special featuring local artists, dancers and musicians in addition to some of the biggest names in Latin music, Including Marc Anthony, Natalia Jimenaz, Laura Paurini Obie Bermudez Cheo Eeliciano and Annieshalla Taped Nov. 3 at the historic Fuerte San Cris-

tohal by special permission of the U.S. government, the bilingual program will be broadcast in the United States on SRS' Miami-based Mega TV later this year and on public TV stations in 2012. Airdates for Latin America are also being deterninad. Universal Music Latino will release a CD/ DVD companion packaga next year.

"Questo Dico is the enicenter of the convergance of culture " Hanion says. "The show is also a ealebration of the history of the Caribbean."

Halping oversee production of the special is Tarrell Cass, president of Terrell Cess Productions. Cass previously worked at public station. WLIW-TV in Naw York for 22 years and now oversees productions of shows and distributes tham, oftan through public TV. He seys thet "Encanto del Caribe" will meke its wey to meny of those stations in March and August during edge drives

Noting that there are more than 340 public sta-

tions across the United States, Cass says, "Latin music has become more popular with Anglo audiences and, of course, the Hispanic audience has grown too"

The number of bilingspics living stateside has more than doubled, from 22.4 million in 1990 to mora than SO million in 2010, according to tha U.S. Census Hisnanics make up 16 3% of the U.S. nonulation positioning the group as the largest minority in the country

Bacausa of that, Cass says, "wa should absolutely have more programming that reflaets Hisnanies "

"Encanto del Caribe" director Alajandro Santiago Clana says the show is more than lust a concert. "The special really illustrates the beauty of Latin cultura through music," says Santiago Ciena, who recently racelyed a Latin Grammy Award nomination for his work with Puerto Pican due Calle 13. "It was a magical night." - Justino Águili

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HELP WANTED

University of Memphis Rudi E. Scheidt School of Music

Position Announcement The University of Memphis Music Industry program invites applications for a full time, tenure-track position in the Rudi E. Scheidt School of Music beginning August 18, 2012. Position: Music Business, Music Industry Program

Rank: Assistant Professor Salary: Competitive and Negotiable

Qualifications: Graduate degree is required (Doctorate desired). Demonstrated professional experience in the music industry and a full time commitment to teaching and advising (University teaching experience desired).

Responsibilities: The successful candidate will coordinate the Music Business Area including teaching music industry core classes, curriculum development, academic advising, mentorship

and supervision of internship program.

and supervision in internal program.

School: The Rudi E. Scheidt School of Music is fully accredited by the National Association of Schools of Music and has a full-time faculty of 45 with approximately 500 music majors. Degree programs include: Bachelor of Music in performance, music history, composition, music education, music business, recording technology, jazz and studio music performance, jazz and studio music composition/arranging; Master of Music in performance, musicology, Orff-Schulwerk, music education, pedagogy, jazz and studio music, composition and conducting; Doctor of Philosophy in musicology and music education; Doctor of Musical Arts in performance, composition, conducting and music theory. A graduate certificate, the Artist Diploma in Music, is also offered. The School of Music is housed in the College of Communication and Fine Arts. http://music.memphis.edu/

University: The University of Memohis is a comprehensive metropolitan research university located in Memphis. Tennessee, one of the most musically active communities in the Mid-South, Current enrollment is approximately 23,000 students.

Application: Candidates should go to: workforum.memphis.edu to submit an application. Additional items required at time of application include a cover letter, curriculum vita and a list of five (5) references with contact information to include address, telephone number and e-mail address. Review of applications will begin October 24, 2011 and may continue until a successful candidate is named. For information regarding this position, contact: Jeff Cline, Chair Music Business Search Committee 901-678-2559 iwcline@memphis.edu.

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CHARTS

EL THE STEEL



Justin Bieber Brightens Top Of Billboard 200

Counter

CALL FIFLD

Justin Blaber continues to break records on Billhoard's charts, as his Under the Mistletoral hum debuts at No. 1 on the Billboard 200, selling 210,000 in its first week according to Nielsen SoundScan.

The collection is the first Christmas set by a male artist to debut at No. 1 in the chart's 55-year history and just the eighth holiday album to hit No. 1. Susan Boyle's 2010 album, The Gift, is the only other Christmas effort to onen atop the list.



Previous to Boyle the six earlier holiday albums to top the Billboard 200 were Josh Groban's Noci (1997), Kanny G's Miracles-The Holiday Album (1994), Mitch Millar's Holiday Sine Along With Mitch (1962) and Christmas Sing-Along With Mitch (1958), Bing Crosby's

Merry Christmas (1957) and Elvis Preslev's Flyis' Christmas Album (1957). Weirdly, big holiday releases from Mariah Carey, Garth Brooks and

Celine Dion all missed the top slot. larger sales weeks, but they all came Carey's Merry Christmas hit No. 3 in 1994 Brooks' Reyard the Season rose to No. 2 in 1992, and Dion's These Are Special Times spent two weeks in the runner-up slot in 1998.

Further, Mistletoe marks the 17-year-old's third No. 1 album, He's the first soloist to earn three No. 1s before his 18th birthday, Previously, he was tied with LaAnn Rimas, who notched two No. 1s in 1997 before she had

turned 16 Rieber's first No. 1 album, My World 2.0., debuted on April 10, 2010. His second was the EP Never Say Never: The Remixes, arriving on the March Schart Mistletoe starts with Rieber's third-

hest sales week after the first two frames of his last studio album. Mu World 2.0. That title howed with 283,000 and then shifted 291,000 in its second stanza

How does Bieber's how stack up next to other Nielcen SoundScan.era Christmas arrivals? Pretty well, in fact. Mistletoe's 210,000 launch is the fourth-biggest rales debut for a holiday set, behind only Boyle's Gift Clay Alkan's Merry Christmas With

Love (270,000 in 2004) and Jackla Evaneho's O Holy Night EP (239,000 in 2010) Certainly many holiday efforts had

after their debut Kenny G's Miracles has the one-week sales record for a holiday set, when it moved 819,000 during Christmas week 1994.

Fun fact: There have been seven weeks where a seasonal Over The

effort moved more than 500,000-and they were all by inst two albums: Groban's Noeland Kenny C'm Minacles Perhaps that bodes

well for the future of their fellow manly Christman offorts from Richer and Michael Buble? The latter's Christmas slips

just 37% in its second week on the Rillboard 200, falling to No. 8 with 89,000, But back to youngster Evancho for a moment. Her new Walmart-exclusive

Heavenly Christmas set hows at No. 16 on the Billboard 200 this week shifting 27,000 Both Richer's and Evancho's lat-

est are also found on the Top Holiday Albums chart, which makes its return to the print pages of Billboard this week (see page 56). The 50-position chart will continue to appear through the rest of the year and welcomes all holiday efforts, including those celebrating Hanukkah and other similar festivities.

SUPER DUPER DELUXE: U2's 1991 Achtung Buby album is the latest classic set to get the super deluxe reissue treatment as an array of lavish new Achtung packages hit retail on Nov 1 on Island/Interscope/Universal

Music Enterprises. There are five versions of Achtung available, including so-called *super deluxe" and "uber deluxe" sets with six CDs and four DVDs. (The uber version also came with a handful of 7-inch vinvl singles.) For charting purposes, because of the encompour amount of additional content not found on the original album, the super and uber editions chart as one entity on the Billboard 200 (No. 128, 4,000) apart from the rest of the other services which are combined with the original album at No. 35 (13.000).

IN THE MIX: Effective this week Billboard's Dance Airplay chart is renamed Dance/Mix Show Airplay, as its source of data is widely expanded Formerly a ranking based on airplay at six dance-formatted reporters (four terrestrial radio stations, plus Sirius XM's BPM channel and Music Choice's Dance/Electronica channel) the playsbased list expands to include mixshow plays on mainstream top 40 and select thythmic stations that have submitted their hours of mixshow programming. as monitored by Nielsen BDS, to Billboard. Following the change in methodology, which affords a fuller view of national dance radio airplay. Ribenne's "We Found Love," featuring Calvin

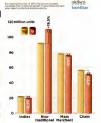
Market Watch A Weakly National Music Salas Report Weekly Unit Sales Year-To-Date

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SALES BY ALBUM FORMAT 175,615,000 168 947000 -3 8% 97 410 000 2.238,000 3,042,000 35.9% 27.000 57000 111.1%



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THE Billogred 200

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	÷	ANGUARY BURNE		of last year.		41 43		TAYLOR SWIFT Stone
	ĸ.	HEISTPOOL STEED WARREN GROS (18 BB)	200	211		41 4	F	
ECA	2	V0.1+6H-FCC0831 83582 (15 90)	- 000	it's the 17th charting album for the metal	50	45 40	Ľ	WORST CLASS ALSO COST, UNIT DIESTA 1999 CING (13, 48)
8	1		1939	band and its third	60	30 46		
EA	1	NEGADETH ROSEMACE SYTEM TERMS TRITTE	m 38	straight studie set to detect in the loo	0	125 -	14	
3	1	SCOTTY MCCREERY 15 MINO THY MASSAULT CORRESPONDED 113 560 Clear As De	y X	20 (42,000). 8ts	0	71 70	25	JACKIE EVANCHO Dream With Me
	7	TOBY KEITH DOES BOX INVESTIGATION (1550) Cleary As Let Character and Company	m K	sales are about on	0	63 31	7	MINDLESS BEHAVIOR
7	١.	LADY ANTEBELLUM Own The Nigi	N .	per with its last offering, 2009's		53 54	t.	ZAC BROWN BAND SIGNATURE STATE
6	H	CH MANAGE AND THE SECOND STATE OF THE SECOND S		Endpane, which	00	35 5		
	ę.	TOTAL BURNEY BURN STREET CONTROL FOR STREET STREET		launched at No. 9 with 47,000.	-	64 51	ш	
NEW .	ě			A-1444		_	1	PISTOL ANNIES Hell On Heele ANNIES Hell On Heele ANNIES ANNIES ANNIES Love Allere Bord One
5	7	TONY BENNETT DUSTS OF THE TONE	11 1	11 200	0	HEA	Į.	To hell class builde its pickly
-	2	OSSESSED TO FOR MASTIGARY DUNCAN EDGAR MEYER CHRIST TRILE The Gost Rodeo Session	18	£	0	79 81	1	BRAD PAISLEY stort More and Telebra (15 88) This is Country Music
	2	TOM WAITS Red As M	0	THE CONTRACT	60	42 33	4	SOUNDTRACK ANY COME STUDY (1990) A N.T. Ferm
11		J. COLE J. COLE DIC ALCH COMMINISTRO SERVICES STORE FOSTER THE PEOPLE THE PEOPLE	y (A performance on	1	88 E		INCH MINNAL NICKI MINNAL HONO WHAT CASH MODEL COSET-GENERAL REPUBLIC (13 BS) Pink Fillday CAROLE KING
13		FOSTER THE PEOPLE Torche		Comedy Central's	0	utsi	1	CAROLE KING A Holiday Carole
	H	AN OTHER PROPERTY OF THE PROPE	1000	"The Colbert Report" (Nov. T)	9	70 B		FLORENCE + THE MACHINE Large
2	Ŀ.	BECKSTREETINGS (FILESON MISSE 11 SE	833	belos lift the set			100	MANTESAL ROTURES BYSITS* 118 Met
16	_	FIC & FELLANDS AATGREEF JAM STREETSTONE (TS SE)		with a 37% gain.	73	46 20		Asset 1955 Street Liants I mile With You
23	20	EMFAO MATERIOCO. WILL I AM CHERRYHEEL INSERSCOPE STRETENCE (5 5th) Sorry For Party Rockin	12	(23,000 sold last week). With the	74	52 4	1 20	BAD MEETS EVIL SHAW APPRISONED (SP) Hell The Sequel (EP)
19	13	VARIOUS ARTISTS NOW 3	9 4	rise, this marks the	75	49 15	1	M63. Hurry Up. We re Dreaming.
17	10	JASON ALDEAN My Kinde Peri	y B 2	highest-charting set for all of the	78	44 45		BLINK-182
er w	7	THE BEACH BOYS SME	E 2	album's artists,	77	\$1 2	t.	DOI ANTENDRY 9 MEDIODA (17 90) Registromoces RYAN ADAMS Ashee & Fire By AL Bill accounts, 198 80 Ashee & Fire
171	ii.	EVANESCENCE Evanescence	100	including classical	0	114 16		
18	H	AND UP (2004 47 50) + EXPERIENCE LUKE BRYAN CAPOL SAVELY (15 69) Taligates & Tarring	-	glast Ye-To Ha.	w	\$7 00		RODNEY ATKINS Take A Back Boad
	ч.	ANGELS & AIRWAYES Long Market See See See See See See See See See S	100	30, 67 4 91	70			COME TRANS 17th Mar.
HE W	Ja.	to repetitive manks (a.c.) the	100	with three separate	80	74 88		
-	2			entries: Love Album	81	72 8		SKRILLEX BIG BILD MAD TANKED SHIPLING (5.89) Scary Monatera And Nice Sprites (EP)
21	19		4 🔳 🖫	Part One Olo, 67; 8,000), which was a	82	61 5	17	DEMI LOVATO HOLLYAPOD 2846L3 (13.98) Unbroken
0	4	FIVE FINGER DEATH PUNCH American Capitals	at 1	free download in	83	60 36		FEIST Metalo Met
20	197		9 - 16	February 2000; Part Two (No. 30;	84	47 25	1	WILCO The Whole Love
caree	r.	U2 Is Achtung Bab Achtung Bab		16,000); and a	0	146 10		VARIOUS ARTISTS WOW Christmas: 32 Christian Artists And Holiday Songa
49	fi.	LOU REED & METALLICA		delize version containing both	0	84 60	H.	
10	ř	LAUREN ALAINA	100	albums (No. 91;	96	117 13	-	LE' ANDRIA JOHNSON with AND COURTS AND WORLD (8.85) The Awakening Of Le' Andre Johnson (EP) AMY WINEHOUSE Back To Black
	Ľ.	1938 (F) 5159/21 (1905/66/0968 (1996)		5,000).				(FOURTH CHEEK WASS- (12.00)
30	ш			A STATE OF	0	108 50		10/C(10) 8149080 8849490,000 \$14953/0(00 (10.98) 9
35	E	MAROON 5 MAROON	er • Z	THE PARTY	0	191 17		attent community in e
EU.	B	STEEL PANTHER (Austria) He suggested (13.99) Bails O	ut 40	Charles I	80	87 T	1	JUSTIN MOORE VALUE
28	24	LADY GAGA CITIES NO ACTIVITY OF THE PROPERTY OF THE WAY	y X	93	0	100	III	ANGELS & AIRWAYES V. Int STAIS DISABORIT SURFACE VINTURES (14.99), 4 Love Albums Partie One & Two
25	117	BRANTLEY GILBERT Halbery To Heave	n 4	The band, which received the Legend	82	88 7	10	EMINEM STATE ATTEMPT STEED OF SHALLINGS (23 SG) RECOVERY
14	Lin.	SOUNDTRACK	0.00	of Live Award at	100	170	-80	IONDALEA.
	ĸ.	THE DECEMBERISTS Long Live The King (E)	100	Billboard's Touring Conference on Nov.	0	10.00		
_	ø	CAPITIC 20164" - ILINE TO THE FOREIGN CAPITIC		16, charts just its		_	N.	ELVIS PRESLEY 24 a PETAL PRIOR IN YOUR STRATGE WARETING STORP AND SORV WEST, IS 85. TO 9 Christman Time JOHN MARK MCMILLAN
115	Ľ	SMITTS SHALLOW SIGNATIA CAD (12 SE) GROUP IN THE PROPERCY CHIRARIAN SONGS OF WORKS		third proper	0	ato	Į.	white Programmy 12 bits
at W	Ħ	with the seasons in their	10	greatest-bits allows, with a 5,000 start.	-	95 8	ш	(INVINO SIXINITIA) The Best O'Llynynd Seynynd 20th Century Masters The Millennium Collection MEAST 1991 (6.88).
22	4	MARTINA MCBRIDE Application of the Company of the	m	The act previously		89 71		LADY ANTERELLUM SITTE MINISTER STORY IN THE
49		THE BAND PERRY The Band Per	ny • 6	visited the tally with Journey's Greatest	0	111 8		BIG SEAN SCORES Finally Femous
59	B	KATY PERRY Teenage Drea	n E	Hits (1988) and The	0	113 10	3 11	SOUNDTRACK Shake It Up Break it Down
		VINCE GILL	. 3	Essectal Journey		82 5		JOHNNY GILL Still Winning
		INCA RECORDED 473315 UNION (10-50)	100	(2001).			B	Lineff succession (1) and
BIL	LB	CARD 200 ARTIST INDEX Addution A fine team of the control of the	SAVID CRON	CLEANINGER FOR CORE OF THE COR		nca 800	RENO HOUNE HOUNE HEAT K FREE	5 - 36

THE Billogre 200



ALBUMS SOCIAL/STREAMING Billboard

SOCIAL 50"

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44 II II CHEST BECOMES -----

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19 9 AVRILLAVIGNE ICE

16 07 BRITNEY SPEARS JACKE

20 31 BISTIN TIMOSOLAVE HERE

24 22 50 LINKIN PARK MICHAE SHERMARKE SHOE

25 27 EL CHRISTINA GRIMMAS

M DE MICHAEL INCHEON HUME

TIESTO MISCH FIRTHON

23 45 SNOOP DOGG sonormarrows

33 31 36 JENNIFER LOPEZ ISLANDIOLINIS

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42 11 D 50 CENT DISTORTERING CONTRACTOR

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MINA GRANNS NERSON

48 42 17 SOULIA BOY COLUPANIS SO MENTS GAMES

TIFFANY ALVORD SHIP YOU SOUL

BOB MARLEY THE CONDISIAND WAS

25 10 AKON KOWICTUPHONISSICUMWERSAL REPUBLIC

THE BLACK EVED PEAS ASSESSED

23 DEADMAUS WASTERFATTE

18 4 10 COLDPLAY CAPITAL

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I MEAN INSTRUMENTAL LINEAR PROPERTY AND ADDRESS OF

10 15 65 PITRUEL OR WATERING APPRICAGE AND ADDRESS OF THE PARTY AND ADD

11 II W DAVID GUETTA WAT A MIST STREET WHITE COMP

0 1 TO JUSTIN BIEBER

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TOP HOLIDAY ALBUMS TE SE ARTIST DIEBER JUSTIN BIEBER 0 JACKIE EVANCHO SHE & HIM CHRIS TOMLIN VARIOUS ARTISTS ŏ ō LAHOLE KING A MILITURE CHICAGO CONCORD (14 00) MARGOEM STEAMFOLLER WITH MEMBERS OF THE CZECH PHILIT ō O 21 JACKIE EVANCHO Ö JACKIE EVANCHO B HICK MERIT (TH) VARIOUS ARTISTS BOW THAT I WHAT I CALL OWNER SOUNDTRACK LIZE THE MERIT HICK CHIEFING ALL JOSH GROBAN 0 ō ANDREA ROCELL DAVID CROWDER BAND VENNY C MARTINA MCBRIDE LADY ANTEBELLUN JIM BRICKMAN LUM MS (EP) CAPTIOL HASHWILLE 47575 EX (6 50 ME IN LAUR PLACEFUL CONSTINUE HOMES CONTROLL VARIOUS ARTISTS JAMES TAYLOR KIDZ BOP KIDS ā ELVIS PRESLEY TRANS-SIBERIAN ORCHESTRA TRANS-SIBERIAN ORCHESTRA TREISTORITMAS IVE. ANA 53146-AG (15:55 MARIAH CAREY REBY CRISTRIA COLUMBALED BCY 6422550 ALAN JACKSON VARIOUS ARTIST 26 IL DIVO CELTIC WOMAN THE CHIPMUNKS WITH DAVID SEVILLE ORIGINAL WITH DAVID SEVILLE ORIGINAL WITH THE CHIPMUNE CAPACITY SERVICE OF THE CHIPMUNKS OF THE CONTROL OF T SOUNDTRACK 35 BRAD PAISLEY VINCE GUARALDI TRIC 15. A CHRIST BROWN CHRISTMAN (SON KUTLESS 1965 of CHRISTMAN (SP) (SC 2727)6 VARIOUS ARTISTS (D) 23 THE CHIPMUNKS VARIOUS ARTISTS THE SHILLOW SHILL OF SHILLOW S

Communication to the Communication of the Communication Co had never released a Oaristmas album-until last week. The set, A Holiday Carole, debuts at No. 8 on Top Holiday Albums, shifting 7,000 cooler in its first week. Her disembler Leedon Geffin produced the allows and co-wrote three of its songs: "Christmas Paradise," "Overlines in the Air" and "New Year's Day,"

MATTHEW WEST

BING CROSBY



THE BEATLES APPLICAPITOL After taking home a win at HYP's O Hank favorés on Oct. 31 and releasing her labot music video, You'labe stariet Kina Gazenis crupts codo the Social SQ, making her februt at No. 43. The HYP show aswards the the hest tible-beam artist traping, and Hov. 2, she debated the video for the single "In Your Arms." The latter is from her album Stakwells and has acc



(F) YOUTUBE SEXY AND I KNOW I SOMEONE LIKE YOU WE FOUND LOVE MISTLETOE PARTY ROCK ANTHEM RAIN OVER ME WITHOUT YOU MOVES LIKE JAGGER DANZA KUDUBO SEX ON THE BEACH ROLLING IN THE DEEP BARY WAKA WAKA (THIS TIME FOR AFRICA) H IS ON THE FLOOR





Billboard LAUNCH PAD





REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Scars on 45, Heart on Fire, Give Me Something

After netting a No. 3 hit on the Triple A radio chart with "Give Ma Somathing," the British band enters Heatseekers Albums with a pair of EPs at Nos. 34 and 49. The group is expected to release its full-length dabut in aarly 2012.



A Loss For Words

AWOLNATION Meanithin Symph Girl In A Coma We As Human Yelswolf Touch Munit (LG)

DJ Krack Tahadaodo En La Pieta Big Hard De Heoryweight Hosted By GJ Small

•	Ą	Ī	Н	E BILLBOARD HOT 100
nd.	100	11111	250	TITLE Artis remains orwiners MPFOI PROMOTOR LAST
ñ	53	,	38	GREATEST WE FOUND LOVE RINGERS CHARLES AND
ŏ	3	-	-	SEXY AND I KNOW IT
_				SOMEONE LIKE YOU
3	2	1		F AV, VALA ADMIN'S JA ADMIN'S DIRESDAL
4	4	3		MOVES LIKE JAGGER Maroon 5 Feetung Chnetina Aguilet SETILELIS & ELIGADO A LOVEL BLOWN A MALE SETILEACH
3	8	8		STEREO HEARTS Gym Class Heroes Featuring Adem Lavin 1 F. P POCOND A JOHN THICOSTRUCTURE AMURE IDENTIFY OF THE PROPERTY OF
3		7		WITHOUT YOU Devid Guette Featuring Ush
7	5	5	100	PUMPED UP KICKS Foster The Peop Ministrative Control C
0	12	31		GOOD FEELING FIG BIS
9	9			YOU MAKE ME FEEL. Cobre Stership Feeturing Sel
10	8	10		S MAC IS MILE (ARTICLES). © DECARDANCE PLELES EX RANGO AT ANTIC RE
				PARTY ROCK ANTHEM LMFAO Feeturing Lauren Bennatt & GoonRockers Control of the Con
D	14			
12	21	33	8	GARLER DIGITAL THE SMEASTAST (MUNO MATERIAL AMERICALITY IN
13	11	1;		IN THE DARK THE CHIMARIS OF HOLLOWELL-DAMED SINGER-VINE O DALLES) (B) INDE-POPULATOREAL REPUBLI
D	13	- 10		HEADLINES Drek HIS 1752 N SAFERS IA GRAHAM M SAMUELS II SAFERS @ YOURG MOREY CASH MONEY/WAYAFISAL REPUBL
15	10	19		MR. KNOW IT ALL SYGNATIC COLANIES CALSE COLANIES AMIES CUDALS) WE THREE COLANIES CALSE COLANIES AMIES CUDALS)
2	17	2		NI**AS IN PARIS Jay Z Kanya Wes
Ē	10			IT GIRL Jeson Derui
				THE ONE THAT GOT AWAY CONTROL OF THAT GOT AWAY Kelly Per
D	34			THE ONE THAT GOT AWAY On the MAX MANTER OF PERFY, BOLT MAKE MAKENED SUPER BASS Nickli Minu.
19	16	1	9	AND JUNE 10 TEMANS OF SOMESTIME DEAR RENISTORS 400 YOURS MOREY CASH MOREY UNIVERSAL REPORT
30	30	6		DANCE (ASS) Big Sean Feeturing Nicki Mini DANGEROUS ANDERSON IN PALACHISE CLARK K BURRELL R JAMES MILLER & U.O.O.D. DEF JAMES IN LICEN.
3)	22	21		FLY Nicki Minej Featuring Rinann A FERTU A THANAL JA SETTIM K HESSEN, M JOSDANIC MENON. 60 HOLDE MENON LANGUAGE LANGUAGE A HOLDE WORLD LANGUAGE LANGUAGE A HOLDE WORLD LANG
22	19	13		GIVE ME EVERYTHING PIDUI Featuring Ne-Yo, Afrojack & Nayo
23	15	13		YOU AND I Lady Gao
2		2		LADY EAUX R. / LANSE IS GERMANOT NO SHE WILL Manys TO LATER A SEAHAN F MILLIAMS 6 YOUNG MORE MOSTLY INSPECTABLE FROM
=		4		WORK OUT
J				JIL COLE 11 COLE K O WEST S PANEY M BEN ARES & XARTÉ JILEGRES & WOLFF! ** ROC NATION COLUMB
26		2		S HEMPHICAS IS BARNES MASHVILLE WE
7		3		JUST A KISS PROTIETIAN AND BELLUM TO HAVWOOD C KELLEYH SCOTLO DANDSON GG CHYDOL MAYHOLD AND CHYDOL MAYHOLD CONTROL MAYHOLD CONTROL C
28	25	2		ROLLING IN THE DEEP SEPACRY IS ASSAUSTED ON THE DEEP SEPACRY IS ASSAUSTED ON THE DEEP SEPACRY IN AS
29	27	2	6 11	MR SAXOBEAT Alexandra Sta M PRODAN B (WHASCH IA NEW RSCH IA PRODAN) 0 CCT
30	33	3		CRAZY GIRL Eli Young Ben M WILCAZ H. 199 CE L MOSEI G MEPUBLIC MASHINI
31	21	2	5	GOOD LIFE OneRepubli
32	20	2	,	LIGHTERS Bad Meete Evil Featuring Bruno Mar
3		1 1		PARADISE Coldpla
2	41			I DON'T WANT THIS NIGHT TO END Luke Brye
٧				JANSYENS OF BRANCH DAMESON RANNS BHAYSUP)
30	25			MAKE ME PROUD Drake Feeturing Nickl Min I MINS IN DRAW TACLEMS RESETMINAND TEMPOR O TOURS MORE FOR MAKE SERVINGS AND TEMPORAL PROPERTY AND TEMPORATY AND TEMPORAL PROPERTY AND TEMPORATY AND TEMPO
36	31	2	2	
Ð	44	4	7 0	SOUR PROPERTY YOU RESIDENCE TO THE PROPERTY OF
38	30	3	6	NOTHING The Scrip W 1999-WALE PROVIDED A FRANCIS SAURIER O CORROGREM DEDWAS A RIPORA W FRANCIS GO PROSCINC ST
39	31	3	7 5	LAST FRIDAY NIGHT (T.G.I.F.) Katy Per on LINE MAX MARTINES MCKED & CAPIT
40	36	3	5	IF I DIE YOUNG The Band Per PATRILLY A FEBRU
41	31	II.	15	RED SOLO CUP Toby Keil
•	46			SPARKS FLY Toylor Swammer warners SPARKS FLY
_				TONIGHT TONIGHT Hot Challe Ru
43		3		EXPENDIQUE IN K FOLLASE IN OVERSTREET EXPLANDUE K BOGANTI, ROBBINS)
Э	54	5		E STEGALL Z BRUMS IZ ERTORS IN EURRETTE IN CORNAI) - O SOUTHERN GROUND ATLAST C SIGGER PICTU
3	53	4	6 10	LOVE YOU LIKE A LOVE SONG Selene Gomez & The Scelene Gomez & The S
2	50	5	3	WE OWNED THE NIGHT PROTEST, ADV ANTENUE AND HAVEOUD CREATED DAMOSON; CLASTICS, SASSANIE CLASTICS, SASSAN
ŏ	40	1 5		TATTOOS ON THIS TOWN Jason Alder
~	51			BAGGAGE CLAIM Mirande Lambe
=				THAT WAY Well Feeturing Jeremih & Rick Ro
_	60			THAT WAY Well Festuring Jeremin & Rick Ro. [14. 1617-0 HERTMENN IN ROSERTS BUTELON LA LIVE) @ MEMORY ABOUT TAKE A BACK ROAD ROSERY ABOUT
50	42	4	0	
3	50	4	B	Reacel Flatts Featuring Netasha Bedringfie
52	43	4	1	MARVIN & CHARDONNAY Big Seen Feeturing Kanye West & Roscoe Das 200 Men 31 & 1667-300 & 0 06514 WARST, 1. JOHNSON O CAMPER MICENY
0	51	5	8	COUNTRY MUST BE COUNTRY WIDE Brandey Gibe O HOST (M DIRECT) GOOD B ALECTED O HOST
		7		PARTY Beyonce Festuring Andre 300

веша	0	1930	ATTA	1000	26	TITLE	
Œ,	Up 7-4 on Hot 100	100			38	WHEN WE STAND TOGETHER	MPRINT PROMOTE Nick
1	Airplay (103 million	0	61	82		MCKELBACK J MOLIC KROEGER IN PEAKE M KROEGER J MOG	⊕ POXOTEN
2	in audience, up 22%), the sono	57	55	30		YOUNG, WILD & FREE Snoop Dogg & Wiz K	helfe Festuring Brun
1	becomes Rihanna's	58	45	38		CHEERS (DRINK TO THAT)	B
1	16th No. 1 on Dance Club Somes (5-1)	0	95	74		A THOUSAND YEARS 0.600655 (C. PERILLO H. NODIAS)	Chnetin © Support CHOP SHOP
4	and her record-	0	87			LOTUS FLOWER BOMB	Wele Feetuning
6	extending 10th looper on	0	62	70		DRINK IN MY HAND	Eric (
3	Dance/Mix Show	0	65			BRIGHTER THAN THE SUN	© (Vi ti
	Airplay (11-1).	_	69			ALL YOUR LIFE	The Bend
8	-	0		_		PARTY ON FIFTH AVE.	e rerusic e Med
7	100	0	100	ar'	1	10 LABS (MINICOSPINCK, EIGAN, JAULOUSEK, HIBALLARD, EISPURLING)	0
1	1	0	70	78		ALL THE F LEADLE (A MCCOLISTER C M BROWN IL CROWE E ORTH)	
11	12	0	74	85		YOU 153-000 IT YOUNG L LIMBO)	Chris © RCA II
12	Mars lands his nieth top 10, and fourth	0	61	67		DOMINO OR 1 UNE 1. CORMON & GOTTHING D C KELLY MAX MARTIN H MALTERS	⊕ LAVA-DRIVERSAL
11	as a lead artist, on	0	71	76		LET IT RAIN FLYSTEL G ANGAY (S BALL & SMIGLETON)	Dev G NCA II
13	Hot Digital Songs, where it sears 17-10	09	87	65		OTIS Jay Z Kanye V	Vest Feetuning Otis R
10	(97,000 downloads	70		60		MARVINS ROOM	ACH BACAS DISTRIBA
18	sold, up 57%).	2	83			ROUNTDOWN	EY, CASH MOREY EMPERSAL
1	20		-	_		LAST FRIDAY NIGHT	ORRES VENEZACIONES GHE
17	The song was aided for a second week	0	_=			A MADERS PASTROM R NUMPRI 41 GOTTHALD IL PERRYD MOKEE MAX MARTIN	● 25TH CENTURY FOX:YES
8	by Minaj's remix,	0	78	79		I GOT YOU NY IS THOMPS IN A THOMPSON & SELLERS PARROOS)	Thompson !
3	which accounted for	0	80	80		ONE MORE DRINKIN' SONG	Jerrod Ni
20	80% of its 81,000 downloads sold (up	75	73	59		STRANGE CLOUDS	B.o.B Feeluring Lil
21	22%) in the chart's	76	20				Coldplay Festuring R
1	tracking week. Radio support	77	68	58		HERE FOR A GOOD TIME	George
	likewise builds, as	78	68			BETTER WITH THE LIGHTS OFF	lew Boyz Feel. Chrie
119	It lifts 63-50 on Hot 100 Airplay (24 mil-	100				WET THE BED	Chris Brown Feet Li
3	fion, up 33%).	0	82			MIGG D YOM BROWN DIBRIER & MCCALL A STREETER A MERRITT A LIBERE	ALC BROOKS @
25		0	86	92		ENDAMEN A SOLDIFARE A REQUISE WONDERFOLD AROUSE DRAWN A MIROUR ENDAMED A BOLA	FEL NOOMS EN BOWERS STATISTICS
22	ani Did	0		•		EMPLIS (D'ANATINEHIN R'WILLIAMS WROBERTS II TWILLIAMS & PRICE)	aring Meek Mill & Ric
7		0	88	-		SHAKE IT OUT PERMITTIN IT WELL IT PERMOTTH IT HARPOON;	Florence + The M
1	72	83	72	63		I'M GONNA LOVE YOU THROUGH IT WINCENESS & GALLINGOIL OF WEIGHTS SAAGES I YEARTS	Mertina M
21	Though the troupe's take outsoid the	84	78	72		MRS. RIGHT Mindler	s Behavior Feeturing
30	original, 34,000 to	0	88	84		YOU THE BOSS Rick	Ross Feeturing Nick
	24,000, last week, Perry's rendition	~		,		ALL I WANT FOR CHRISTINAS IS YOU (SUPERFESTIVE) JUSTIN MCRETE ARCHER O JUSTINIAN IS YOU (SUPERFESTIVE) JUSTINIAN ARCHER O JUSTINIAN IS YOU (SUPERFESTIVE) SO	Biober Duet With Maria
4	ranks significantly	ě	59			CRAWLING BACK TO YOU	DI
п.	higher on the Hot 100 (No. 39) due to	9				MBINJON COMICHTE METEORNISEN	Ronnie
15	its long-built	0	88			COST OF LIVIN'	8 AUSTA N
34	airplay advantage	89	84	81		A RUBIN LA HIEDS FLEA C SMITH J KLINGHOFFER	O AATH
2	(No. 36 on Hot 100 Airplay).	90	77	84		LONG HOT SUMMER	Kerth
5	86	0	90	94		RIGH CHALA SANTOS (RICO LOVE A SANTOS PINCOOR)	neo Santos Feeturing
37	The two highest-	02	16	•]		BLACKOUT (FIRE PATHER 4, SORET J ARAGON E ARMERTA)	Breethe C
32	charting seasonal	0				OVER YOU TURNS IN ANY AND WORK DALAMBERTS SHELTON	Mirenda L
	allours so far this						



HEARTBEAT

Sieber's undate no zasegos

HOT 100 Rider Billboard

DIGITA

RED SOLO CUE

(F) COUNTRY

HOT 100 AIRPLAY

INC.	THE REAL PROPERTY.	WING M CM	TITLE
1	1	13	SOMEONE LIKEYOU ARLE ALCOHOMEN
2	2	16	MOVES LIKE JAGGER
0	3	14	STEREO HEARTS
0		7	WE FOUND LOVE
0	8	8	SEXY AND I KNOW IT
0	£	10	WITHOUT YOU NAME HOLD A MODERNING NO.

5 IE YOU MAKE ME FEEL 5 16 CHAIRMAN THE SHIP SHIP SHIP 4 16 PUMPED UP KICKS 13 IN THE DARK 11 13 HEADLINES

IN GIVE ME EVERYTHING PARTY ROCK ANTHEM 10 20 UMAD PARTS NOCKMILL 14 12 SHE WILL MR KNOW IT ALL MULY CLAMSON IS SUPER BASS

HOT DIGITAL SONGS

WE FOUND LOVE

SEXY AND I KNOW IT

SOMEONE LIKE YOU

6 GOOD FEELING

25 PUMPED UP KICKS
HISTIA THE PERPENTION
10 WITHOUT YOU

E SO'CLOCK

STEREO HEARTS

DANCE (ASS)

8 8 MR. KNOW IT ALL ITUE OLD SON TO ALL ITUE OLD MAKE ME FEEL

23 10 NI**AS IN PARIS

13 HEADLINES

38 3 THE ONE THAT GOT AWAY

15 15 13 IT GIRL

6 IT WILL RAIN PARTY ROCK ANTHEM

MOVES LIKE JAGGER

8 5 O'CLOCK 28 7 WORKOUT 15 IS LIGHTERS

NE SE SE TITLE

NE SE SE TITLE 4 IT WILL BAIN 21 25 JUST A KISS

12 YOU AND I MR. SAXOBEAT THE ONE THAT OUT AWAY IS CRAZY GIRL GOOD FEELING ROLLING IN THE DEEP

GDD GAVE ME YOU 10 IT GIRL 13 COUNTRY MUST BE COUNTRY WIDE MARILY GLEEN A DOY

WE OWNED THE NIGHT LAST FRIDAY NIGHT (T.G.LF.)

HOW TO LOVE TATTOOS ON THIS TOWN

27 SUPER BASS

13 YOU AND I

12 IN THE DARK

26 17 GOD GAVE ME YOU

27 4 YOUNG, WILD & FREE

1 PARTY ON FIFTH AVE

24 CRAZY GIRL

MR SAXOBEAT JUST A KISS

A THOUSAND YEARS

20 LOVE YOU LIKE A LOVE SONG 33 43 ROLLING IN THE DEEP

H CHEERS IDRINK TO THAT

1 LAST FRIDAY NIGHT

30 5 I DON'T WANT THIS NIGHT TO END

M & PARADISE

IN SE SE TITLE

B II FLY

0 38 7 WORK OUT

0 45 10 NOT DVER YOU

95

ROCK

All S PUMPED UP KICKS PARADISE

ROLLING IN THE DEEL PRINCESS OF CHINA II NOTHING WHEN WE STAND TOGETHER SHAKE IT OUT

IN THE MORNING LONELY BOY ONLY IF FOR A NIGHT 3 I DON TWANT THIS NIGHT TO END 4 34 CRAZY GIRL 5 35 JUST A KISS KEEP ME IN MINE TAKE A BACK ROAD 8 72 IF I DIE YOUNG B THE SAME HERE

B THE SAME HERE

OVER YOU DIRT ROAD ANTHEM
ASSI MAN STOLL SON
TATTOOS ON THIS TOWN
JASON MAN AND SOLL SON WE OWNED THE NIGHT BAGGAGE CLAIM

LATIN

3 96

0 -1 PROMISE MOMEO SANTE

10 20 55 DON'T STOP BELIEVIN

2	"		,
sē.	METER	MEES NV CHT	TITLE MENTERPROMETERS AND
0	1	6	5 O'CLOCK
0	3	9	DANCE (ASS) BIG STAN PT HICKE MINAJO O D DET JAN
0	6	19	NIT "AS IN PARIS
0	7	13	HEADLINES
6	2	4	MAKE ME PROUD
~		-0	EIV

7 4 31 SUPER BASS U 12 15 WORK OUT PARTY ON FIFTH AVE MAC MILLER TO SHE WILL HOW TO LOVE AMBITION WAS IT MEET WELL & BOX ROSE IN

M 32 GIVE ME EVERYTHING

erouws.

Pueuc

RABIOSA HIPS DON'T LIE EL VERDADERO AMOR PERDONA , sa BON BON TABOO H 60 LOCA THE ANTHEM SI NO LE CONTESTO

HOLIDAY

TITLE

4

IN THE MORNING FA LA LA

CHRISTMAS LOVE

DNLY THING I EVER GET FOR CHRISTMAS ARTH BERN 12-00, BUT HAVE OF BRANCH, AND IS AN

ANTA CLAUS IS COMING TO TOW

NAMES CANTES FEAT USING SONY HUSIC (APRIL WAKA WAKA (THIS TIME FOR AFRICA)

I KNOW YOU WANT ME ICALLE OCHOL

(▶) REGGAE

TITLE **#1** 8 RED RED WINE M IT WASN'T ME

THREE LITTLE BIRDS MONE LOVE/PEOPLE GET READY IS THIS LOVE

SEAUTIFUL GIRLS BUFFALO SOLDIER NO WOMAN NO CRY HOLD YOU (HOLD YUH ZUNGGUZUNGGUZUNGGUZENG

ALL I WANT IS YOU HOME THIS CHRISTMAS SILENT NIGHT ALL I WANT FOR CHRISTMAS IS YOU SOMEDAY AT CHRISTMAS CHRISTMAS EVE HAVE YOURSELF A MERRY LITTLE CHRISTMAS

18 H & MAKE ME PROUD BETWEEN THE BULLETS

'GOOD' JOB: FLO RIDA HITS TOP 10 Flo Rida enters the Billboard Hot 100 top 10, as "Good Feeling" vaults 12-



8. The rapper's sixth top 10 features a sample of Avicil's "Levels" (No. 39 on Dance Club Plays. In turn, "Levels" samples "Something's Got a Hold. on Me," which hit No. 37 on the Hot 100 in 1962 for Etta James, who cowrote the song, James now ranks higher on the Hot 100 as a writer than she ever has as an act. The 73-year-old jazz/blues legend notched her best peak as a performer with "Tell Marna" (No. 23) in 1968. -Gury Trust

EN SE SE MANUTA STEREO HEARTS SOMEONE LIKE YOU MOVES LIKE JAGGER

WITHOUT YOU YOU MAKE ME FEEL 10 SEXY AND I KNOW IT

WE FOUND LOVE 5 16 PUMPED UP KICKS 0 13 IN THE DARK DRY MATERIAL AND 12 11 IT GIRL MAIN COPALS (101)

10 13 YOU AND I PARTY ROCK ANTHEM THE ONE THAT GOT AWAY

16 S IT WILL RAIN 14 18 LIOHTERS 21 4 GOOD FEELING

20 8 FLY NORTH TOTAL 22 7 CRIMINAL 25 B LOVE YOU LIKE A LOVE SONO
BELINA BOMEZ A THE SCHILL HOLLYWOOD

31 3 5 O CLOCK

27 8 NOT OVER YOU

20 17 KEEP YOUR HEAD UP MET ORANGE IN CONTROL OF DOMINO ASSESSMENT 24 16 NOTHING

32 5 I LIKE IT LIKE THA 30 2 HEADLINES WHEN WE STAND TOCETHER

34 3 BLACKOUT 35 5 DON'T HOLD YOUR BREATH

CHEERS (DRINK TO THAT)

HEART BEAT
TO NION TO THE MINISTER THE MINISTER THE NION TO THE MINISTER THE NION TO THE MINISTER THE

WORKOUT

JOSE FOR SANDE COLLUST

| COLL FOR SANDE COLLUST
|

on Berille collects his fifth Mainstream Top 40 top 10, as "It Girl" Jason Besille collects into HTM Remethreen Rep 40 No 10, as "E settl With 12-10. The second single from this Suphemene ablaum, Februr History, follows the No. 19-position "See"! Wanna Go Horse." All No. 39, Reproced hower with "Consolitous," her fished classical single at the Immatt See, A (Indicase) the No. 37-position "Than the World (Girk)" and Mo. 15 "Best Tilling I Horser Rad," in continut, bor

last album, 2000's FAct... Sasto Florce, yielded four Mainstream to 40 top 10s, including the three-week No. 1 "Single Ladies (Put a Ning Still, 4 has generated a pair of tap tils on liet BER/Nip-Hop Songs-"Best" (No. 4) and "Party" (No. 5)—relatering an accu ance of Beyond's hig-hop-leaning, yet hard to define vision for

album. "I have a lot of inspiration from "90s 868," she told Billboard (June 4). "I worked music, BBB or pop, or whalever you want in call it, because I



ADULT

IF I DIE YOUNG SOMEONE LIKE YOU ROLLING IN THE DEEP JUST THE WAY YOU ARE F**KIN PERFECT

7 33 FOR THE FIRST TIME

8 20 GOOD LIFE DON'T YOU WANNA STAY JASON RUSSAM WITH RELIT CLAMBER ! THE EDGE OF OLORY 11 24 KEEP YOUR HEAD UP

MOVES LIKE JAGGER
MR. KNOW IT ALL
HILLY CLAMBON - 15 TC.

BRIGHTER THAN THE SUN SAVE ME. SAN FRANCISCO TALKING TO YOU US LIKE TALKING TO MYSELF)

20 6 NOTHING THE LAST FROM THE 10 5 A BRIGHTER DAY

10 16 TONIGHT TONIGHT 24 8 FASTER

24 8 PASTER Bull sultained 25 6 YOU AND 29 2 LET'S STAY TOGETHER

ADULT TOP 40

SE SE MEST WARM MONTH LAS SOMEONE LIKE YOU MOVES LIKE JAGGER PUMPED UP KICKS

MR. KNOW IT ALL BRIGHTER THAN THE SUN 8 12 YOU AND I

10 M JUST A KISS 7 22 TONIGHT TONIGHT
11 18 NOT OVER YOU
CARE DESIGNATION. CRAWLING BACK TO YOU

13 7 WHEN WE STAND TOGETHER 19 4 PARTY ROCK ANTHEM

17 12 YOU MAKE ME FEEL 18 13 THE ADVENTURES OF RAIN GANGE MAGGI 21 5 IT WILL BAIN

77 10 KISS ME SLOWLY 23 18 HEAVEN

29 3 THE ONE THAT GOT AWAY 28 5 WITHOUT YOU 26 10 JET LAG

US SE SE TITLE THE SOUND OF WINTER 3 17 THE ADVENTURES OF RAIN GANCE MAGGI 5 17 TONIGHT

8 B PARADISE 8 4 45 PUMPED UP KICKS
2 15 2 GALLET LONGLY BOY
AND PACE TO THE FLOOR

8 7 1 NOT AGAIN 8 7 BOTTOMS UP 11 13 WHAT YOU WANT 14 15 COUGH SYRUP

13 12 33 SAIL 10 22 MAKE IT STOP (SEPTEMBER'S CHILOREN 17 12 HELENA BEAT

16 15 21 ROPE STATUTE COLUMN.
ROLL AWAY YOUR STONE MANNING A BOM CONTLINA OF THE ADAS
ROPE 18 35 COUNTRY SONO 21 16 PROMISES, PROMISES

25 SHAKE IT OUT
1998 THE MEDICAL PROPERTY
29 TO SHAKE IT OUT
1998 THE MEDICAL PROPERTY
29 TO SHAKE HE TO OUT
1998 THE MEDICAL PROPERTY
20 TO DARK HORSES
1998 TO SHAKE AND SHARE
20 TO SHAKE THE MEDICAL PROPERTY
20 TO SHAKE THE MEDICAL PROPERTY
21 TO SHAKE THE MEDICAL PROPERTY SHAKE THE PROPERTY S 23 13 SWITCHOOL LIVE

22 15 MONSTER YOU MADE MONARCHY OF ROSES
HE HET CHILD PEPPER CARREST AND THIS IS GONNA HURT

ABERDEEN CASE THE SUPPLAN 30 10 COLOURS

37 8 NARCISSISTIC CANNIBAL sole for telepide a six for roles in: 27 12 SOMEONE LIKE YOU M 14 IRRESISTIBLE FORCE

35 7 A WARRIOR'S CALL THE COLLAPSE

HEARTBEAT 41 30 29 BLOW ME AWAY 48 3 CALLED OUT IN THE DARK

PUNCHING IN A DREAM DON'T STOP (COLOR ON THE WALLS) CURL OF THE BURE

IT'S NOT ME IT'S YOU 48 42 15 49 47 S BULLET IN MY HAND 43 7 TAKE IT OR LEAVE IT

B.F.H. which disharded Seet. 71. debuts at illinoard htt/charts) with "We All Go Back to



THE SOUND OF WINTER 2 23 2 23 WALK TOO REWIND POSTERS 3 18 COUGH SYRUP 6 B PARADISE 7 d SALE SPECIAL SONGEY AGY

7 a STATE SONGEY AGY

7 d THE ADVITUES OF HAVE SMCC MAGDIE

8 d PUMPED UP NICKS

9 d PUMPED UP NICKS

MELENA BEAT DARK HORSES

12 0 23 MAKE IT STOP (SEPTEMBER'S CHILDREN) ME MANE TO THE FLOOR 13 FRANT TOU

10 17 UP ALL NIGHT

PARADISE 2 14 SOMEONE LIKE YOU

11 HOW COME YOU NEVER GO THERE

8 28 ROLL AWAY YOUR STONE 10 8 THE WALK 18 S HEARTBEAT 13 12 27 PUMPED UP KICKS

18 3 SHAKE IT OUT D 13 10 HEART ON FIRE 11 IS THE ADVENTURES OF RAIN GANCE MAGGIE

17 16 JUNK OF THE HEART (HAPPY)
18 MESEL ASTAL SHIP CANTEL
21 12 DRIVE ALL NIGHT
MEDIBLESHIP ALL NIGHT 21 12 MESTERLENG IN DITE RUP.
21 14 11 STAY YOUNG, OO DANCING TIME SPENT IN LOS ANGELES

24 S FREE 25 12 BRAND NEW DAY 28 2 DON'T STOP (COLOR ON THE WALLS)

Deta for week of NOVEMBER 19, 2011

HOT COUNTRY SONGS

0	2	2	38	CRAZY GRL	Elifoung Bend @ NOTION SASSING	- 1	TE TOWN	20	21	26
2	1	1		GOO GAVE ME YOU	Blake Shelton	1		27	29	29
0	3	5		SPARKS FLY A CAPMANT SHIFT TOWER	Taylor Switt	3	With featured	3	30	31
0	4	8		COUNTRY MUST BE COUNTRY WIDE	Brantiny Gilbert	4	vecalist Natasha Bedinglield along	20	31	32
0	5	4		BAGGAGE CLAIM FLEDGLIC MINLEYS BOW RELANDSTONED BY LAND	Miranda Esmbert @ ICA	4	for the ride, the trio	30	38	65
0	4	2		WE OWNED THE NIGHT PAGE 11 AN AMERICAN IS NAWYOOD CHEETER DRIVESON	Lady Antelsellum @ DATOL NOMELS		claims its 26th top 10, extension its	3	34	38
0	2	10		TATTOOS ON THIS TOWN	Jason Aldron @atoxiv.com	7	lead for most top 10s amone erpoes	3	33	22
0	11	13		KEEP ME IN MINO	Zac Brown Bend		or dues since 2000.	3	30	35
0	13	11		I GOT YOU WISH SOME THOMPSON, STUDIES F, THOMPSON	Thompson Square \$13957 CREEK		Ershwhile twosome Brooks & Dunn	3	33	34
0	12	12		EASY Rescel F	atts Festuring Natisthe Bodingfield	10	remain in second	0	40	60
0	13	14		LET IT RAIN	David Nati	11	place with 16 top 10s in that stretch.	0	32	30
0	14	18		DRINK IN MY HAND	Enc Church @1W-WSWILL	12	-	9	38	30
1	13	15		ONE MORE DRINKIN SONG	Jerod Nemenn	13		0	38	37
0	05	17		ALL YOUR LIFE IS CHANNIGHT OF THE PROPERTY.	The Band Perry	14	2 3	0	45	80
0	17	18		I DON'T WANT THIS NIGHT TO END	Luke Bryen © CAPTOL NEDWELZ	15	16	40	41	41
1	30	22		POWER GAMER - GAMER DEDUCTS DEDUCTAMED	Kenny Cheeney @154	16	Up 19% to 16 million audience	9	42	46
17	18	16		I GOT NOTHIN	Denus Rucker di carrei nacinital	17	impressions, the 68th sixele from	3	43	44
B				ATE YOU	Christiama		mets health reten	0		

Artist w 25

in its sixth chart seash the franci

20 title. The set's

10	15	MCS.	88	TITLE	Artist AMMERI PROMOTON LAST
6	21	26	m	AMEN	Edens Edge
~				MY HEART CAN TTELL YOU NO	6 tictworks Sera Evens
27	29	23		TEACHS LUME E-SMORGIN	Ø FCA
3	30	31		WHERE I COME FROM MERCOUR CLANSCOLUCIONS	Montgomery Gentry @ANTMCC XX S
20	31	32		DIDN'T I 0 PRISEL FOLINGENIE BEDWELLIACOBS & MONTHAU	James Wesley @anozn row
30	38	45		YOU GONNA FLY	Keith Urban
3	34	36		RED SOLO CUP	Toby Kerth
3	33	32		THE TROUBLE WITH GIPLS	Scotty McCreary
Ö	33	35		ALONE WITH YOU	Jake Owen
ŏ	33	34		LIKE MY DOG CUMMITAINS OFFICE ON DEPICE AND	Billy Currington @ vericum
ŏ	40	60		A WOMAN LIKE YOU	Les Bross
60	32	30		GOT MY COUNTRY ON	Chris Cagle
ŏ	38	30		LET'S DON'T CALL IT A NIGHT	Casey Jernes
ŏ	38	37		THIS OLE BOY	Crasg Morgan
ŏ	45	80		LOVE'S GONNA MAKE IT ALRIGHT	George Strat
40	41	41		SOMETHIN BOUT A TRUCK	Kip Moore
0	42	46		ORINK MYSELF SINGLE	Sunny Sweeney 6-40/02 Milehold
ŏ	43	44		WANNA MAKE YOU LOVE ME	Andy Gibson
Ō	52	-		GEORGIA PEACHES	Louren Alama Buscottscort seatcuts
Ö	48	AT		SOMEBODY'S CHELSEA	Reba @ LIMETE CONNORN
45	46	42		THREATEN ME WITH HEAVEN	Vince Gill
0	56	55		UNOEROOG	The Lost Trailers
0	51	51		CHANGE FO DONNIA LI DIOMPTON PETONNOSI E MILLIAN	Josh Thompson
ŏ	50	52		NEVER REALLY WANTED	Eric Paskry
0	53	53		MERRY GO ROUNO	The JaneDear Gets
Ö	55	50		THAT GIRL	Kevin Fowler

TOP COUNTRY ALBUMS

CAMOUE AGE

BAIT A HOOK

FR.	1578	2 84133	NEDS.	ARTIST	Title	E 1	ı	11	38	A A A A A A A A A A A A A A A A A A A	ARTIST TISE TISE MYNOST & MANSER / DISTRIBUTING LABOR (PROCE)	
0	삪		1	FCR MISSISSIAN INT NO. 4.	e Repord		1	0	27	23	NAROUS ARTISTS ADMITTAR s What P Call Country Volume- UNINFE ALL EVE STAY BROOK BISTOR LAND 25 901	
2				TA MERCURY NASHYELA DINCONSAUNGN (12.86)	As Day		1	27	25	20	JAKE OWEN Barefoot Blue Jean Night Rot energiats rests	9
3				TOBY KEITH Clency SHIW COS INVERSAL POSE 1839	s Tayonn		1	0	28	21	ELIYOUNG BAND Life At Bes	4
4	3	2		LADY ANTEBELLUM Own TO CAPITOL NASHVILLE SHEET HERE	ne Night		3	3	31	21	KENNY CHESNEY Homingway a Whiakas	٧ (
0	5	5		JASON ALDEAN My Kin	da Party	2	1	30	25	27	RASCAL FLATTS Nothing Lite The	1
0	7	1		LUKE BRYAN Taigates &	Tanknes	•	1	31	30	24	THE OAK RIDGE BOYS H is Only Notice of Control of the Only Notice of Control of Cont	1
7	8	1		LAUREN ALAINA WI	ldflower		2	0	37	30	SOUNDTRACK Country Strong	9
a		1		BRANTLEY GILBERT Hoffway To	Hoaven		2	3	34	31	GEORGE STRAIT Icon George Strait	4
9	1	4		SOUNDTRACK Feeting	se (2011)			3	36	34	BLAKE SHELTON Loaded The Bost Of Blake Shelton	n
10	9	2		MARTINA MCBRIOE	Eleven		4	0	40	35	BILLY CURRINGTON Engoy Yoursel	1
0	14	14		THE SAND PERRY The Be	nd Perry	•	2	0	38	33	SARA EVANS Stronge	ď
12	4			VINCE GILL Guine Guine Guine	Slinger		4	37	10		CASEY DONAHEW BANO Double-Wide Dream	n
0	13	11		ERIC CHURCH	Chef	•	1	0	39	32	TIM MCGRAW Number One His	1
0	11	15		BLAKE SHELTON Red Re	ver Blue		1	0	41	30	BONNIE OUNN Romain Dune	n
18	14	12		TAYLOR SWIFT Specific	tek Now	8	1,	40	0	30	BILLY CURRINGTON Icon Billy Cumfigtor	n
18	12	13		GEORGE STRAIT Hore For A Go	odTime		1	41	33	36	LEANN RIMES Lody & Gentlemen	n
0	17	16		ZAC BROWN BANO You Get What's	bu Give		1	@	46	42	GLEN CAMPBELL Ghost On The Conve	4
0	21	17		PISTOL ANNIES Holl C	On Heels		1	43	35	29	VARIOUS ARTISTS The Lost Notebooks Of Hark William (CAPTING CMI COLUMBIA INCIDENTIAL MADE IN 190	٠
0	21	22	24	BRAD PAISLEY This is Court AUDISE BY AUGUS	ay Music	•	1	44	44	40	DARRUS RUCKER Charleston, SC 196	8
20	10	10		ROONEY ATKINS Take A BI	ick Road		3	4	45	42	JOSH TURNER Icon: Josh Turne	×
3	22	19		JUSTIN MOORE Outlaws	Like Me		1	46	42	33	TRACE ADKINS Proud To Be Hen	٠
22	23	21		LADY ANTEBELLUM Need's	ou Now	Ð	1	0	47	45	ALAN JACKSON 34 Number Dne	4
1	26	25		CHRIS YOUNG	Neon		2	0	51	48	THOMPSON SOUARE Thompson Squan	•
24	19	1		MONTGOMERY GENTRY Robots On	The Bun			0	46	43	SUGARLANO The incredible Machin	0

Hunter Hoyes y St 50 RANUT TRAVIS

BLUEGRASS ALBUMS

-				
NA NA	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	ARTIST		2000
o	1 2	TO YO MA GUINCARUMETEN	THILE THE GOSE POOSE SESSIONS	
Ó	2	ALISON KRAUSS & UNION S	STATION Paper Airplane	
0	5	STEVE MARTIN AND THE STEEP CAN'T 10 JR AND THE STEEP CAN'T 10 JR AND THE STEEP CAN'T	YON RANGERS Rare Bird Alen	
0	HW	THE ISAACS SATISFA ADSESS CASE	Why Can't We	
0	7	DIERKS BENTLEY	Up On The Ridge	
0		GREENSKY BLUEGRASS	Handguns	
0	HOW	THE WAILIN JENNYS	(Tunes Session (EP)	
8	8	SARAH JAROSZ	Pollow Me Down	
9	4 (THE DEVIL MAKES THREE	Stomp And Smash	
10	3	NOAM PIKELNY 8	set The Devil And Carry A Rail	

BETWEEN THE BULLETS

'CRAZY' LONG TIME



With the third-longest Nielsen BDS-era climb on Hot Country Songs (38 weeks), the Eli Young Band claims its first No. 1 with "Crazy Girl" (2-1). Only two

to reach the summit since January 1990-Chris Young's twice-released "Voices" (51 weeks. February) and Tracy Lawrence's "Find Out Who Your Friends Are" (41, 2007). The Eli Young Band is the first group in nearly a year to log its first No. 1, a feat most recently noted when fellow Republic Nashville act the Band Perry topped the Dec. 11, 2010, chart with "If I Die Young." -Wade Jessen

28 24 16 HUNTER HAYES



A		M R	AINSTREAM &B/HIP-HOP	A
ş	THE REAL	WEST STATE	TITLE ABST MINOCONNED	19
0	1	10	NI**AS IN PARIS	0
2	2	12.	SHE WILL LEMMS REPORT TO A MONTH AND CONTRACT BY BLE	2
9	5	6	PARTY SEYENCE FEET ANGEL 300 PARKWOOD/COLLING IA	3
0	3	13	HEADLINES	0
5	4	16	THAT WAY WALL FIRST & RICK BODS LOOPS ACCOMMUNICATIONS	0
8		14	WET THE BED CHRIS HERCA	0
7	2	17	MARVIN & CHARDONNAY	7
0	,	14	BODY 2 BODY ACL HOLD HAT DIRECTION IN THE RESTOR ANAMOUND	0
0	16	13	WORK OUT	0
0	12		S O'CLOCK THAN THE WE DRAMA UP AUDIC CONCENSION SOT ANY DE	10
		14	MRS. RIGHT	13

15 8 TONY MONTANA
STIME INCIDENCE COLUMN
MARVINS ROOM
MARVINS ROOM
MARVINS ROOM IS S DANCE (ASS) 19 2 ONLY WANNA GIVE IT TO YOU SILL WANNA FLAT JONE J. P.A. TROUBLE M IS IMA BOSS 2 MAKE ME PROUD
3MERIE ON HOUSE NO.
5 I'M FLEXIN'
11 PUT BE KART DOOR

UNTIL IT'S GONE FLY TOGETHER I LOVE YOU PROJECT OF A VANG JOS OF LINEAR MINTES SCIE THE WALLS LIKE 'EM ALL LATE NIGHTS & EARLY MORNINGS

GOOD GOOD NIGHT 27 2 SPEND IT TOD FASY

38 19 THING CALLED US CAN'T GET ENOUGH RHYTHMIC

HEADLINES SHE WILL

WE FOUND LOVE MANAGEMENT AND A KNOW I MANAGEMENT AND I KNOW I MANAGEMENT AND A KNOW I WORK OUT 5 O'CLOCK

NI**AS IN PARIS MOVES LIKE JAGGE

20 LIGHTERS SAO MEETS FOR MAIN MAN HOW TO LOVE PARTY ROCK ANTHEM II IT GIRL YOU MAKE ME FEEL

4 GOOD FEELING 3 DANCE (ASS) MARVIN & CHARE BOOY 2 BODY

SOMEONE LIKE YOU 25 4 IT WILL RAIN
STORE MAN SCHOLLOGO
31 2 MAKE ME PROUD THAT WAY INTERNATIONAL LOVE

CHEERS IDRINK TO THAT! MR SAXOBEAT STRANGE CLOUDS

FAR AWAY 2 GOOD GOOD NIGHT 34 33 6 MRS RIGHT

THE ONE THAT GOT AWAY YOU THE BOSS

WET THE BED

BETWEEN THE BULLETS

WALE'S 'AMBITION' BOWS AT NO. 1



Washington, DC's own Wale debuts at No. 1 on Too R&B/Hip-Hop Albums with Ambition, selling nearly 164,000, according to Nielsen SoundScan. His first album, Attention Deficit, peaked at No. 3 in 2009. Ambition houses two currently charting singles on the Hot R&B/Hip-Hop Songs chart. "That Way" (featuring Jeremih and Rick Ross) was the rapper's second top 10. It drops a notch, slipping 4-5, while love song "Lotus Flower Bomb" (featuring Miguel) goes 14-9, marking his third career ton 10 and his second from Ambition.

At No. 2 on Top R&B/Hip-Hop Albums is crooner Tyrese with Open Invitation (28,000). This is the actor/singer's first album in three-and-a-half years and his highest debut. (Two previous sets started at No. 4.) The album's lead single, "Stay," hits a new peak (20-18) on Hot R&B/Hip-Hop Songs while the No. 40-peaking "Too Easy" slips 61-79. - Karinah Santiago ADULT R&B

1 1 23 2 STAY
TEMEST ACCURATE
SO IN LOVE AL SCITTING BETOM HAME 5 34 IF IT'S LOVE

B 7 22 MOTIVATION 9 6 28 RADIO MESSAGE BILLY FORMAN TO 13 24 IN THE MOOD SMAY GALVOID 14 4 25/8 12 24 NO ONE GONNA LOVE YOU

14 15 10 MAKE YOU SAY OOH 10 17 LOVE ON TOP 20 4 WOO 28 4 LOVE AFTER WAR 18 II M MORE THAN YOU'LL EVER KNO 22 6 REAL LOVE 30 SHE AIN'T YOU DRIES SHEWN PICTURE

21 18 BEST THING I NEVER HAD IL ID 4AM 24 B DON'T KISS ME 26 14 WALK ON MAIL CONSTITUTE 2) 5 UNTIL IT'S GONE

RAP SONGS HEADLINES

2 IZ SHE WILL LIGHT SE IMPLICATION WORK OUT M THAT WAY 5 N THAT WAY
MALETER JERMIN & RICK ROSS WINGER
4 TH MARVIN & CHARDONNAY
SCHOOL SHOULD SHOUL SHOULD SHOUL
B SDDY 2 BODY
ACT MOST FUT ONE MARVIN SHOULD SHOULD 2 25 I'M ON ONE

10 10 FLY 13 5 DANCE (ASS 11 E SEXY AND I KNOW IT 4 M OTIS

18 3 COUNTS FOUNDED CO - CAUTO FOR THE BOARD C 14 27 PARTY ROCK ANTHEM D 20 4 YOU THE BOSS TONY MONTANA 77 SUPER BASS

17 13 IMA BOSS GOOD FEELING 25 25 4 I'M FLEXIN'

Data for week of NOVEMBER 19, 201

Die Soon name his third ton Manand mand Micki Minuj her eighth—on the Rap Songs chart, as "Dunce (ASS)" bumps 13-10. The song is also the Greatest Gainer/Mirplay on Not RBB/NIp-Hop Songs (No. 12, see apposite page) with a 30% increase in

40 66 RICK ROSS

DUMBFOUNDEAD STOCKARD SACCES 199 CE

JEDI MIND TRICKS

52 31 TEDDY PENDERGRASS

45 28 MARVIN GAYE

44 47 YELAWOLF

30 N DJ KHALED

45 10 JILL SCOTT

51 52 KID CUDI



	м			T R&B/HIP-HOP SONGS	
a	90	0,0		TITLE ARTIST CONSIDER TO APPROX PROMOTOR MANY	
1	35	2	14	M**AS IN PARIS #**AS IN PARIS #**AS IN INDIA AC HILL COMPANIES #**AS IN INDIA AC HILL COMPANIES #**AS INCIDENT AC HILL COMPANIES #**AS IN	8
9	7	Y.		SHE WILL Li Wayne Fraturing Doke	m
				PARTY Bennes featuring Andre 2003	H
H	2	3	뿚	HEADLINES DIVISION OF THE STREET OF THE STRE	
4	3		ma.		
5	4		344	OF LUCIR OF ADMINISHER WYCHERTS ILLIFECTOR; A LEWIS	
۰	2	7	566	BIGC DIT WESTONS STATE & NEGRET A PARTIES OF STATE OF STA	
7	5	6	ш.	POP INSISSE: SLAND-REGISEX O MYSTA WILASSEL J.L. KORKSONJO CAMPRA M DEART - 🐞 E D.O.O. (SEE JAMHOJAME)	
0		9	17	BODY 2 BODY JUSTICE (HAKKE & MICCOUSTRIC M BROWNLE DRIVE) BOTTOL By the MicTOR LABBORNE	
	14	27	3	LOTUS FLOWER BOMB Viole Feeturing Miguel JECHAN DISTANSIAN A PRINCIPLE J JESUN JOHNSON MANAGEMENT MOS	
10	12	17	a	WORK OUT J. Cole J. Cole O NO. NATIONAL STREET, LISTING F. WOUTH O NO. NAT	
11		10 -	膏	MARVINS ROOM Drake	
12	71	24	10	GIV DANCE (ASS) Big Sean Featuring Nils Minus (INTER 1 or	
S.,	-	-		THE STATE OF WITHOUT SANCEROOK WITHOUS STATE CLARK SUPPOLIT LANGUAGES AND SO TO SO OF LANGUAGE.	EG
13	10	15	na.	OTIS Jay Z. Kenye West Featuring Otis Rodding of School Sc	
0	15	21	84		
15	11	1	84E.	MRS. RIGHT Mindless Behavior Feeturing Oggy	
15	17	12	ш	SURE THING Miguel WHAT IN JENEVITE PRIEZ B BLACK COLERSTONNING BCA	
17	13	10	а	FOOL FOR YOU Coe Lo Green Featuring Melante From or Phytip Balley STATE IN CANADA TEXT TO BE AND THE PROPERTY OF THE PROPERT	
0	20	25		STAY Tyrese Finise (Torreson) Santha sledie Clacke Hodd) 6 Volton recordicants	
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21	13	13	ш	RSTOURS IN J PRIENTEL M ROBINSON & WARRELDS BY A STOUR BY THE BY	
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23	10	14	541	BEST THING I NEVER HAD Beyonde TENNELSEN AND AND AND AND AND AND AND AND AND AN	•
24	12	15	8	FM ON ONE DJ Kheled Festuring Drake, Rick Ross & Lif Wayne PMIN SHE YOU BUTTON OF THE	
25	21	15	3	SO IN LOVE JUST ANAMODILL WOOTDLUNGTON JR. SCORE Feeturing Anthony Hamilton CRUCKS LASCATE ANAMODILL WOOTDLUNGTON JR. J. S. SCORE Feeturing Anthony Hamilton Research	
3	25	26	Ħ	LIFE OF THE PARTY Charle Wison PRINCE NEW YORK OF THE PARTY Charle Wison PRINCE NEW YORK OF THE PARTY CHARLES NEW YORK OF THE PARTY OF	
77	22	34	ж	ONLY WANNA GIVE IT TO YOU Elle Varner Featuring J. Cole	
8	23	20	×	PCP AND THE	
2		~		MAKE ME PROUD Drake Featuring Note Many	
20	34	44	м	TO COLD TO LOVE TO LOVE	
30	33	23	ы.	THE THE PRIMITARY DOLFROND DISHOULD PRODUCE PROPERTY OF SHE MISSES OF HENCY SHEETS A REPORT.	•
31	27	38	ы	YES Musiq Soulchild REMEMBER IN CHINA E SELENI	
22	27	20	8	FM FLEXIV T.L Featuring Big K.B.LT. 60 Gland High Latents.	
22	25	20	М	Meek Mill Featuring Rick Ross Jan 1 Halfs it HELLING WINDERTS 1.0 J TICKER: BY MANAGEN MILLS IT HELLING WINDERTS 1.0 J TICKER: BY MANAGEN MILLS IT HELLING WINDERTS 1.0 J TICKER: BY MANAGEN MILLS IT HELLING WINDERTS 1.0 J TICKER: BY WINDERTS 1.0 J TI	
3	41	45	8	TROUBLE Bar Margor Featuring J. Cola	
	38	21	ρŧ	STAY TOGS THERE Leading Substitute States Substitute Sales Substitute Sales Substitute Sales Substitute Sales Substitute Sales	
	30	22	m	FLY Nido Minar Featuring Ritherns	
36			ж		
37	29	29	ш	WEE SCHOOL IC M BYOWN LI BAPTISTE N BUENDIAL MECHEL I BOND LI RETTELS PORCAROLE A MORSARI	
0	48	42	м	SO GONE (WHAT MY MIND SAYS) JAN SCOTT FRAUTING PRUTWER B BURS BARCHARVE MISS.	
0	45	48		UNTIL IT'S GONE MONICE HAVE A SOURCE AND SOURCE AND SOURCE STORES LINE STORES AND LINES (6) 2 PCS	
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3	52	54	Ю	ROUND OF APPLAUSE Weke Flocks Flome Featuring Drake As USBS (PARTY AND ASSESS)	
2	60	65	и	LOVE AFTER WAR Robert Thicks INCISE PRO 2 IN TRACES WARD OF STATE THALESPIR WASTERCORE	
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43	-	35	m	OWN LAST Big South Frequency Chris Brown	
-	38		м	NO 15 ISANGERSONED WILSON AS NAMES IN TRUCKIS CIM BROWN)	ı
45	30	36	ы	ENERGY MURUSCAU RUSC CONSONE PROSON BY ANTHROPING BY HAPPEND CONTROL OF THE PROPERTY OF THE PR	
0	51	57	м	COUNTDOWN Beyonds	
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46	44	31	10	BOO THANG Verse Semmonds Featuring Kelly Rowland Linux IS 114, Incompany IM SIMMONDS A ROSD Were Semmonds Featuring Kelly Rowland Were Semmonds Featuring Kelly Rowland	
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١	too 10 on Kalestwan	100	67	25	77	WOO	Arthory Hamiton
ď	888/Wp-Hop (see	1		55		SPEND IT	Tity Boi ake 2Chanz
	opposite page),	57	58	55		CRUMMA SCY IT (PPS)	● CHEET EXECUTIVES/DUPLE BAG BOY?
ğ	where it's T-Pain's first too-tier	56	53	64		MAKE YOU SAY OOH ATTUMAMA SHEET IS OUTHANN SHEWLAND K SWEAT	Kerth Sweet e swiat skon sons
ì	placement in more	100	53	63	ñ	LIKE TEM ALL Incohil	stomore Easturing less or Diracy Simmons
H	than a year, Miz		97	63	ш	TALLEY OF SUCCOST MADE C ROPER O SHAMONS M ADAMS, MR. WWONG	Mary J. Blige Featuring Drake
	Whallbi notches his	00	100		1	AST DISTROVACE DISTROV	 MATRIARCH STREWWITTESCEPT
Ĭ	third top 10 on the	81	65	67		THE WALLS	Meno Feeturing Febolous @ JRCA
ŧ	tally—and Allen her first.	m	64	44		HOUSE PARTY	Meek Mill Featuring Young Chris
g	DEF BUSIL	62	84	65		TOM BEATS IN HIRLIAMS A FUCKERGIBEST	■ WAYEACAWARKER BROS
	16000	63	55	65		1 LOVE YOU Phyllisia Feature	nng Jah Cure & Yung Joc or Urban Mystic RW 20M2.E BAAMON, JUSTE J. SHEPEROL # 5081
ř	200	0	72	60		STRANGE CLOUDS	B o B Fnaturing Lil Wayne
Ř	200	~	-	-		THE MOTTO	Drake Featuring Lif Wayne
۱	1	65	**	•		WIT USHE NOT HEREDI	
ì	The soundress	66	58	48		COPY, PASTE PRIATE STOCK DETERMINENT SAMPRE SAMPRE	Diggy
ñ	necessores the	0.7	55	71		FAME.	Young Jeery Featuring T1
	Greatest Gainer	67		"		THE TEX LARGE UNLEWING INTERCRONECT HAVE TO REMOVE	DELORICAMODINISTATIONEMS @ DESTRUMENTS
g	award on the Adult	88	58	81		LAY IT ON ME	Kelly Rowland Featuring Big Sean @ UnividEd, Morospy United ALPORTS
ī	RBB chart (see	6	74	72		MORE THAN YOU'LL EVER KNOW	Boyz II Men Featuring Charles Wilson
ı	opposite page), where the some	-				THANK YOU	Extella
Ē	maches a new pools	20	72	73		I THROUGH THAT A SURE PURPOSE A THROUGH THE AUTHOR AND A STREET AND A	SCIENTIFICATION OF HOSE SCIENTIFIC
ı	(10-6), 1070 New	21	72	77		REAL LOVE	Enc Benet
g	Orleans and WBAY	2	82	100		F YOUWANT TO	Lafeth Hethaway
ķ	Charlotte, N.C., Ind	-		-		STILL GOT IT	Type Featuring Drake
e	all adult reporters with 40 plays	73	72	24		N. SHERB IN STEVENSON, A SHAWAR IS HOUR.	@ YOUNG MONEY CASH MONEY UNINERSAL PEPURE IC
ĕ	assect in the chart's	0	77	67		DON'T KISS ME	CarlThomas @ vitor Forecastness
Ē	tracking week.	76	78	29	я	SINGLE	Vo Gom
ğ	The second second	920	12	13		JE 105Y M MINIS A KEMPARYO ELLEMBER	♠ INEVTABLEMELO DROUNCS INCA
ĕ		70	95			PICTURE PERFECT	Enc Roberson Featuring Phorte MCSAN B PutPtts Sone
ı		77	75	73		JUST (A 6IT)	Pleas Featuring Jeramih & Ludecris Luvreccatuciwic
è	P .	1	78	14		MAGIC	Publice
ı	60		"	34	M	K.E. DALTHE TRACK IN WILKLING & M TROYOUT	@ PHERMADA I
ž	The diva richets a	79	61	54		TOO EASY A A VANDES VIA SEEDELE LACKER HARRIE T SHEEDIN BINDEN	
ē	second song from My Life II The	1	80	78	n	WALK ON MATCONCITION OF AUSER STREETMANS CREATORILY	Mint Condition @ CASED BRID SHANKOVE
ĕ	Journey Continues	100	-		×	MARVIVS ROOM REMIX On a Brown Fast, J.	Milestone Disson Richard Selbon & Keson Cosporer
١	(Act I), due Nov. 21,	100	22	9		MET DESIGNACE CORTO	
ē	as the track joins	(3)	82	82		WOP NWISE STUDIES	J. Desh de stellstave
9	Its album sister	ia	174		и	CHEERS (DRINK TO THAT)	Bhanna
ı	"25/8" at No. 45. Perhaps boding well	8				THAT COULD BE US	Maino
9	for the future of	0	No.	ч		NOT USTED ACT LISTED!	@ HUSTLE HARD ACCAMITÉ FORE
ŀ	"Wrong," Blige logs	1	67	100		YOU DON'T KNOW BOUT IT	Travis Porter e rathit would no
ĕ	her highest debut	0		15		EVERYDAY WOMAN	Chos Welker
ä	since "I Am" (which	v		**	u.	DEDICATION TO MY EX (MISS THAT)	B POLLUMNO: Lloyd Festuring Andre 3000 & Lif Wayne
ı	launched at No. 46 In 2009), her roost	67	79	82		DISMITH POLONI BA CON ID SMITH JUDAES A BERLIAMING	 TOURNE GOUDELISME 4 WYTERSCOPS
ĕ	recent tay 10 (No. 4	0	100	7		MERROR MILL LARSES BRUND MARS PLANTENCE R DWENS	LitWayne Featuring Bruno Mars
g	peak).	100		=		WE FOUND LOVE	Ribenna Featuring Calvin Hama
ı	89	1	She	-		HARRY ALL WOLDS	Bad Meets Evil Featuring Bruno Mars
Ē		90	82	80		SWEET & DESCRIPTION OF THE RESIDENCE OF THE PROPERTY OF THE PR	
ă	As the pop princess spends a second	01	80			STRIP THE BUTHESS IC MEROWINE MICHIEL STREETING LEGISL	Chris Brown Featuring Kenn McCall ALCWHINGEL HENDERSON @ INTERCA
i	week alon the	02	81	41		PS AV	Granele
ĺ	Billboard Hot 100	100	- 81	-		DO IT LIKE YOU	MENCET ROOMIGUES IN AMERICA & SAVOLAZE DECEN
ĺ	(see page SE) with	0.3				PC# YEARST COMPANIES MANUFORM PROTON POP YEAR	Diggy Featuring Jeremit # ADURED
ă	ber dance-leaning hit, REB/hip-hop	94	88	59		COLD SUMMER	CJ Hillon Ø tra
Ħ	support prous for	00	92	50		ATRENDIN	The Original Twen
۱	the song. Leading	100	25			WARE TWO EXAMPLE IN STREET, ST	⊕ CHICKQUSVFLITE TruE,SABURRO ROAS
ř	the way among Hot	96	00	10		VEHICLE OF REAL PROPERTY OF STANKS IN STRUCKS	s Of Blackness Featuring Jamecia Bennett @ WULCO
i	RBB/No-Hop Songs	07	No.	7		LETTER TO MY SON	Don Trip Feetuning Cee Lo Green
į	panelists are WARK Orlando, Ra. (46	1	100			SWAGGED UP I BE KILLIN	Ray P & MC Bedry
ģ	plays list week);	6	Bi	1		361 HUTE ACT (5702)	0.3
ĺ	WPGC Washington,	99	85	13		LOVE MY BITCHES	Rick Ross @ WITEADLOTT JANESSINS
ă	D.C. (32); and KBTT	2	100	-		MARILYN MONROE	Brianna

BETWEEN THE BULLETS

COLE'S 'WORK' HITS TOP 10



J. Cole earns his first top 10 as a lead artist on Hot R&B/Hip-Hop Songs as Work Out" moves 12-10. He previously landed in the top tier as a featured artist on Miguel's "All I Want Is You," peaking at No. 7 a year ago. "Work Out" also debuts at No. 40 on the Mainstream Top 40 airplay tally with 700 detections. perhaps due to its crossover appeal. (It interpolates Paula Abdul's "Straight Up" and samples Kamye West's "The New Workout Plan.") "Work Out" is a cut from Cole's debut and former Top R&B/Hip-Hop Albums No. 1, Cole World: -Karinah Santiaga

which has sold 369,000, according to Nielsen SoundScan.

CAN'T GET ENOUGH

YU MAD

NE SE SE TITLE 1 3 0 1 10 M 2 28 MOVE MACYM HOUSE TRACE 3 20 MY HOPE IS IN YOU ARROY SHIET CENTRACTY 4 20 DO EVERYTHING TURN AROUND STRONG ENOUGH MATTERN WELL TANDED A VID CAME B 17 STRONG ENOUGH TO SAVE TANDE ATTENDED TO SAVE TANDE ATTENDED TO SAVE TANDE ATTENDED TO SAVE TANDE ATTENDED 18 20 SOUTH TO SAVE TO SAVE ATTENDED 19 TO SAVE ATTENDED 10 , SWITCHFOOT NEEDTOBREATHE TOBYMAC TRUST IN JESUS 12 22 FALL APART 13 22 FALL APART 1 33 THE WAY 2 JETHNI CAMP ICC. 12 28 HOLD MC 11 10 116 SKILLET 12 SHAKE THE NATION COLLEGE SAND CROWDER GAND SHAI LINNE SOUNDTRACK COMMERCE TOWNER SI CHRIS TOMUN 20 IN BATTLE JAMIE GRACE BUSTED HEART (HOLD ON TO ME) 17 S THIRD DAY 18 SAME ASSESSED THE TOTAL THE SECOND THE TOTAL THE SECOND THE MOTION OF MERCY MOTION OF MERCY MANCESCA BUTISTICAL TOWN SEVERYTHING GOOD ASSESS ROMAIN (AT 1940) 24 0 WE ARE BILL & GLORIA GAITHER THE REVISE HERICANS TATHER CASTING CROWNS STEVEN CURTIS CHAPMAN 12 MAT KEARNEY 27 22 15 DRIFTING 29 2 16 WHERE IS BELONG 20 20 16 WHERE IS BELONG 20 20 16 STANDARD OF THE ST WUTLESS BILL & GLORIA GAITHER 20 30 16 GUD 19 or This County of The County 31 3 THE DEVIL WEARS PRADA 32 MW AMY GRANT 33 23 47 DESCRIPLE MINISTELL SUSCESSION 34 30 63 JEREMY CAMP NO COP ON THE MODEL 25 13 ALLELUJAH 194 22 20 SLUMBER SLEAVING TO SEN A MA. 22 20 SLUMBER SLEAVING TOEN SHARED SEN AS A 30 B-CETT SELAH GIVE THEM JESUS FREEDOM IS HERE 30 e x LEARNING TO BE THE LIGHT NEWWORLDSON PLATFOLD FOR HUMBLICANE 44 4 5 VARIOUS ARTISTS 40 BEN OUR GOD'S ALIVE 45 20 4 AUVE MIDDE RANFORM CONTROL OF THE CONTROL CONTROL OF THE CONTROL CONTROL OF THE CONTROL AND ALONE MIDDE RANFORM STANK HEAVEN SHAKE HEAVEN OF THE CONTROL OF THE CONTROL CONTR 46 B-02 P KEITH & KRISTYN GETTY BY AN INCH CANCELLE COMME 47 38 46 THE AFTERS

Christian bip-hop artist Shai Linne opens Circition inp-neg artest Nail Linne opens with Het Shel Debot benors at Re. 5 on Gespiel Allums with The Attributes of God (3,000 copies), bis third allum and first in three years. Re first charted when price set Stories posited at Re. 31 in 2000. Debot set Solots Circitot came on in 2005.



nests his hest Meisen SoundScan week and highest rank on Origion Albums, as fifth set Econogy opens at No. 6 (5,000). The position was when The Medicine bowed at No. 8 with 3,000 copies to July 2010.

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B.REITH



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1		Ç S	HRISTIAN AC	6)	G	OSPEL ALBUM
H.	38		TITLE AFTER PROMOTONIAND	12	計		ARTIST WILL MANUEL DISTRICTING LABOR
0	-1	19	MY HOPE IS INYOU AANN PRITCHINGS	1		9	PLE'ANDRIA JOHNSON
3	2	13	COURAGEOUS CASTING CASHING STACK STREET OR SPACEOUS TAR	2	3	8	JESSICA REEDY
3	3	23	STRONG ENOUGH MATTHEW WEST SAMMON SHILLOWS	3	2	3	KIERRA SHEARD
4	4	29	MOVE MEACHER COLORS INVO	0	5	32	KIRK FRANKLIN
6	3	25	DO EVERYTHING MYYNY CUTTIS CHAPMAN SPANNOWS MI CHIE	0	M	1001	SHAI LINNE IN ATTRICTER OF GEO LAMP MICCO 2008
6		12	TURN AROUND	6	1	11	ISAAC CARREE
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	ı	2	LIFT ME UP THE AFTERS COUNTY TRADE	6	15	65	VASHAWN MITCHELL
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d	12	28	HOLD ME	14	13	-	ANDRAE CROUCH
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ĭ	22	la la	REMIND ME WHO I AM	21	12	á	CHEMICAL ON THE MONTH FLIGHT, MANAGED RESISTS THE IN-
š	23	ı	EVERYTHING ODOD	21	22	3	MICAH STAMPLEY
K	20	Ŕ	BUSTED HEART (HOLD ON TO ME)	22	-	d	TRIN I TEE 5.7
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5	5	46	I SMILE HIM PRANEUN FO YO DOUL GOSPO CENTRO
8		51	HE HAS HIS HANDS ON YOU MANUS SAPP VERTY ACA.
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6		68	NOBODY GREATER



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Data for week of NOVEMBER 19, 201

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TRADITIONAL CLASSICAL ALBUMS

THE LONDON CLASSICAL DRICHESTRA

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6 BI LOREENA MCKENNITT

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COLIX FARMETTS CONDUCT ONE

CILIX FARMETTS CONDUCT ONE

2 11 23 VARIOUS ARTISTS

TABLO CELTIC THUNDER

10 32 CELTIC WOMAN VARIOUS ARTISTS

GAELIC STORM

AN MACHINI TENON CHILA PRINCIPICA DALESCE A HILARY HAHN/VALENTINA LISITSA

DANCE CLUB SONGS

10	- Name	120	TITLE AFTER ANYON PROJECTION AND
0	5		WE FOUND LOVE
3	2	10	DON'T HOLD YOUR BREATH MICELE SCHENBACKS INTERSCORE
		-	WITHOUT YOU

SEXY AND I KNOW IT LOVE YOU LIKE A LOVE SONG

TT GIRL

MARK COMPLE STOCK HEIGHTS WARRES BACS
PAPI

MARKET COMPLET CLANDING, MC. BRING IT BACK BAIN

INVISIBLE SHOW ME YOU AND I LIKE HOW IT FEELS

TONIGHT DIMANTI DIMANTI
WE'RE ALL NO ONE
HERVE REL AMBLACE & TITLE AND ACTULARDECCA
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HOLD OF A RECOMME AND THE AND ACTULARDECCA BRAND NEW BITCH LOVE SLAYER

IN THE DARK POTETA BLLY MY LOVE FLOOR ON FIRE UN DEUX TROIS

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LADY GAGA 3 Me3

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DAVID GUETTA

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BREATHE CAROLINA

JAMES BLAKE

DAFT PUNK

VARIOUS ARTISTS

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3 SOMEONE LIKE YOU 25 3 WHEN I START (TO BREAK IT ALL DOWN) LECTRONIC ALBUMS

18 18 58 me 28

21 II MOVES LIKE JAGGER
MAYHEM
MAYHEM
AMSSA YUNI (AMSUL) 16 TURN IT UP , GIVE

FEEL SO ALIVE 4 GLAD YOU CAME ARROW THROUGH MY HEART COMPLICATED

PARTY PEOPLE IIGNITE THE WORLD 2 LAST DRAG GIVE YOURSELF UP

LOCA PEOPLE 3 BLACKOUT 29 32 | LEVELS TOO MUCH IN LOVE

12 WEPA 2 GOTTA GO OUT WHENEVER

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BETWEEN THE BULLETS 'VIVA' CRISTIAN CASTRO!



As Cristian Castro's Mi Amigo el Principe: La Historia Continua Vol. II debuts at No. 1 on Top Latin Albums (8,000 sold, according to Nielsen Sound Scan), its predecessor, Viva el Principe, rises 10-4 (up 47%). It's the first time an act has landed a pair of concurrently charting top five albums since Alejandro Fernandez did so on the Jan. 9, 2010 chart. Mi Amiso, like Viva, is a tribute to Castro's friend and mentor, Mexican pop legend Jose Jose. -Karinah Santiago

earns his 31st top 10 on the Het Latin Songs chart, as "Ayer" moves IS-8. The jump adds to the pop star's abready dominant chart history, maint ing his second-place ranking behind Lais liquel (39) for most top 10s in the tally's

EL PUNTO FINAL



Chino & Hacho's First single, "El Poeta," from their new allum Supremo (which debuted at No. 1 on Top Latin Albums two works ago), opens on Hot Latin Scops at No. 33, their highest start so lan. After dip ping to No. 7 on Top Latte Alb



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RECORD COMPANIES: Universal Republic and Island Def Jam name Ivan Gavin COO. He was COO at RCA/Jive Label Group

Warner Music Japan appoints Kei ishizaka chairman/ CEO. He was a senior adviser at Universal Music and nonexecutive chairman at Universal Music Japan.

EMI Latin America names Angela Martinez VP of Latin business affairs. She previously ran her own law firm in Miami, representing such Latin acts as Ei Cata, Pitbuil and writer/producer Aureo Baqueiro.











Ole Music Publishing promotes Chad Richardson to creative director. He was creative manager.

TOURING: MSG Entertainment names Melissa Miller Ormond president. She had been serving as interim head of MSGE since earlier this year and has been the division's COO since 2008 ScoreBig appoints Bill Ashton VP of music. He was senior

director of music services at Ticketmaster.

DIGITAL: ThingLink appoints Cortney Harding music and entertainment evangelista. She was music editor at Billboard.

LEGAL: Greenberg Traurig taps Larry Kanusher as a shareholder in the entertainment and media practice. He was senior VP of business and legal affairs for Sony Music Entertainment's global digital business group.

RELATED FIELDS: SESAC appoints Erin Collins VP of film. TV and developing media. She was producer/music supervisor at London Green Studios

Maker Studios names Courtney Holt COO. He was president of Myspace Music.

-Edited by Mitchell Peters

GOODWORKS TRUE COLORS FUND PLANS BENEFIT FOR LIGHT YOUTH

Since launching in 2008, Cyndi Lauper's nonprofit True Colors Fund has focused its efforts on supporting the lesbian, gay, bisexual and transgender community. On Dec. 4, the organization will hold a benefit concert at New York's Beacon Theatre to raise

awareness about LGBT youth homelessness. In addition to Lauper, the "Home for the Holidays" show will feature such celebrities as Norah Jones, Arny Lee, Rosie O'Donnell,

Wanda Sykes, Chely Wright, Vanessa Carlton, Angelique Kidjó, Harvey Fierstein, Debbie Harry, Alan Cumming and Clay Aiken. "The money raised at this concert will go completely to cover that

initiative," Lauper's manager Lisa Barbaris says, noting that Lauper recently tearned with Jones for the iTunes-only single "Home for the Holidays," with the proceeds from the two singers' royalties also going to the True Colors Fund homeless youth initiative.

The fund recently played a significant role in helping open the True Colors Residence, a 30-apartment residence in New York for LGBT homeless youth. "We provided the furniture and computers," Berbaris says, noting that the multimillion-dollar building is a city-funded project.

Deutsche Bank, American Airlines, Van Goeh Vodka and the Human Rights Campaign are sponsoring the benefit. which is close to selling out, Barbaris says. Tickets are available at LiveNation.com. -Mitchell Peters







It was a busy time in Music City this week as Nashville geared up for the Country Music Assn. Awards on Nov. 9. Before those festivities got under way. ASCAPkicked off its 49th annual Country Music Awards at Nashville's Gaylord Opryland Resort on Nov. 6. Brad Paisley was named songwriter/artist of the year, while his independent publishing company-Sea Gayle Music-was named publisher of the year. Also in the winner's circle: fellow songwriter of the year Ben Hayslip; Allen Shamblin, who wrote country song of the year winner "The House That Built Me"; and ASCAP Golden Note Award honoree Don Williams. PHOTOS: ED RODE

ABOVE: Major honoraes and ASCAP

ABOVE: Major hor ordered and ASCAP excess gather for a post-words mingle. From left: ASCAP sanior creative directly Leann Phelan and VY/GM-Nosthville Marc Driskill, Sea Gayle Music partner for Driskill, Sea Gayle Music partner Frank Deland, Sea Gayle Music partner Frank Shamblin. Sea Gayle Music partner Frank Rogers. songwitter Ben Haysillp. ASCAP VP/managing executive-Nashville Tim DuBols and senior creative directors Mike Sisted and Michael Mertin.

UPPER LEFT: Kaith Urban, backed by OPPER LEFT : MAIN ORGAN , palested by Lettle Big From , saluted Golden Note honoree Don Williams From left are ASCAP board member Wayland Notyffeld. Urban, Williams , Little Big Town's Kimer Schlapman, Jam Westbrook and Karen February and Jam Westbrook and Karen February and Jam Westbrook and Karen February and Left Big Town's Back Williams, and Little Big Town's

LOWER LEFT: Sea Gavle Music turns

a repeat performance as publisher of the a repeak performance as publisher of the year. From left: Seo Gayle partner Bred Paisley, ASCAP VP/managing executive-noshville Tim DuBois. Seo Gayle partners Chris Dubois and Frenk Rogers, ASCAP CEO John LoFrumento. Seo Gayle samor VP of creative Liz O'Sulliven, VP of cre-ative Hize Owens and office managar

BACKBEAT



BMI COUNTRY

BHI staged its 50th nimual Country Awards at its National Country Awards at its National Class country Sharing the scoppinger of the year crown, as well as song of the year honors for "All Over Hor ("cocrided by John Timer), were life-th Admit and Kern ("cocrided by John Timer), were life-th Admit and Scored its 10th consecutive publisher of the year with, and lobely ireadows was saided as a Bill Miscogniting toon. Another ingleight. The BHI country song of the year local to the said of the sa

AGOVE: Som/ATV Neshville celebrates its IOth consecutive publisher of the year title From left are BHI president/CEO De Bignett Son/ATV VP of creative Hille Wheen president/CEO Troy Tominion sensor VP of creative Terry Walsafield. CEIO Troy Tominion sensor VP of creative Terry Walsafield and CEIO Troy Tominion sensor VP of creative Terry Walsafield and Ed Williams, and BHI VP of writer/publisher relations Jody Williams wolks on ownsort.

kindni: Unipayang o wahang stutuce are (rom an) par-sis tank VP of wiser/publisher relations-Nashville Ctay Bradley Sony/ATV Nashville president/CEO Troy Pomilison, BMI president/CEO Del Bryent sospymters Rhett Akina, Bobby Braddock and Dallas Davidson, and BMI VP of writer/publish relations-hashville Jody Williams were president services.









SESAC NASHVILLE MUSIC AWARDS

SESA'S tasped it it Nativille Nuti. Awards on Nov. 7 at the Pirnacte al Symphory Piace. The evenings't beginning at the belock-lie even included congenitor of the year illings' Societ of Lady Antabelium, Anthony Smith, who words song of the year "Tomorow" and publishers of the year EHI Foray Music and Hillary Dawn Songa, Albo honored: American awerter Bo Dyla and Jim Laddredde, among others. In Socit's honor, SESA'C amount cad advantion to the my, LIFE poels chartly in support of its milisionary was the intribudent resigned fails. motor SESA'C amount of the contribution of t

ABOVE LEBT: Cetebrating there wanning hands are (from left) SESAC senior VP of water/publisher relations Tever Guyle Lady Antibellium's Hillary Scott SESAC president/COO Pat Collins, VP of writer/publisher relations Tever Hall and sonymirer Anthony Service Antibellium's Hillary Scott SESAC president/COO Pat Collins, VP of writer/publisher relation. The Filks and sonymirer Anthony Service Antibellium's Hillary Service Ant

ABOVE RIGHTS. Among the evening's performers was Creig Campbell, whose hit "Fish" (which he cowroted received a performance awend for its writters, From left, \$15.54.* septor direct or of withor/published relations Asia, Phellikas Bigger Richter Group VP of publishing Jeff Carting, \$55.54.* septor direct or of withor/published relations asia, Phellikas Bigger Richter Group VP of publishing Jeff Carting, \$55.54.* septor direct or of septors, \$15.54.* sep

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70 | BILLBOARD | NOVEMBER 19, 2011

BOBBY BRADDOCK ICON

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BACK TO DECEMBER

BACKWOODS

THE BOYS OF FALL

THE BREATH YOU TAKE

Jessie 30 Dillon Bluebird in My Heart Music Immokalee Music Six Ring Circus Songs Sixteen Stars Music Sony/ATV Acuff Rose

COME BACK SONG Casey Beathard Six Ring Circus Songs Sony/ATV Acuff Rose CRAZYTOWN

Redney Casseson Cuts of Cedar Me And My Pickles Music New Extreme Songs Sink Like A Ship Songs FARMER'S DAUGHTER

EMI-Blackwood Music, Inc. Rhettneck Music ttneck Music Good The Bad The Ualy he Good Publishing Verner-Tamerlane Publishing Corp.

FEARLESS Liz Rose

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Control Run Music, Inc.
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ac Brown GIMMIE THAT GIRL Rhett Akins Dallas Davidson EMI-Blackwood Music, Inc.

HELL ON THE HEART

my/ATV Tree flibilly Music Publishing HELLO WORLD Tom Douglas David Lee Sony/ATV Tree

FomDouglas Music Universal Music-Careers HIGHWAY 20 RIDE

Zac Brown Wyatt Durrette Angeliks Music Wesmerhound Publishing THE HOUSE THAT BUILT ME

fom Douglas Sony/ATV Tree I GOTTA GET TO YOU

Jimmy Ritchey Jimbalaya Music Vibe Room Music I KEEP ON LOVING YOU Ronnie Dunn Terry McBride Showbilly Music

Sony/ATV Tree Still Working For The Man Music. Turn Me On Music

IF I DIE YOUNG Kimberly Perry Pearlfeather Publishing LET ME DOWN EASY

Marty Dodson Jennifer Hanson Mark Nester Black To Black Songs Black 10 Black Songs Chaylynn Music I Hope Momma's Liste Nashvistaville Songs NEZ Music Sony/ATV Acuff Rose Karen Fairchild Wayne Kirkputrick Kimberly Schlapma Phillip Sweet Irni Westbrook Mad Mother Music Mad Mother Music Warner-Tamerlane Publishing Corn.

LOVE LIKE CRAZY LOVE LIKE CRAZI Tim Jimes Doug Johnson Mike Curb Music Sweet Radical Music T-Bird's Music Warner-Tameriane Publishing Corp.

LOVER, LOVER Daniel Pritzker Sic Pig Songs Ltd.

MAMA'S SONG Art in the roduct Music.
Bug Music
Carrie Okie Music
Half Of My Pubbishing
High Powered Machine Music
Sunshine Terrace Music
Universal Music-Careers

Tim Nichols

Tamerlane Publishing Corp. MINE

MY KINDA PARTY Brantley Gilbert Indiana Angel Music Warner-Tamerlane Publishing Corp.

ONLY PRETTIER Natalie Hemby Miranda Lambert Pink Dog Publishing Sony/ATV Tree Tiltawhiri Music

OUR KIND OF LOVE Butbee Dave Haywood Charles Kelley DWHaywood Music RADIOBUL LETSPUBLISHING Warner-Tamerlane Publishing Corp.

PRETTY GOOD AT DRINKIN' BEER

Crozier Music Enterprise LLC Tiltuwhiri Music

RHETT AKINS DALLAS DAVIDSON SONGWRITERS OF THE YEAR

SONG OF THE YEAR "ALL OVER ME"

EMI-BLACKWOOD MUSIC, INC. RHETTNECK MUSIC STRING STRETCHER MUSIC

> SONY/ATV MUSIC PUBLISHING NASHVILLE PUBLISHER OF THE YEAR

PUT YOU IN A SONG PUT YOU IN A SONG Strah Baxton jedd Hughes Keith Urban Bombatowa Publishing Mary Rose Music Songs of Universal, Inc. Tillashirk Music We're Going To Mau! Music

RAIN IS A GOOD THING Luke Bryan Dallas Davidson Bug Music EMI-Blackwood Music, Inc.

ROLL WITH IT Duvid Lee Universal Music-Careers

THE SHAPE I'M IN Rhett Akins Dallas Davidson EMI-Blackwood Music, Inc. Rhettneck Music String Stretcher Music

SHE WON'T BE LONELY LONG

SMILE Blair Daly

SOMEONE ELSE CALLING SOMEONE ELSE CALLING YOU BABY Luke Beyan Jeff Stevens Bug Music Katy Lou Music Murrah Music Corporation Planet Peanut Music

SOMEWHERE WITH YOU IT Harding ITX Music Songs For Beans

STUCK LIKE GLUE Kevin Griffin Control Group Music Dirkpit Music Primary Wave Brian Worldwide EMG Music B You Want How Mach Of What?

TEMPORARY HOME Luke Laird Carrie Underwood Carrie Okie Music High Powered Machine Music Universal Music-Careers

*TIL SUMMER COMES AROUND Keith Urban

UNDO IT

WAY OUT HERE

WHO ARE YOU WHEN I'M NOT LOOKING John Wiggins Fiddle Stock Music Notewrite Music

WHY WAIT

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Platforms That Move Music Now

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THE RELIGIOUS MOT MO 44 HOT DIGITAL HEATSEEKERS 43 MAINSTREAM TOP 40

SOCIAL 50

ADULT CONTEMPORARY ADJUST TOR 40 ACTIVE ROCK MAINSTREAM BAR/HIRHOR

ADULT R&B HOT DEBUNDANCE 49 CHRISTIAN CHRISTIAN AC

CUDISTIAN CUD 50 DANCE CLUB DANCE MAY SHOW AIRES AV SMOOTH JAZZ 51 HOT LATIN 52

DIGITAL ALBUMS 81

52 ROMO SANTOS TOP LATIN

42 JUSTIN BEAUM

MARGON S PEAT CHRISTING AGUILLISA RAMANINA FEATURING CALIFOR HARRIS PRANTLEY GRIBERT! THE BAND PERSY.

47 JAY 2 KANYE WEST EDIADORA STATUTORS CANVOLUM 48

48 48 JAN Z KANTE WEST

50 50

RELANDA FEATURING CAUSIN HARRIS

POR RETE CATALOG ALBUMS MAC MILLER NOFPENDENT ALBUMS

CONTENTS







UPFRONT

HELLO GOODBYE: EMI **DIVVIED UP** Billboard takes an expanded look at the latest music industry merger, including the views of everytiyes and artists and a nundown of the deal's winners and losers

FEATURES

MAXIMUM EXPOSURE

Billboard polled industry experts to compile a list of the top ways that both established and emerging artists can use to promote

55 PUTTING THE 'SHOW' IN SHOWBIZ Highlights from Billhoard's Touring Conference & Aware

33 RIDING UPS AND DOWNS DOWN UNDER AS ARIA Awards approach, Australia sees cause

IN EVERY ISSUE

- 38 Marketplace 39 Over The Counter 39 Market Watch



E(O)ME ER(O)ME



COM EXCLUSIVES Visit Billboard.com this week as we explore Rihanna's 20 biggest Blillboard hits and dissect her hot new album. Talk That Talk, track by track,

YEAR-END ISSUE Who'll be Billboard's 2011 Artist of the Year? What were the top stories of the past 12 months? Find out Dec 10 when Billhoard publishes Its year-end double issue, the Year in Music.

NOVEMBER 26, 2011 www.billboard.blz 5



>GOOGLE AUNCHES Google didn't disan point in its hotly anfor Google Music in Los Angeles on Nov 16. Although the comin launching a music has put together a compelling suite of features that should put Apple Amazon and other competitors on alert

Attendees and YouTube viewers not a look at the longexpected MP3 store and sharing functions. But they also saw a big tent from major artists and an unexpected platform for independent acts to sell music directly to consumers

Google's download store launches with what the company describes as more than 1,000 content partners including Univer sal Music Group, EMI. Sony, Merilin, Iris Distri bution, TuneCore, the Beggars Group, Merge

was notably absent Levine chief counce for YouTube says that it hopes to announce more partners soon.

Google Music is without invitation New versions of the Web player and Android app are available now. Google activated 200 mil lion Android devices worldwide and is adding \$50,000 such devices each day.

is integrated with An droid Market which already had stores for anns hooks and yideos. Purchased down loads are 320 kbps MD3s and are instantiv added to a user's locker Google has emphasized curation by adding sections for new releases staff picks and promotions

Reporting by Glenn



LABELS BY ED CHRISTMAN

Hello Goodbye: EMI Divvied Up

Recorded music is home on the Grainge at UMG: Sony/ATV's Bandier back in the saddle at EMI Publishing

hen Citigroup took over EMI in Febmary and moved to put the major on the block. many industry insiders honed for a storybook ending. With an eye on preserving its

lentity and integrity, EMI CEO Roger Faxon argued for the major to be oold so a whole with publishing and recorded-music operations staying together. Such a sale-most likely to private equity-would've allowed EMI to remain the fourth standalone major. Moreover, that outcome held the greatest chance for EMI employees to keep their jobs.

At Warner Music Group. Edgar Bronfman Ir. was hoping to cement his legacy as a music industry deal-maker. Having created the Universal Music Group (UMG) powerhouse by buying MCA and then merging it with PolyGram, he later led a leveraged buyout of WMG from Time Warner, Including the latest effort, he tried three

times to buy EMI. But his dream to merce the two into the third music industry giant fell by the wayside last week, and sources suggest he'll likely resign as WMC's chairman before the end of the year.

Among artists, managers and retailers, many hoped EM1 could remain independent or merge into WMG. Their primary concern: avoiding the further concentration of power into the hands of two majors, a development likely to limit their own negotiating options.

Yet clearly some dreams did come true. Sony/ATV Music Publishing chairman/CEO Martin Bandier, the savvy music publishing executive who helped build EMI into a powerhouse before turning the same trick at Sony/ATV, will now have both catalogs as separate companies under one corporate roof. The investment group led by Sony Corp. won the auction

to acquire FMI Music Publish-

ing for \$2.2 billion

to build '

Bandier says it "feels unbelievable" to be reunited with EMI's catalog, long considered the most select song collection in evistence. "I am ecstatic and pinching myself," he adds. "It's a reunion with a company that I feel close to and helped

Along with Bandier, UMG chairman/CEO Lucian Grainge emerges as a big winner: UMG owner Vivendi's agreement to how EMI's recorded-music division for £1.2 billion (\$1.9 billion) ensures that the now Doug Morris-led Sony Music Entertainment won't be able to overtake UMG's industryleading market share in the United States, something it's been threatening to do all year.

While both deals face regulatory approval (see story, page 11), they'll significantly alter the ce of the industry. If approved, UMG's acquisition of EMI Recorded Music will create a beheboth the Beatles and the Rolling Stones, as well as Coldplay. U2 and pop divas Lady Gaga and Katy Perry

Based on the most recent fin cal years, an expanded UMG would boast \$7.7 billion in revenue, with \$6 billion generated by its current operations and the \$1.7 billion in revenue reported by EMI. Sony Corp.-which doesn't break out financial results from Sony Music Entertainment and Sony Music Entertainment Japan, which are run separately-would have music revenue of \$6.8 billion, WMG had nearly \$3 billion in revenue in its most recently reported fiscal year ended Sept. 30. Looking solely at recorded-

music revenue. UMG would have \$6.5 billion and Sony \$5.5 hillion. Billboard estimates, while WMG would have \$2.5 billion. On the publishing side. Sony/ATV would control publishing assets gen-

moth boasting the catalogs of erating \$1.3 billion in revenue, while Universal Music Publishing Group's stands at \$898 million and WMG's at \$556 million.

A number of variables including possible asset sales to help defray purchase costs or divestitures to satisfy regulators, could alter the final picture. Vissendi has already said it'll sell €500 million (\$673.4 million) worth of non-core UMG assets to help reduce whatever debt it takes on to complete the sale, according to a company

snokesman

While the winners in the auction are undoubtedly happy, the cost savings that beloed fuel these deals mean further consolidation. Universal is already privately saying it expects to realize €100 million (\$134.7 million) in savings by consolidating staffing, sources say. In human terms, nearly 3,400 EM1 employees are caught in the cross hairs as are staffers at UMG

EMI IN PLAY: A TIMELINE | AMAINT FOR | AMAI

EMI, past and present: the Beatles and the Rolling Stones (back row); Coldplay (third row); Guy Hands, Trace Adkins and Elio Leoni-Scetl (second row, from left); Tinie Tempah, Roger Faxon, Katy Perry and Lucian Grainge (front row).

and Sony/ATV. And beyond the hard numbers is the prospect of a shrinking vista.

"This will affect everybody," says one financial executive working in the music industry who didn't want to be identified. "There are already less places to sign artists and this will accelerate that trend, which means artists will sign for less and likely get less support. It's a downward spiral." For digital service provid-

ers coming to market with new models, this may make their position harder to navigate, the executive says. "Universal is already the largest, and sets the bar. If you do a deal with Universal you can move forward, even if Warner doesn't sign. Now this deal gives Universal 10% more cloud in negotiations."

In looking at how Universal and EMI Music fit together. Industry sources anticipate an unmatched powerhouse in Europe, where it'll face the toughest regulatory scrutiny. Stateside, the already dominant UMG becomes even more powerful. In categories like rock, where it previously ranked third, it'll now have the largest market share (see story, page 13). And in R&B and Latin. where it's already the industry leader, its previous 40% shares are now closer to 50%. In country, it displaces Sony as the largest distributor

In the publishing deal. Somy Corp., whice quity from the Mi-chael Jackson Estate, put up S255 million for a 58% interest in a S41 Marie 7 Publishing. Other investors were Mubdala Development, I yawel Capital, Blackstone Group's GSO Capital Partners and David Gerffen. USS provided debt financing, and Sony Corp. executive VI/CFO Rob Wiesenthal says Blackstone accompanied its equity investment with some debt financing.

While Wiesenthal declines to

break out how much debt and equity will be used to finance the deal, extrapolating Sory's investment suggests the investors put up about \$550 million in equity and borrowed \$1.4 billion to fund the deal, although a source familiar with the details of the financing suggests the debt level could be higher. While Sorn will serve as administrator, EMI Music Publishing will remain a separate company. How much of lits staff will re-

main is unknown.

In Germany, losing bidder Hartwig Masuch was hoping to catapult BMG Rights Management, currently the fifth-largest publisher, to the top, Had BMG—a joint venture between Bertelsmann and KKR & Co.—

revenue of about \$1.1 billion. While many industry leaders decry the possible disappearance of EMI, one of the most storied label brands in music, some are more pragmatic At least one veteran evecutive suggests the downsizing of the global music market means the industry "only needs two majors-two full-fledged delivery systems around the world." Yet he suggests the flip side will be increased opportunities for independents in the next few years as artists and exnerienced executives move out

into the marketplace. But not everyone is stoic about watching EMI fade into history. "It reminds me of when FMI Records. Chrysalis and SBK Records merged in the 1990s," says Tsunami Entertainment president Bruce Kirkland. an artist manager and former EMI Music executive, "They were merged to create a bigger, more vibrant business . . . and none of these companies are now around as a stand-alone business. So as the industry consolidates, there's an inevitability that a great British brand and

institution will disappear." . ..

WINNERS & LOSERS

Every deal has them, and the EMI buy is no different—here's who comes up on the long and short sides

WINNERS

Lucien Greinge, The Universal Music Group chairman/CEO and his predecessor Daug Marris, who joined Sony Music Entertainment as CEO In May, are quietly but fiercely going toe-to-toe in a struggle for marketplace supremacy. Momentum appeared to be on Morris' side as Sony surged past UMG in album market share in the United States with only Universal's hit-making ability barely keeping it in the lead for overall album market share. Including track-equivalent albums. But with one fell swoop, barring regulatory objections In Europe and the States, the purchase of EMI Recorded Music for £1.2 billion (\$1.9 billion) makes UMG the unquestioned industry leader

Natrh Bandier. The Sony/ATV Music Publishing chairman/CEO will be revealed with ERI Music Publishing—the company he helpde bulled. "Fegulatory agencies approve the transaction: in which a Sony Corp.-led consortium bid \$2.2 billion for the division. The deals completion will be particularly sweet for Bandier, considering the competitive in "Fighting Sony and EMI have engaged in since he left EMI in April 2007 and was replaced by Roger Faxon."

Rob Wiesenthal. The Sony Corp. executive VP/CFO helped assemble a consortium of investors to buy EMI Music Publishing. With Sony/ATV expected to serve as administrator for the catalog. Sony will control the largest collection of publishing copyrights in the world.

David Geffen. An investor in the consortium buying EMI Music Publishing, the storied record executive returns to the business he knows so well.

The Michael Jackson Estate continues to reap dividends from its joint venture with Sony/ATV. The EMI publishing deal will reunite Jackson's heirs with the Jackson Scatalog. as EMI owns the Jobsete company.

LOSERS

Edgar Bronfman Jr. While he can already count his 2004 freum to the music industry as an overall win after the sale of WHG earlier this year to Access industries, Bronfman doesn't get to merge WMG and EMI, something that would've cemented his legacy as a music executive. As the architect of the Universal/PolyGram merger, he helped create two industry powerhouses.

Heriturig Mesuch. While sources at BMG Rights Management are calling BMG a winner for not overpaying for BMI Music Publishing, in the court of industry perception the BMG CEO is seen as loser for missing his chance to first buy Warner/Chappelland the BME, SIG is seen as loser for missing his chance to first buy Warner/Chappelland the BME, SIG Mesuch lives to flappelland the SIG Mesuch lives the SI

Len Blavatnik. Again, while sources in the WMG camp mey argue he's e winner for not paying as much as UMG did for EMI Recorded Music, in the public realm he's considered a loser, particularly since he was thought to be the favorite to buy the whole company, let alone EMI's music operation.

Roger Faxon. The EMI CEO Insisted that it made no sense to seal the company in pieces and that the biggest reward would be found by seiling it as e whole. Alas, the bidding process, hur by rousbled financial markets, didn't bear him out. But competing industry executives recognize him for his steady hand at the helm of EMI during his tenure as CEO and during the auction process.

Guy Hends. The Terra Firma chairman was seen as a loser in overpaying for EMI—and that was before he unsuccessfully sued Citigroup in 2010 for allegedly misleading him on bid prices. The final himilation, however, was CEIgroup taking EMI away from Terra Firma earter this year in a benchical default of EMI siloan covenant. The final price for the post-Hands EMI list set more shift have worth. JANUARY 2011
WMG RETAINS GOLDMAN SACHS TO
REVIEW STRATEGIC ALTERNATIVES.

FEBRUARY 2011
CITIGROUP TAKES OVER EM
FROM TERRA FRMA.

SSS BILLION.

JUNE 2011

CITIGROUP SAYS

IT IS CONSIDERING

STRATEGIC

ALTERNATIVES FOR EME

SEPTEMBER/OCTOBER 201
MG, UNIVERSAL MUSIC GROUP
G RIGHTS MANAGEMENT, ROP
PERELMAN'S MACANDREWS I
BES AND SONY CORP EMERGI
AS BIODERS FOR EM

TIGROUP AGREES TO SELL EN MUSIC TO UMG AND EM MUSIC PUBLISHING TO SONY

DRAW

Citigroup. Considering the trashing Citigroup took during the last four years for backing Terra Firma's purchase of EMI in 2007, the company made a respectable comeback with an almost perfect auction. Even as bidders and potential lenders were pulling back from all big deals because of the turmoil in the financial markets and in Europe Citigroup managed to get £2.6 billion (\$4.1 billion) for EMI, nearly \$1 billion more than Bronfman and his equity partners got for selling WMG to Access. Moreover, the combined prices that Sony and UMG are paying almost equal the £2.7 billion (\$4.3 billion) Citigroup lent to Terra Firma when it bought EMI. If one considers the fees, interest and penalties it collected from EMI during the last four years, and whatever cash it reaped in the last year while it controlled the company Citigroup may have taken out more than it put in. Still, all the headaches and bad press make for a beck of a hangover. -FC



LABELS BY GLENN PEOPLES

U.S., EC Regulators Eye EMI

Higher antitrust hurdles anticipated for Europe

ntitrust regulators will examine the sale of EMI's two divisions to determine if either deal could create companies too powerful for their respective marketplaces. The buyers of EMI's two divisions-recorded music to Universal Music Group and music publishing to

Sony-will need the approval of reg-

ulators on both sides of the Atlantic.

While a hidder without any music as,

sets would easily get regulatory clear-

ance, existing music companies face scrutiny when a merger or acquisition reduces the number of competitors in a marketplace. The assumption of regulatory risk has always been a central component to the negotiations.

Each buyer faces different hurdles But Universal, Sony and their financial backers weren't dissuaded from picking up the financially distressed EMI. During bidding, Universal was "completely confident* it would obtain regulatory

announal save a source familiar with the situation Universal is expected to argue that

greater market share will not lead to either higher prices or reduced output, two things regulators tend to consider when reviewing mergers. The digital marketplace is dominated by such giants as Apple, Amazon and Google, while brick-and-mortar retail is dominated by the likes of Walmart in the United States and Tesco in the United Kingdom. These retailers are able to exert considerable influence on today's music companies and could thwart an attempt to unilaterally raise prices.

Regulators could also be wary of the acquisitions' impact on independent companies, and at least one indie European label group, Impala, has already voiced concerns. Yet while the four majors dominate the pop charts and represent the yest majority of music sales, it's also true that artists can now self-release music with greater ease or license recordings to labels while retaining ownership. Regulators could see artists like XL's Adele, who has the

best-selling album of 2011, or Merge

act Arcade Fire which won the 2011 album of the year Grammy Award, as proof that indies aren't being shut out of the market

Given EMI's small market share in recorded music-9.3% of U.S. trackequivalent albums through Nov. 6, according to Nielsen SoundScan-and the precarious economics of recorded music I brimmal's acquisition of EMI's mounded muscle distriction could face four serious hurdles in the United States. "I don't think you're going to see any scrutiny of it," says an antitrust attorney who has worked with major labels in the past

Sony's purchase of EMI Music Publishing could face greater headwinds. "I wouldn't be surprised if regulators looked at it yery closely " the attorney says. While technology has drastically changed the recorded-music business, the attorney says, publishing "is what it is," and EMI has a "tremendously valuable catalog."

In Europe, Impala quickly came out against the acquisitions. Impala execus tive chairman Helen Smith says various mergers through the years have already harmed the marketplace. She argues that Universal is siready "beyond the size deemed acceptable" the last time the Furnmean Commission looked at the company in 2007 And Smith notes that Impala has asked the EC to investigate Universal's partnership with Live Nation which she says "will increase its market share even more!

Given historical precedent, the acquisitions are likely to fare better with U.S. regulators than their European counterparts. The Federal Trade Commission approved the 2004 merger of Sony Music and BMG in short order, and the January 2010 menser of Live Nation and Ticketmaster required only some small of ticketing company Paciolan-before winning the approval of the Department of Justice. However, the Obama administration has proved itself to be tougher than its predecessor by revising horizontal-merger guidelines and opposing the \$39 billion merger of AT&T and T.Mobile

But mergers and acquisitions tend to face a tougher regulatory environment in Europe. Two years after the EC initially approved the Sony-BMG joint venture, the merger was voided when an appeals court found the regulator's initial examination to be lack

ing. The IV was eventually approved In 2007

And history shows the EC could be tougher on the publishing deal. Concerned that Universal's 2007 acquisition of BMG Music Publishing would give the larger company the ability and incentive to increase prices for the online rights of some of its repertoire, the EC required Universal to sell Zomba UK. 19 Music and other publishing holdings.

Universal doesn't believe it'll be required to divest any portion of its recorded music assets to win anproval, according to a person familar with the situation. Impala's Smith disagrees. "It's clear Universal hopes divestment might make regulators anprove the merger," she says, "but I can't imagine that will work."

HOMEFRONT

360 DEGREES OF BILLBOARD

BILLBOARD ADOPTS NEW PRICING RULES

the industry. Billboard has decided to implement a new charting policy. Effective with the sales tracking week of Nov. 21-27, which coincides with Billboard's Dec. 10 charts, any album that sells for less then \$3.49 during the first four

eks of release—and any track that sells for less than 39 cents during its first three months of release-won't be eligible for our charts. in a Billboard.biz post in May, we explained

the reasoning bahind our decision to count Ledy Gage's Born This Way on our cherts. even though it was selling for only 99 cants. We hallowed than-sand still hallows now-that it would be wrong to amend our chart rules in response to a breaking development affecting that week's rankings. Billboard lays out its chart rules so that labels and artists can play by tham. Even though we accepted a 99 cent rale price that week, we reserved the right to amend our policy later.

That day has come. What ultimately persueded us to make e rule change was the fact that we wouldn't went en elbum priced at e penny to count on our cherts. Our sales cherts gauge consumer interest; counting albums that cost virtually nothing would undermine their ability to do that.

That left one issue to resolve: where to set the threshold. We ultimately chose \$3.49 for two reasons. One, it's roughly half the average \$7.50 nolesale price of e digital album. And two, it's e price point that won't interfere with the pricing already commonly seen at the five largest U.S. and Target. As noted in May, Billboard doesn't want to control the marketplace-we just want to measure it. But free or elmost-free elbums don't represent a marketplace. You'll find a more comprehensive a

of our new charting policy at Billboard.biz. Wa take reeder feedbeck very seriously and look forward to hearing your thoughts. We have no immediate piens for further changes, but we will continue to respond to developments in the marketplace to hold up the credibility and integrity of our cherts.

FOR THE RECORD In the Nov. 19 issue, Eruption Music Group

artist Meddia Leuer's neme was misspelled in a photo caption.

ROCKING LIKE A BAT OUT OF HELL FOR 35 YEARS...AND COUNTING

WORLDWIDE RECORD SALES

- THRILLER MICHAEL JACKSON 110 million sold
 Writers Michael Jackson, Rod Temperton, John Bettis, Steve Porcaro, James Ingram,
 Quincy Jones, Paul McCartney
 BACK IN BLACK 4CDC 49 million sold
 - BACK IN BLACK ACDC 49 million sold Writers: Angus Young, Malcolm Young, Brian Johnson

3) BAT OUT OF HELL-MEAT LOAF- 43 million sold

- 4) THE DARK SIDE OF THE MOON PINK FLOYD 48 million sold
- Writers: Nick Mason, David Gilmour, Richard Wright, Roger Waters, Clare Torry

 5) GREATEST HITS (1971-1975) EAGLES 42 million sold
- Writers: Jackon Browne, Glenn Frey, Don Henley, Bernie Leadon, Jack Tempchin Robert Arnold Strandlund, Randy Meisner, J.D. Souther
- 6) DIRTY DANCING VARIOUS ARTISTS 42 million sold Writers: Various
- 7) THE BODYGUARD VARIOUS ARTISTS 42 million sold
 Writers: Whitney Houston, Various
- THE PHANTOM OF THE OPERA VARIOUS ARTISTS 40 million sold Writers: Andrew Lloyd Webber. Charles Hart
- MILLENNIUM BACKSTREET BOYS 40 million sold Writers: Various
- SATURDAY NIGHT FEVER VARIOUS ARTISTS 40 million sold Writers: Various
- RUMOURS FLEETWOOD MAC 40 million sold Writers: Lindsey Buckingham, Stevie Nicks, Christine McVie, John McVie, Mick Fleetwood
- 12) COME ON OVER SHANIA TWAIN 39 million sold
- Writers: Robert John "Mutt" Lange, Shania Twain

 LED ZEPPELIN IV LED ZEPPELIN 37 million sold
- Writers: Jimmy Page, Robert Plant, John Jones, John Bonham, Memphis Minnie (Lizzie Douglas)

 JAGGED LITTLE PILL ALANIS MORISSETTE 83 million sold
 Writers: Alanis Morissett, Glen Ballard
- SERGEANT PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES -32 million sold Writers: John Lennon, Paul McCartney, Ringo Starr, George Harrison

16) FALLING INTO YOU - CELINE DION - 32 million sold

- Writers: Various*
- * Album produced by Jim Steinman. (GRAMMY* Award). Includes his #1 song, "ITS ALL COMING BACK TO ME NOW" (writer) and two other songs.
- MUSIC BOX MARIAH CAREY 32 million sold Writers: Mariah Carey, Dave Hall, Walter Afanasieff, David Cole, Robert Clivillés, Babyface, Dary) Simmons, Peter Ham, Tome Evan
- 18) DANGEROUS MICHAEL JACKSON 32 million sold
 Writers: Michael Jackson, Rene Moore, Bruce Swedien, Teddy Riley, Bernard Belle,
- Bill Bottrell, Glen Ballard, Siedah Garrett, Larry Grossman, Buz Kohan, Aquil Davidson

 19 1 THE BEATLES 31 million sold
- Writers: John Lennon, Paul McCartney, George Harrison

 20) LET'S TALK ABOUT LOVE CELINE DION 31 million sold
 - Writers: Various

OF ALL THESE ALBUMS, ONLY ONE WAS WRITTEN BY A SINGLE INDIVIDUAL.

CONGRATULATIONS JIM STEINMAN, LOST BOYS MUSIC, & E.B. MARKS FOR GIVING US A SOUNDTRACK TO LIVE BY

BOXSCOPE

22

23

25

77

EDITORIAL DIRECTOR
BILL WERDE

OXSC	ORE Concert Grosses		
GROSS/ Ticket Price(s)	ARTIST(S) Verue, Oate	Attendance Capacity	Promoter
\$7,937,520 (14,197,660 reels) \$25777/\$27.95	Z FESTIVAL Estédio do Monumbi, São Paulo, Oct. 8-0	71.683.78.910	Evenpro/Water Brother/XYZ Live
\$4,618,920	JUSTIN BIEBER, COBRA STARSHIP	two days	Evenpro/Water Broche/XYZ Live
1518.65/\$42.35	Estadio Olimpico João Hevelange, Rio de Janeiro, Oct. 5-6	46,533 57189 two shows	Evenpro/Water Brother/XYZ Live
\$4,554,400 (8.01.925 reals) \$369.50/\$39.79	ERIC CLAPTON, GARY CLARK JR. Estádio de Morumbi, São Paulo, Oct. 12	37,901 39,686	Evenson/Water Brother/XYZ Live
*4 007 670	JUSTIN BIEBER, COBRA STARSHIP	39.686	Ended was accepted to
(17,589)70 boliveres) \$785.29/\$95.28	JUSTIN BIEBER, COBRA STARSHIP Bitado Potosi Universidad Simón Bolver, Caracas, Venezuela, Oct. 19	13.039 15.591	Evenpro/Water Brother/XYZ Live
\$2,511,860 (33,678,503 perce) \$138,46/\$20,76	AEROSMITH, TEX TEX Poro Sol, Hexico City, Nov. 8	39.275 52.910	OCESA-CIE
\$2,452,800 (4.561,005 resis) \$367,08/\$22.59	JUSTIN BIEBER, COBRA STARSHIP		
1367.06/\$22.59	Estado Beira-Rio, Porto Alegre, Brazil, Oct. 10	20,698 48,675	Evenpro/Water Brother/XYZ Live
\$2,416,450 (5.697,387 nuevos scies) 1347,77/\$30,33	JUSTIN BIEBER, COBRA STARSHIP Estadio Nacional, Lima, Peru, Oct. 17	18.923 33.769	Svenpro/Water Brother/XYZ Live
\$2,367,460 4.404.060 reals) \$376.29/\$48.38	ERIC CLAPTON		
576.29/\$48.38	Estacionamento da Flarga, Porto Alegra, Brazil, Oct. 6	19,159 28,405	Everpro/Water Brother/XYZ Live
\$2,108,410 3,885,700 reeis) \$244,17/\$54,26	SYSTEM OF A DOWN Chicare do Jocies, São Paulo, Oct.1	24,134 26,506	Evengro/Water Brother/XYZ Live
2.047.226	ROD STEWART		
8,700,712 pasos)- 188.23/\$17.65	Estado Vilez Sársfeis, Buence Aires, Oct. 22 COLD CHISEL, YOU AM I	34,077 16 Out	Fentx Entertainment Group
\$2,029,770 \$1,962,764 Australian) H03.51	Alphones Arena, Sydney, Nov. 9-10	21,346 23560 200 stows	Eleven Music
11,317,620 5,682,735 bolivares) 646,13/546,11	RICKY MARTIN Excepto Fütbel Universided Stretch Bollver, Caractes, Venezuela,		Evengro/Water Brother/XYZ Live
848.13/\$48II	Estado Púbei Universidad Simón Solivar, Caracas, Venesuela, Oct. 1 RICKY MARTIN	8,809	Evenpro/Water Brother/XYZ Live
\$1,294,980 \$.572,500 bolivares). #06.68/\$63.66	Forum de Valencia, Valencia, Vanequela, Oct. 4	5.385 5.904	Evengro/Water Brother/XYZ Live
11,253,100 2,218,367 reals) 636,63/367.79	ERIC CLAPTON, GARY CLARK JR.	16,127 20.718	Evengro/Water Brether/XYZ Live
836.63/367.79 8L217.740	HSBC Arena, Rio de Jeneiro, Oct. 9-10 BOB DYLAN, MARK KNOPFLER	two shows	Evengre/Water BretheyXYZ Live
\$1,217,740 esos.eco) soc.soc/sos.es	Sportpalels, Antwerp, Berglum, Oct. 19	13,468 14,160	Gracia Live
1,161,540 6919,824) 341,68/573,67	BOS DYLAN, MARK KNOPFLER 02 World, Berlin, Oct. 29	12,257	Semmel Concerts, Marek Lieberberg Konzertagentur
1,159,930	MEAT LOAF, THIRSTY MERC	12,417	Konzertagentur
(159,930 5(140,795 Australian) 355,87/583.98	Rod Laver Arena, Melbourna, Australia, Oct. 14	11.492 11.550	Frontier Touring
1,086,743	MARC ANTHONY College de Puerto Rico, Heto Rey, Puerto Rico, Nov. 5	13,102 5610VI	Angelo Hedina Group
1,011,850	MEAT LOAF, THIRSTY MERC		
\$965.310 Australian) 359.43/\$84.72	nib Stadium, Perth, Austrelie, Oct. 22	8,180 sellout	Frentier Touring
1999,130 4.298.239 bolivares) 508,56/384.84	RICKY MARTIN Palacio de los Eventos, Haracelbo, Venezuela, Oct. 7	1.179	Evenpro/Water Brother/XYZ Live
6631,492) 041,42/\$7778	BOB DYLAN, MARK KNOPFLER		
34642/\$7778	02 World, Hamburg, Oct. 31 RED HOT CHILI PEPPERS	9,184 11,159	KPS Concertb0ro, Marek Lieberberg Konzertagentur
9859,497 6642,754) 98.60/390.23	OZ World, Hamburg, Oct. 9	9,343 11897	PKP Scorpio Konzertproduktionen, MCT Konzertagentur
4658.151 6638.680) 847.75/876.56	BRITNEY SPEARS, JOE JONAS, DESTINEE		
	Sportpaint, Antiverp, Beiglum, Oct. 8 TAYLOR SWIFT, NEEDTOBREATHE, DAVID	NAIL	Live Nation
8820,036 69:50/\$59:50/\$25	FedExForum, Hemphia, Oct. 30	12,604 sellout	The Messina Group/AEG Live
\$787,512 Austrelian) 158,46/810.52	STEELY DAN, STEVE WINWOOD Sydney Entertainment Centre, Sydney, Oct. 25	4,530	Frontier Touring
8915,454 89/\$10	TOBY KEITH, ERIC CHURCH, JT HODGES	7000	- Section Country
	Susqueherne Bank Center, Carnden, N.J., Sept. 9	23.314 24.022	Live Nation
5793,300 5825,67 Canadian) 66,62/\$4759	KINGS OF LEON, THE SHEEPDOGS Air Canada Cantra, Toronto, Oct. 11	12,386	Live Nation
787,238 69/120	TOBY KEITH, ERIC CHURCH, JT HODGES	SAFIOUT	- 1
	Jiffy Lube Live, Bristow, Va., Sept. 10	20.830 22.347	Live Nation
780,808 5766,355 Australian) 356,60/364.08	MEAT LOAF, THIRSTY MERC Advanced Entertainment Centre, Adelakie, Australia, Oct. 19	7,303 selicut	Frontier Touring
5759,990 5754,99 Australian) 1262,22/9112,63	JANET JACKSON, TIMOMATIC		
	Rod Laver Arena, Melbourne, Australia, Nov. 3 TOBY KEITH, ERIC CHURCH, JT HODGES	4,130 1,405	Dainty Group
1759,711 89/530	Klipech Music Center, Noblesville, Ind., Oct. 1	22,108 23,917	Live Nation
755,608 \$737999 Australias)	DEF LEPPARD, HEART, CHOIRBOYS		
5737.999 Australian) 1903.76/\$10138	nib Stadium, Parth, Australia, Oct. 15 TAYLOR SWIFT, NEEDTOBREATHE, DAVID	9 523 NAU	McHanus Entertainment
5752,078 69.50/109.50/109	Frank Erwin Center, Austin, Oct. 28	TL999 selout	The Hessins Group/AEG Live
5733,689 £46£510) \$47,20	ARCTIC MONKEYS, THE VACCINES Henchester Evening News Arena, Henchester, England, Hox. 2	15,953	SJM Concerts
	TOBY KEITH, ERIC CHURCH, JT HODGES	16,713	and concernd
\$708,950 \$73,75/\$20	Darlen Lake Performing Arts Center, Darlen Center, N.Y., Sept. 4	19.043 21,085	Live Nation

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PUBLISHING BY ED CHRISTMAN

Pub Deal Sends Mixed Signals

Lower-than-expected price-but still too rich for BMG

fler first-cound hids for EMI upplosedly valued its music upublishing operation in the \$2.7 billion-\$3 billion-\$3 billion-\$3 billion-\$4 billion

the financial climate.

EMI Musts Publishing had annual revenue of about \$760 million, according to its public filling from March 31, 2010; and sources say that for its most recently completed fiscal year ended March 31, which hasn't been publicly disclosed, EMI's net publisher's share was about \$320 million and its earn-

ings before interest, taxes, depreciation and amortization was about £170 million (\$270 million).

That means EMI sold for a multiple of seven times NPS and about nine times its EBITDA.

By comparison, sources say that Bug Music—which BMG Rights Management bought for approximately \$300 million in September—has annual revenue of about \$80 million, with an NPS of \$131 million and \$20 million in EBITDA. That means Bug sold at a multiple of nearly 10 times NPS and 18 times FBITDA.

While some characterize the NPS number as low and the Bug multiple as closer to current publishing valuations, others say it's harder to judge the valuation for a catalog the size of EMI. "You can't paint every acquisition multiple and it has settled out fine over time. But I can tell you one thing: The NPS multiple is not getting in the

publishing executive involved in ac-

ouisitions. "In 2005, you could have

bought something for a 13-times-NPS



13 range anymore

Meanwhile, he says, big catalogs with older classic songs might trade for an NPS multiple in the high teens, with mid-range catalog going for about 10 times NPS and newer copyrights priced at five times. For a varied catalog like EMI, averaging is part of the pricing formula.

parternine plexing sometimes. Some place of the place of

Moreover, if one subtracts EMI's EBITDA from NPS, that leaves over head of about S50 million. If S50 million is soon can cat EMI overhead in half, that will give them 23°P million in EBITDA, which would bring the EBITDA multiple down to about 7.5 times, which starts to make perty good sense." the financial music publishing executive seasy. Meanwhile if BMIC are lifting. nate most of Bug's \$11 million in overhead, the Bug EBITDA multiple is reduced to about 10.

Whatever the industry thinks, a BMG source says the company doesn't mind losing-at the price Sony paid. The source suppests that BMG never offered more than \$1.9 billion, concluding after due diligence that revenue will be affected in the short term he induced insectment in circulate during the last few years. "There is always a certain amount of attrition and you need new repertoire to stabilize revenue " the source says. "It would take a significant investment to bring it back up to its past levels." However, that assertion disregards that EMI has been the ton-ranked nublisher for the top 100 radio airplay sones for six quarters in a row (Billboard, Nov. 19).

Regardless of whether EMI had maintained enough investment maintained enough investment, another executive involved in the publishing auction suggests utilities. BMG is being 'disingenuous,' when it doesn't remember offering meet than \$2.0 billion for EMI. The executive questions BMG's financial cipiline in past deals, saying It 'oweries and Cherry Lame Mod Cherry Lame Most on obscene amount, but overpaying mometheless."



NIELSEN BROADCAST DATA SYSTEMS

BDSCertified Spin Awards September 2011 Recipients

♦800.000 SPINS

Love Story/Taylor Swift/Big Machine Paralyzer/Finger Eleven/Wind-up

♦ 700,000 SPINS Chasing Cars/Snow Patrol/Polydor/A&M/Interscope

chasing cars/ Show Patrol/ Porydon/ Ram/Interscope

♦ 600,000 SPINS Crazy/Gnarls Barkley/Downtown/Atlantic/RRP

Down/Jay Sean Feat. LII Wayne/Cash Money/Universal Republic Firework/Katy Perry/Capitol
PII Be/Edwin McCain/Atlantic

♦ 500,000 SPINS Get Low/Lill Jon & The East Side Boyz/TVT

Live Like You Were Dying/Tim McGraw/Curb

Hips Don't Llu/Shakira Fast. Wycled Jann/Epic Kowa You Wan Me (Calle Cohe) / Photul (Ultra In My Head / Jason Dorulo/Beluga Heights/Warner Bros. Il's Fire O'Dock Somewhere / Alan Jackson & Jimmy Buffett/Artsta Nashville Just A Dream / Helly (Universal Republic Killing Me Sottly / Fugees / Columbia My Love/ Justin Timbertalse Fast. LT./ Jive/RCA

Somebody Told Me/The Killers/Island

Bless The Broken Road/Rascal Fiatts/Lyric Street
I'll Be Missing You/Pattl Daddy & Faith Evans Feat. 112/Bad Boy
Just Can't Get Enough/Black Eyed Peas/Interscope
Party Rock Anthem/LMFAD Feat. Lauren Bennett & GoonRock/Party Rock/
will.iam/Cherrytree/Interscope

♦ 300,000 SPINS

Hey Baby (Drop It To The Floor)/Pithull Feat, T-Pain/Mr. 305/Polo Grounds/J/RCA Super Bass/Nicki Minaj/Young Money/Cash Money/Universal Republic The Lazy Song/Bruno Mars/Elektra/Atlantic

♦ 200,000 SPINS American Ride/Toby Kelth/Show Dog Nashville

I Wanna Go/Britney Spears/Jive/RCA Motivation / Kelly Rowland Feat. Lil Wayne/Universal Republic Tonight Tonight/Hot Chelle Rae/Jive/RCA Water/Brad Paisley/Arista Nashville

♦ 100,000 SPINS

Every Teardrop is A Waterfall/Coldplay/Capitol
Keep Your Head Up/ Andy Grammer/S-Curve
Take A Back Road Rodney Attins, Take A Back Road Rodney Attins, OutWalking/Mary Mary/My Block/Columbia
Where Them Girls At/David Guetta Feat, Fio Rida & Nicki Minaj/
What A Mustic/Astrativerks/Capitol

♦ 50,000 SPINS Di Que Regresaras/La Original Banda El Limon/Fonovisa

Faster/Matt Nathanson/Vanguard/Capitol God Gave Me You/Blake Shelton/Warner Bros./WMN Hold Me/Jamie Grace Feat. tobyMac/Gotee Lowlite/Theory Ot A Deadman/604/Roadrunner/RRP

Pretty Girls/Iyaz Feal. Travie McCoy/Time Is Money/Beluga Heightis/Reprise So In Love/Jill Scott Feal. Anthony Hamilton/Blues Babe/Warner Bros. Taboo/Don Omar/Orfanato/Machete





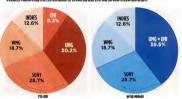
LABELS BY ED CHRISTMAN

If UMG Absorbs EMI— Market Share Will Be Massive

UMG gain would turn Sony from vying for No. 1 to a distant second in rankings

UMG TO BECOME A 40%-CALIBER MAJOR

The sell-off of EMI, if completed as contemplated in the signed definitive agreements, will create a recordedmusic powerhouse for Universal Music Group, which was already the largest major record label in the world. in looking at alloums (including track-equivalent ones, whereby 10 track downloads equal one alloum), UMG will have nearly 40% market share in the United States, based on current Nielsen SoundScan data. In Europe, industry insiders say the combination of Universal and EMI will be even more dominant



UMG WILL DOMINATE ALL LARGE GENRES

Universal Music Group, already a force in practically every genre, will become an even b player now dominating four of the largest album genres. For the first time, UMG will become the largest distributor of rock albums and country albums in the United States, while increase ing its grip as top distributor of country and R&B/hip-hop. (Unlike the charts at left, which measure allower /TEA market share the center charts are based on allow market share only.)







La Sociedad de Autores y Compositores de México cordially congratulates its members:

Alex Lora for being awarded with the Musical Excellence Award, and the band Maná for the Award to the Best Rock Album (Drama y Luz), Latin Recording Academy (Latin Grammy)

And for their nominations endorsing the international acknowledgement to their talent to:

Armando Ávila, Joan Sebastian, Revli, Belanova, Río Roma, Saúl Hernández, Espinoza Paz, Mario Quintero, Aureo Baqueiro and Alexander Acha.





With A Little Help From My Friends

A short walk down EMI's memory lane

The roots of EMI date back more than 110 years to the creation of the Columbia Phonograph Co. and the Gramophone Co. Ltd., which created the Angel label and signed Albert Chevalier to the first royalty-based recording contract in 1898. Their music publishing interests started in 1902.

A merger of the two companies was sealed under the name Electric & Musical Industries in 1931 during the Great Depression. From 1934 to 1979, when Thorn Electrical Industries entered the picture, the company never reported a money-losing year.

EMI exploded all home in the meck in roll market with Cliff Richard beginning in 1958. But it was 60 years after the 1902 signing opera superata Emiro Carsso that EMI would make the deal that would define the company inking the Beatles EMI then became a leader in recording British bands and then kenning them to other labels throughout the world. Simultaneously, EMI distributed Motown releases outside the United States:

Chrysalis, Liberty, Blue Note, SBK, Virgin and Priority are among the labels EMI acquired between 1979 and 1996, expanding its reach into rap, jazz and pop.

Up until the early '70s, FMI's music publishing holdings were relatively small. The company owned Ardmore and Beechwood, then acquired the Keth Prowse and Central Songs catalogs in 1999 and the Affiliated Music Publishers group in 1973. Renamed EMI Music Publishing in 1974, the division purchased the Screen Germs and Colgens Ibraries from Columbia Pictures in 1976. — Phil Gallo.

English composer Edward Elgae (1)eft) had the bonce of being the first artist to record at EMFs Abbey Road studio in November 1931 Conductor Artisian Boulzi is pictured with him at a May 1932 session for

2 Jeseph Leckweed was named a year of the Charlest and a year of the Charlest and the condition of the Charlest and the condition of the Charlest and Ship partition and the Charlest and Ship partition and the Charlest and the C

2 CMI had distribution reletionship the world but it was the pushhese of Capital Records—Rounded by (from the III) about the record of the III and But I Jahrey Honce Gleen Wellichs and Buddly De Sylva—that would go a sounghood in the United States, the time of the purchase, EMI wild becense of Columbia and RCAL Victo Scenese of Columbia and RCAL Victo Scenese of Columbia and RCAL Victo

A Ringo Starr and George Harrison invise at the EMI Riccording studie on Abbey Road in London in November 1966. A year later with release of the Beatte. Spt. Proper a Lonely Hearts Cubb Band. Cabital Riccords became the first label to grow

Bloso the Clown end children's music before he signed Frank Sinatra to the label He left the label only to return as president etter EM purchased II. Livingston then signed the Bearies.

> 6 The Beach Boys were one of the first American rock acts served to EMPS Castiol Records. The coast Cepital Tower, for which Alan Living toon has received conceptual credit in in the background of this March 1962 shot, Salem prior to the release of the Beach Boys' first Capel locals. "Some Tower Salem".

Virgin Records label in 1992 to NI to rese money for his article like Nicell tools over EMI in 1999 an oversaw the company until August

B. EH and Warner Music began a making studi soon after the 1999 merger of Universal and Polydicals the was never consummated. In one of it most public moments the creation of Warself ENI Music was amount at a January 2000 by thom left EHTS Bick Modill and Ken Berry and Irme Warner's Boger Ames and Richard.

Oncome Johns was one or pins as visas in the 2rd contauts, setting laws records for the distributors table house impairs, Richards at the 45th Grammy Awards in 2003 where John and the debut album were by writing pins (from left) EMI common/CEO Ale Long Blan holds CEO Brace Lundwall Johns LDH sice chairman David Haws and EMI Much Publishing Chairman."











What People **Are Saving**

'This consolidation was inevitable'-AEG Live's Randy Phillips and others speak out about the deal

"And then there were three. It is remarkable to think that the two countries most responsible for contemporary music. the United States and the United Kingdom, no longer own a major international record company. Sony is owned by a Japanese electronics company. Universal is owned by a French conglomerate, And Warner is owned by a Russian oligarch. Unfortunately, this consolidation was inevitable by the shrinking revenue steams coming from a broken business model in an on-demand digital world. My biggest fear is that there will only be one record label left in five years—iTunes." -RANDY PHILLIPS, CEO of AEG Live

"Although most artist representatives feel that further consolidation is anti-competitive, this particular chapter of industry consolidation may prove to be somewhat healthy in the long run. Those at the helm of the acquiring companies are true 'music' executives who are more interested in reshaping the future of our business than a short-term private equity play."

-AARON ROSENBERG, partner —AARON ROSENBERG, partner at Myman Greenspan Fineman Fox issenberg & Light, whose clients include JUSTIN BIEBER and JENNIFER LOPEZ "My thoughts go out to the current EMI artists and staff-in both cases, some of the best in the business. Hopefully for themand for music fans everywhere ... that out of this rock tumbler will come smoother rocks. and that this is the last batch of difficult structural changes that will precede a new era of great accomplishments."

-SYD SCHWARTZ, founder/CEO of Linchpin Digital; former senior VP of global digital marketing at EMI North America

"It's one more change among so many that we've had [at EMI Latin] in the past two, three years, Honestly, I don't think it will affect us "

-AMARILYS GERMAN, manager of JUAN LUIS GUERRA and VICENTE GARCIA

"With Lucian Grainge's additional market share and his strategic joint venture with Live Nation, perhaps there can finally be structural changes that will move our industry away from an 'American Idol' and 'Glee' artist development business to a pure artist development business that honefully will be the base for replacing the great artists who sell tickets today. Hopefully he has a long-term vision, rather than the past industry standard of kicking the can down the road for consolidation and quarterly billings' sake."

-ALLEN KOVAC, founder of Eleven Seven Music and CEO of 10th Street Entertainment "There was a moment a decade ago where EMI was the most progressive record label in trying new download models. They were the first to do downloads of a song subscription service. There was a time when no music label would sell physical CDs to Amazon, and they were first to break that. The fear was brick-and-mortar people wouldn't be happy. They embraced e-commerce: they were the first to do ringtones and pionecred that into a billion-dollar business. Fast-forward a decade later and the majority of everyone's revenues are now digital. But there were overall market forces, and no one could handle that What really sunk EMI was Terra Firma and Guy Hands, who had no knowledge of the business and instantly alienated every major artist who'd hung in there with the label. They eviscerated the music."

-JAY SAMIT, CEO of SocialVibe, former global president of digital distribution at EMI

"With the exception of Juan Luis Guerra and Vicente Garcia. I see few artists at EMI Latin that can really contribute to the Universal roster."

-EDGAR MARTINEZ, senior project manager at SBS Entertainment former director of marketing at EMI Latin



Odds of having a child diagnosed with autism

1/110

Odds of having 3 multi-platinum albums

1/1.650.000



autismspeaks.org

Early diagnosis can make a lifetime of difference.







FIGURING OUT THE BEST WAY to get the word out about a new single or album is never easy. Our fourth annual Maximum Exposure list is here to help. We surveyed label and music publishing executives, artist managers, media strategists and digital music experts in order to identify the most effective means of generating sales and/or buzz. Our survey panelists also rated the best ways to "expose" releases by emerging and DIY acts. And we've compiled separate rankings for the most potent platforms in Latin music, the United Kingdom and Japan, as well as top 10 lists for R&B/hip-hop, country, Christian/gospel, dance/club and hard rock.

PERFORMANCE ON THE GRAMMY AWARDS

The thriving awards franchise packs serious sales punch BY GAIL MITCHELL

The 53rd annual Grammy Awards on Feb. 13 was an evening that Murnford & Sons aren't

likely to soon forget. For while the band lost in the two categories it was nominated in-best new artist and best rock song for "Little Lion Man"-it still came away as one of the show's biggest winners. The British folk-rock quartet made the most of its moment as a featured performer, turning in a rousing rendition of "The Cave" and, min-

tes later, joining the Avett Brothers to back a ragged sounding Bob Dylan on "Maggie's Farm." The impact on viewers was immediate: U.S. sales of Mumford & Sons' debut album, Sigh No More (Glassnote Entertainment), surged 99% to 49,000 during the sales week that ended later that evening, according to Nielsen SoundScan, lifting it nine notches to No. 2 on the Billboard 200. The following week, Sigh No More-also helped by a \$5.99 sale price at Amazon's MP3 store-sold an eye-popping 133,000 units, up 169%. to score its best sales week yet, according to SoundScan. Released in February 2010, the album has sold 1.9 million units—with about 60% of

those sales registering since the Grammy broadcast. "They reached a whole new audience around the world that evening," Glassnote president Daniel Glass says. "It doesn't hurt to be playing with one of the greatest living artists. But it came down to how organic, stripped-down and passionate everyone's performance was. It was a vote for authenticity. Then viewers voted by purchasing the record."

These performances, along with other highlights—like Lady Gaga's onstage arrival in a giant egg. Cee Lo Green channeling Bluo John and energetic flust-time Grammy performer Mick Igage backed by Rapide Sadals, resuelde in a ratings bonanza. The live CES skectast attracted an average viewership of 267 million, up from 258 million in the prior year and is largest studence since 2000 a coording to Nielsen. The abova's 16 live performances also yielded scross-the-board increases from the prior wear in the kere Astronomic Fred Sadal S

It's little wonder then that a performance on the Grammys claims the top spot on Billboard's Maximum Exposure tally for the second consecutive year

"When an artist steps on that Grammy stage, for the first time or not, it's a milestone moment," Recording Academy president/CEO Neil Portnow says. "And it certainly offers a broad international opportunity, as we're seen in 190 countries. Artists realize the value and importance of that, and really step it up."

Each year the Recording Academy assembles 3 "V committee whose members are called from various sections of the massic business to long determine the lineup for the next awards show, a process that begins the day after the Grammy portinuistions are amounced. Also involved in the process are the show's producers, discrete are amounced. Also involved in the process are the show's producers, discrete and CRS executives. Sadly, the 54th annual Grammys will be produced without longtime on-encuritive moderate from Consetts, who dide in Anti-

While the core of the show's performances always revolve around the noninnations, the committee also strives to review by part in music, examining musical three columnations are consistent and other markers. We put a lot of time, energy and thought into that there and a half bours, and who winds up on that stage, "Post aways." For a long time now, the Crammys have been perceived as the place to see things you can't see anywhere chee-what I have to call "Grammy moments."

Such moments during the Stell annual awards show included an opening tribute to the there-consalencing anders framible finationing Volands Adams, Christine Aquillan, Jennifer Hadson, Martina McBride and Florence Wolch: Emintern performing 7 Need a Doctor with Dr. Drs. Styler Gery and Marson 5 Natura Levice necessores B.a.B. Burno Marson alsaelle Monte performing a medicy of their hiss and Bairba Streisand singing "Benguene." The Grammys' mocess in developing those kinds of moments make it a vital ex-

posure platform for artists, Glass says.

"Ken Ehrlich's team and the Recording Academy are into quality, not embellishing

"Ren Entrich's team and the Recording Academy are into quality, not embellishing the pop culture dumbness," he says. "They've notched it up both creatively and authentically, raising consciousness and getting audience as a result. They miss sometimes, but that's the beauty of the show. It's become a treat to watch."

The academy continued its aggressive digital and social media peak, partnering again with abserting agency TRWA_Child, PV. This year, Musical faithfulwais: maskering, campaign was promoted in print and on TV, as well as through outdoor adversiting, an interactive microsite and a Musical Aggres pot hat let music flow out their musical journeys and share them with others. Both the microsite and the 180me and Android vance continues not into bound the delivery.

Portnow says the academy's social media and digital strategy has helped keep the Grammys more relevant with young audiences than it's been in the past. "The numbers certainly bear that out, [with] a 32% viewership increase among teens and young adults," he says.

With the South "Grammy Nominations Concert Live" show scheduled to air Nov. 100 on CRS. It's into to ramp up discussions for the 54th annual Grammys when the to ramp up discussions for the 54th annual Grammys when Feb. 12 at the Staples Criter in Los Angeles. The academy and CRS head into those of Feb. 12 at the Staples Criter in Los Angeles. The academy and CRS head into those occurred to the control of the CRS of the Staples Criter in Los Angeles. The academy and CRS head into those cast on the network through 2021. Another key change following this year's broadcast: the tresmillion of waxed catageries for 58 from 190.

Creatively, there is negligible impact on the telecast," Portnow says of the category restructuring. "We still have every ability to call on any of the creative community whose music was recorded, released and meets the eligibility standards to be part of the broadcast process. That hasn't chansed."



PERFORMANCE DURING SUPER BOWL HALFTIME SHOW

ATRIAGE VINEARISH Non Heisbox

After six years of booking habb boomer favorities,
the NFL booked a contemporary act to perform at a google Book XIV. He Black Sped Pea. The Peas
Book XIV the most-watched U.S. TV program
evr. the halffirms show nared record viewer
ship levels as well. The Peas' set publicd in more
than 57 million viewers, topped only by Michael
Jackson's halffune performance in 1939, according
to Niebera. The following week, asked with
13.000 units in the United States, according to
Niebers SoundState.

HOME PAGE PLACEMENT ON ITUNES

WORLEWIGHTYSIA ACCOUNTS More has ORGanise Placement on the home page of the country's deminant music, video and app retailer puts a deminant music, video and app retailer puts a written in front of a valuable group of consumers with a proven desire to purchase digital media. Apple's Titunes offorware is used by 37 million U.S. internet users, up 3% from inst year, and accounts for copils 725 % of all U.S. internet users. Country for copils and the country of the coun

PERFORMANCE ON FOX'S "AMERICAN IDOL"

During year when 'American Iob' enjoyed, a review with new joing steern pite and jennifer coveral with new joing steern pite and jennifer Loper—more than 29 million viewers tuned in the finales, Nielsen report—the show produced two finalists who fewer country musit. Perhaps with the pite of th



ALBUM DISPLAYED IN Walmart Endcap

LAVITAMS The placement that labels get at Walmart depends on an allown's sales strength and whether if the into the merchants pricing strategy, which has five backets ranging from \$5 to \$11.88. "Speed table" endeaps use heavily discound priors to more volume, the whole of the control of the sales of the control of the sales of the control of the sales of

PERFORMANCE ON MTV VIDEO MUSIC AWARDS

After Adeic's performance on the NTV Video Music Awards on Aug. 2b. htt "Someone Like Von" surged 19-1 on the Billboard ideo 100, the Von" surged 19-1 on the Billboard ideo 100, the Jugger leap to No. 1 in the chart's 3-year bistory that wann't spurred by the regions of 23-year bistory that wann't spurred by the regions of 25-year bistory that wann't spurred by the regions of 25-year bistory of the video and the video with the video and the spurred of the video and the spurred "Love on Tap." which can be also we performed "Love on Tap." which can be also we performed "Love on Tap." which can be also with the video and the spurred a traggering also spurid a traggering also spurid a traggering also year displayed to the performance of the video and vid



PERFORMANCE ON

There's a reason the CMA Awards have been dubbed

"country music's biggest night"-a performance on the live ABC telecast has been known to help launch

the genre's new superstars, such as Jason Aldean and

Miranda Lambert, to cite two recent examples. Labels,

ducer Robert Deaton, with input from the CMA board

CMA CEO Steve Moore. Cross-genre pairings have become common, such as Kenny Chesney/Grace Potter and Blake Shelton/Kenny Loggins on the 2011 telecast.

of directors' TV committee and ABC, according to

FIRST ARENA-LEVEL

HEADLINING TOUR AVTENDANCE OF KAT'S PERRY'S AUG. 21 SHOW AT THE ALLSTATE ARENA IN ROSEMUNT, ILL.: 12,617

agents and managers lobby all year long to get their acts on the show, which is booked by executive pro

COUNTRY MUSIC ASSN. AWARDS

LANT YEAR: 29







PERFORMANCE ON COACHELLA/MAIN STAGE

LASTYEAR: (7

About five months after his My Beautiful Dark Twisted Fantasy album debuted aton the Billboard 200, superstar Kanve West traveled to Indio. Calif. to close out the 2011 Coachella Valley Music & Arts Festival with a mesmerizing main-stage performance. West's epic, emotional and elevant set featured a dance troupe, pyro technics and guest appearances from Pusha T and Bon Iver's Justin Vernon. Since West didn't immediately tour behind the album, the 96-minute performance kept his name active in the music press and blogosphere in the weeks following the April 15-17 festival.



SONG IN A TV COMMERCIAL THAT RUNS DURING A SPECIAL EVENT WITH

interscope act LMFAO's No. 1 single "Party Rock Anthem" took on a new level of ubiquity during the Aug. 28 MTV Video Music Awards when it was featured in a Kia Soul TV spot. The group began conversations with Kia in the spring, months before the song and its accompanying video became summer sensations The early collaboration helped Kia's agency David & Goliath tailor an ad specifically to the song, "There's an older model, where you would just license a sone and maybe it would gain traction," Interscope head of brand partnerships Jennifer Frommer says. "But this was an instance where music and creative merged to create a cultural phenomenon."

POWER PANEL

We asked these 28 industry experts to rate the best ways to senerate buzz and drive sales of a music release for established stars





ION BROITMAN











BRADEORD CORR

WENDE CROWLEY



































LARRY SHIELDS

















Riding high off the success of her 2010 album, Teen-

age Dream, which debuted at No. 1 on the Billboard

200, pop star Katy Perry announced her first North

R&R/HIP-HOPTOPIO

1. INTERVIEW/ PERFORMANCE ON BET'S 106 & PARK AVERAGE VIEWERSHIP: 652,000

2. MEDIUM ROTATION ON R&B/ P-HOP IN TOP IOG MARKET

3. PERFORMANCE ON BET AWARDS AVERAGE VIEWERSHIP: 7.7 million you can get it.

4. COVERSTORY IN YYI MAGAZINE MONTHLY CIRCULATION-147539

5. PERFORMANCE ON THE BET HIP-HOP AVERAGE VIEWERSHIP 4 mills

6. COVERSTORY IN COMPLEX MAGAZINE AUDIENCE: NØ

7. MEDIUM Rotation on Rhythmic in top 100 MARKET AVERAGE WEEKLY AUDIENCE: Up to 5

8. MEDIUM ROTATION ON KPWR

INSANGELES AVERAGE WEEKLY

9. MEGIUM ROTATION ON WOHT NEW YORK AVERAGE WEEKLY

10. PERFORMANCE ON THE SOUL TRAIN MUSIC AWARDS

Survey Panelists CYNTHIA JOHNSON Senior VP of urban promotion, Columbia Records

GEORGE LITTLEJOHN

GREG MILLER Publiciet, Big Haesle

ARTHUR PITT

VIDED ON FRONT PAGE OF VOLITURE

U.S. UNIQUE VISITORS

YouTube's Music Tuesday brings tunes to a home page normally filled with sports highlights and clins of cats. Featured content gets pushed out to the YouTube blog's 2.7 million RSS readers, 6.7 million Twitter followers and 47 million Facebook friends. Visibility doesn't necessarily translate into views but it's great visibility if

ALBUM DISPLAYED IN TARGET ENDCAP

LAST YEAR: 34 It's hard to separate the Target endcap from the chain's weekly circular because usually labels negotiate to get both for new releases. The endcan is more important because it lasts for a month and the sales impact is more easily quantifiable. Lower wholesale pricing and a hot title

help grease the wheels.

find out about new releases from their favorite acts. But it only delivers a one-week punch versus one month for the chain's endcap.

ALBUM PROMOTED IN

The Target circular is huge

for titles from established

artists because it has a him

halo effect at other netails

many casual music fans

ere It's one of the name

TARGET CIRCULAR

TREET ATTONAS

LAST VEAD 22

SONG COVERED ON FOX'S AMERICAN IDDL* AVERAGE VIEWERSHIP OF BEGGE CHOSE OF THE LAST YEAR: 12 Fnisodes dedicated to spe-

cific songwriters can even help raise the profiles of heritage artists, as was the case on April 27 when the final six contestants performed sones by Carole King. For big sales boosts, the more recent the song the better Digital track sales of Muse's "Uprising" surged 683%, according to SoundScan, after James Durbin performed the song on April 20.

II 6 million The fearsome salesboosting power that "Glee" demonstrated in season two has dipped

considerably during its third season. Still. the cast's Oct Acoust sold 50 000 downloads the week it aired which spurred a 314% jump in sales of the original version to 31,000 downloads.

PERFORMANCE ON ACADEMY OF COUNTRY MILSIC AWARDS AVERAGE VIEWER 13 million

Pitches for this Las Vegas based CBS show are accepted through Dick Clark

Productions, the show's producer. Blake Shelton's "Honey Bee" debuted at No. 13 on the Billboard Hot 100-with 139 000 downloads sold, according to Sound Scan-after the country star co-hosted the ACMs in April and performed the sang.

A scene from

WATER THE PERSON NAMED IN

SONG COVERED DN FDX'S "GLEE" AVERAGE VIEWERSHIP

of Coldplay's "Fix You" according to SoundScan.

ALBUM FEATURED AS AMAZON MP3 DAILY DEAL

LASTYEAR: 7

The promotion is an obvious sales-booster-but at what cost? BY ED CHRISTMAN

Any regular follower of the Billboard 200 will be able to tell you: Amazon MP3's Daily Deal is a formidable marketing tool. Just a few examples from the past year. according to Nielsen SoundScan: . Earth, Wind & Fire's Greatest Hits was a \$3,99 Daily

Deal on June 20, leading to a 68% sales gain to nearly 5,000 units and allowing it to re-enter the chart at No. 116. That same week. Sarah Jarosz's Follow Me Down was featured as a \$3.99 Daily Deal on June 23, leading to a 70% sales gain and a Billboard 200 re-entry at No. 150.

· Bruce Springsteen's Born in the U.S.A. was a \$3.99 Daily Deal on Independence Day, pushing sales up 295% to nearly 4,000 units and enabling the title to re-enter the Billboard 200 at No. 137 in the July 23 chart week. • Pearl Jam's Ten was a \$3.99 Daily Deal on Sept. 9, leading to a 310% sales gain to more than 3,000 units and a Billboard 200 re-entry at No. 146.

The Daily Deal offers the best exposure an album

can get in the Amazon MP3 store, the head of sales at a major label says. "It is a branded program, something that the consumer is trained to look for when they visit Amazon," he says. "It can provide some very significant lifts on a unit and revenue basis." Regular visitors to Amazon MP3 can't miss the Daily

Deal, which is posted every day in the upper-left-hand corner of the store's home page and

its Special MP3 Deals page. "When Amazon agrees to put an album in the Daily Deal, they really promote it, another major-label head of cales caus The executive warns how-

ever, that inclusion in the promotion can upset iTunes, the 800-pound gorilla of music retailing.

"If you get it, you have to social message the deal and the price," he says, "But then you know there is a strong possibility that iTunes will see it and that it will disappear from their store's prime real estate." Still, that problem isn't as

serious as it once was "Initially, it was stressful to be a part of the Daily Deal because Amazon expects you to help promote it," he says. "But after doing this awhile,

EARTH WIND & FIRE ums by Earth, Wind & Fire

and Bruce Springsteen received boosts from Amazon's Daily Deal.



you know what releases are important to iTunes and which ones are not important, so it gets easier to figure out when to participate with Amazon But there are other potential drawbacks as well.

Until recently, the beauty of the Daily Deal for labels was that Amazon absorbed the entire hit on margin. But lately, the online retail giant has

modified the terms and occasionally asks labels for a break on the sale price, particularly if it's not a name artist. But a distribution executive says he doesn't honor such requests because to do so legally, a label would have to extend the same terms to all digital retailers. Meanwhile, the industry has been

embroiled in a debate over the impact of the Daily Deal on sales and chart positions. Amazon's offer of Lady Gaga's Born This Way as a 99 cent Daily Deal in its debut week angered many in the industry when it sold 449 000 digital downloads leading to total first-week sales of 1.1 million. That wasn't Amazon's only 99 cent Daily Deal of the year: On Feb. 9, the online retailer offered the same price on a four-track 2010 EP featuring Dharohar Project, Mumford & Sons and Laura Marling. The EP sold nearly 6,000 units, after sales skyrocketed 1,700%, enabling the title to bow on the Billboard 200 at No. 127.

MEDIUM ROTATION AT KIIS LOS ANGELES EFALY AUDIENCE

LANTYFAR AS

Foster the People's catchy "Dummed I In Kicke" do. buted on the Mainstream Top 40 chart on Aug. 6 after petting a big push by Los Angeles' KUS-FM "Certain records that we nut on kind of charthaucu for other rhythmic stations to think it's OK to play the record * PD John June cook

IN NBC'S "TODAY

5.2 million "Today" is the only network morning show that pulls in morethan 5 million dailynianam Affartha Za Rown Rand performed Aug. 12. three of its albums posted gains on the Billboard 200: You Get What You Givernoved 26,19 The Foundation jumped 77-49. and Pass the Jarre-entered

SYNCH PLACEMENT IN A HIGH-ROTATION TV AD FOR A LEADING ATHLETIC SHIP BRAND (ADIDAS. CONVERSE NIKE RFFBOK, ETC.)

the chart at No 187.

The trend for shoe ads in 2011 was comebacks Swizz Beatz scored a high profile debut for his single International Party when Reebok selected the sone for its "Reethorn of Life" TV campaign.

French DI duo Iustice returned from a four mor absence with *Civiliza tion "the soundtrack to Adidas' "All In" campaign starring Katy Perry.

ALBUM PROMOTED IN BEST BUY CIRCULAR CHECKY ATTON AN

LANT Y KARL 25: 2008 19 Although Target's circular supplanted it as the ton retail print advertising up. hicle a few years back, the Best Ruy insert is still one of the best remotional vehicles for creating awareness for a new release, particularly for an urban title.

ALBUM DISPLAYED IN

U.S. STORES, LIOS

LANCESCA N. 42 This is a reliable marketing vehicle, especially for urban releases. But now that music releases no lon ger occupy a central location in the retailer's stores. its nower has diminished Also labels must reimburse Best Buy if the mer chant fails to account for a certain percentage of a foots and title's first and

national calor MEDIUM ROTATION AT TOP 40 IN TOP IOD MARKET

WEEKLY AUTHENCE: Up to When Lady Gaga's "Born This Way* debuted atop the Billboard Hot 100 in February it also made

a record-cetting debut on the Mainstream Top 40 chart, bowing at No. 14 with 4 602 plays the highest detections total for a debuting title in the

chart's history SYNCH PLACEMENT IN AN AD FOR COCA-COLA

Train already had a banner year with "Hey. Soul Sister" dominating the airnlay and cales charte So *Shake UnChristmas the official song of Coca-Cola's 2010 holiday campaign, felt a bit like a victory lan. The ad has been viewed more than 1.6 million times on YouTube.

ALBUM DISPLAYED AT STARBUCKS COUNTER

While not the force that it once was Starbucks' front counter remains a hotly contested piece of real estate for new releases. Labels have to give the chain Walmart pricine (\$8.50 wholesale) and agree to accept neturns And it's still one of the most subjective and purest forms of curation at music retail.

INTEGRATED TOUR SPONSORSHIP WITH A Leading Consumer PRODUCTS BRAND

SWIFT'S TO NORTH AMERICAN TOUR DATES CoverGirl sponsored

the North American leg of Swift's Sneak Now arena tour, which began in January Swift's trek was pro moted in multiple CovcrGirl retailers that used in store displace with tour looos and images of the artist. The campaign won the Concert Marketing & Promotion Award at the

2011 Billboard Touring SYNCH PLACEMENT IN AN AD FOR PEPSI

Augusta

Warner Bros. rapper/ singer Outasight was plucked from relative obscurity in September when Pepsi picked his song "Tonight Is the Night" as the theme for its "V Enctor" TV ad compaign. The song has gen erated digital track sales of 26,000 and more than 37 adds at ton 40 radio. according to SoundScan and Nielsen BDS.

PERFORMANCE DN AMERICAN MUSIC AWARDS

LISTATION DE

Pink's stirring perfor-

to 232,000

mance of *Raise Your Glass* at the 2010 American Music Awards triggered a 22% jump in digital track sales to 209 000. according to SoundScan. Katy Perry's AMAs rendition of "Firework" yielded a 32% jump in track sales



MEDIUM ROTATION AT WHTZ (Z100) NEW YORK

LISTYPAR.M

Momentum behind a song can land it on this station's influential playlist BY MITCHELL PETERS

With millions of listeners in the Northeast and beyond, getting a song added to top 40 WHTZ (Z100) New York "almost solidifies a frecord's chances) to becoming a bona fide hit." RCA Records executive VP of promotion los Riccitelli your "It can be as much as a door one nor for a new song as it is a true validation of a potential hit song.

One example: pop rock band Hot Chelle Rae's song "Tonight Tonight," which was added to Z100 about halfway through the track's life cycle in midlune. In the two weeks following its Z100 debut, "Tonight Tonight" jumped 20-13 on the Billboard Hot 100, eventually peaking at No. 7.

Riccitelli notes that early airplay on the station also had a positive impact on digital track sales. "Once Z100 started to play it, we saw an immediate increase of 30% in local iTunes single sales," he says. Z100 PD Sharon Dastur, music direc-

tor Chris lagger and assistant music director Trey Morgan choose the station's playlist each week during meetings that sometimes last up to 90 minutes.

"We sit in the room and go through sur current rotations," Dastur says. "If there's room to put in something new. we'll put on a CD that has, in order, the songs on the national top 40 airplay chart that we're not playing, and we'll alk shout each one

Jagger also sets aside about three hours every Wednesday for face-to-face meetings with label executives. The label folks, who range from regional promotion staffers to presidents, get 10-15 minutes with him to pitch new songs and label priorities. Dastur will sometimes join in depending on the priority of the project.

Labels have a better chance of petting their artists played on Z100 if there's already strong momentum behind a song. whether it's airplay on other top 40 stations, noteworthy local or national sales or wide exposure in such mediums as film or TV Dustur cave

The labels will take the Z100 staff through what's going on with the release of the video, and that they're going to be on 'Duncing With the Stars' and 'limmy Kimmel'-and just painting the picture, because they know that's what we're looking for," she says, "They'll also tell us which stations in the market are playing it. It's all about giving us that information."

Epic Records senior VP of promotion and strategy Erik Olesen understands the Z100 pitching process firsthand.

"When you pitch them on music, you have to bring value to the radio stationyou have to bring in a whole package," he says, adding that a strong social media presence helps. "If you can walk in with a story that's successful at ladult top 401 and pop, then they'll wait. But when you can walk in with a story that's successful at dance radio, pop radio, ladult top 40 and modern rock radio, that's going to change the game for them."

Z100's choices command a high level of menert with other ton 40 stations, according to EMI Music North America executive VP of marketing and promotion Greg Thompson. "When they get behind a record, it makes a statement to a lot of programmers around the country. he says "And people take notice of that, which obviously helps any single."

Olesen says the station's influence spans beyond U.S. borders. "Z100 is a worldwide entity when it comes to radio credibility," he says, noting that Z100 has sway in such regions as Europe, Japan and Australia. "When you get Z100, the whole world starts watching.



BUBLÉ FOR THE HOLIDAYS



NBC, Beringer, Target deck the halls with crooner's 'Christmas' CD RY PHII SALID

THREE MONTHS AFTER HIS ALBUM Crozy Love debuted aton the Billboard 200 in October 2009, Michael Bublé made his first appearance on NBC's "Saturday Night Live." In addition to performing "Haven't Met You Yet" and "Baby (You've Got What It Takes)" with Sharon lones, the Canadian crooner also showed off his funny side in a skit with Ion Hamm of "Mad Men.

Helped along by a clip of that skit on Hulu, Buble's Ian. 30, 2010, appearance sparked online chatter and helped fuel an 8.8% sales gain for Crazy Love that week. The artist himself views the guest spot as a career highlight. "You always want to put that on your resume, to say that you got there." Bublé told PopEater.com at the time. Now with a new holiday album, Christmas, in stores, Bublé is scheduled to return as a musical question "SNI" Dec. 17.

The singer has other promotional plans in place as well. Bublé and Beringer Vineyards have a key alignment that places Christmas in the wine section of stores. Target, a partner with Warner Bros. Records on the album, has added endcaps in its wine sections to unite the CD and Beringer's line of California Cabernets and Chardonnays

"They've never done anything like this." Buble's manager Bruce Allen says, noting that Christmas is being marketed in more than 15,000 U.S. stores. "Beringer is a powerful brand and they really have added something to the marketing. The fourth quarter is their biggest quarter and our biggest quarter."

Warner Bros. co-president Livia Tortella says the tie-in gives Bublé many new outlets. "Beringer wines are getting us into non-music sections in Costro and Safeway places that don't carry music."

This year Bublé has more exposure avenues checked off than just about any other artist. Christmas was marketed in the summer on Facebook after his Cruzy Lose arena tour concluded. His relationship with Beringer included a private show at the winery in July for contest winners. A photo memoir was released in London. And he won the traditional pop Grammy Award.

It's TV, though, where Bublé has had his greatest impact. Along with appearing on shows with high-profile music slots, he'll host his first network special, "A Michael Bublé Christmas," Dec. 6 on NBC. Unlike many holidayseason record campaigns, this was not a quick one-off. "This is a yearlong project," Tortella says

Allen, realizing Crazy Love still had legs, pushed back on Warner's request for a boliday album in 2010, suspesting 2011 instead. Talks about the TV special began in March and tracks were cut early enough for sales reps to play music for strategic partners during the summer.

Allen and Bublé credit others in the creation of the album and the marketing deals around it. Aside from airing the special, NBC is supporting Christmas with Bublé appearances on "Today" and "SNL," A turning point for the special came after Allen arranged for Doug Vanohan, senior VP of special programs and late night at NBC Entertainment, to see Bublé perform in El Paso. Texas, in mid-August. Though traditional holiday music specials have struggled in the ratings in recent years, Vanahan liked the idea of a thromback

"Historically it doesn't sell." Allen says. "I have to give a lot of credit to [Dougl. Michael wanted to make it sentimental, make it old-fashioned-like those specials he grew up on." The special, Bublé adds, will include six or seven songs with most of the hour used for skits and digital shorts. Guests include the Puppini Sisters, Kelly Pickler, Ed Helms and Tracy Morgan. Humor, Bublé says, is a key reason why he's been able to reach the arena level as a performer and sell more than 13 million afferme and 11.4 million tracks, according to Nielsen SoundScan.

"About four years ago I asked my manager about certain talk shows and he would say, 'They don't have room for a band." Bublé says. "So I would say, 'You get me on that couch and let me talk for five minutes. I'll sell more records than with a band.' And the reason I say that is, as much as people like music, I don't think they buy products. They buy people . . . I like using humor to communicate, and it's nice, considering the type of music

I sing and the fan base to

be self-deprecating."

and "Today" in Bublé's development, and says no re conding artist in the last 20 years has benefited more from TV appearances. "It's played a massive role," he says. "He is one of the best music quests to have on a TV show. (The hosts) talk to him . . . This guy is charismatic and people love what he has to say:

Bublé arrived at Warner in 2003, a left-field signing for then-head Tom Whalley. Producer David Foster cham pioned him as Bublé cut an album of covers and noted how Harry Connick Ir. had influenced him. "I didn't realize the business model was changing before my eyes, Bublé says. "I got in just before it changed completely."

Self-deprecation became crucial for Bublé to sten out from the shadows of Connick and Drank Sington Once be had hits with his compositions "Home" and "Haven't Met You Yet," Allen says, the initial demographic-40plus-started to skew younger.

The more mainstream and broader the audience, the more important it became for Bublé to record a Christmas album, (A 2003 Christmas EP has sold 1 million copies, according to SoundScan.) Warner has already had success in recent years with holiday sets from Josh Groban, Faith Hill and Enva.

Unlike most acts who try their hand at carols and holiday chestnuts, Bublé had a vision that required time and planning. He chose conce that meant comething to him as a youth and assigned specific tunes to producers Foster, Bob Rock and Humberto Gatica

He also wanted to employ a traditional recording method working lise rather than with harbing tracks "David Foster did not want to be dragged back to 1956," Allen says. "But Michael was determined. He said, 'I can sing better and in tune with all those instruments around me rather with pre-cut tracks."

Recording in Hollywood's Capitol Studios, Bublé brought in a 60-piece orchestra for numbers like "It's Beginning to Look a Lot Like Christmas* and a boys choir for "Silent Night."

"I felt it was important to put my touch on these," he says, adding that he still felt each producer could bring distinct tools to the sessions. "This record was too important to me. I set out, esotistically probably, to make a standard Christmas record, the outstessential record that would stay relative years after I'm come.

> With so much activity related to the album, Bublé is trying to keep 2012 planning at arm's length. There will be tours of South America, the Middle Fast and South Africa, and February 2013 has been penciled in as the date for his next studio set. As a writer who shows up to a session with only a few songs-his originals on Christmas are *Cold December Night," written with Rock and Alan Chang, and "Mis Deseso," with Gatica

and Chang-he has started re-examining his writing. "I'm thinking about ways to continue to grow, to show growth without alienating my audience," Bublé says. "You don't want to keep making the same record. People will say, 'Why buy the next one?' I hope to write two or three sones that I think are hits and do some interpretations that people want to hear. Then I get to on back on the road and do what I Ious

"On Christmas, 1 did my best, the producers did their best, Bruce did his best. The setup is great, the deals are great. Now it's up to the people and that's where it gets scary . . . You hope your instincts are right, but I've got more anxiety now than I ever had before."





COUNTRY TNPIN

1. PERFORMANCE WINES ZUBYNY NSST AVERAGE VIEWERSHIP IS 4

2. PERFORMANCE ON ACADEMY OF COUNTRY MUSIC WOH2 20RAW

AVERAGE 3. PERFORMANCE ON ABC'S CMA MUSIC FESTIVAL SPECIAL AVERAGE VIEWERSHIP: 7 mile

4. MEDIUM ROTATION AT COUNTRY IN TOP 100 MARKETS AUDIENCE Unto L

5. COVER OF COUNTRY EDITION OF PEOPLE MAGAZINE

UDIENCE-NA G. PERFORMANCE ON CMT MUSIC

AVERAGE IIIP 2.9

7. PERFORMANCE ON FOX'S AMERICAN COUNTRY AWARDS

R. MEDIUM ROTATION ON KEEY MINNEAPOLIS-ST. PAUL

AVERAGE WEEKLY

9. PERFORMANCE At CMA MUSIC FESTIVAL/LP FIELD AVERAGE BAHLY ATTENDANCE 65,000

1O. VICEDON CMTS POWER PICKS ACDIENCE: N/A

Survey Panellste COMINY ME ATM Founder, Monard Publicity MULSAD ALSING GM, This Music Publishing

CHIDY MASE Senior VP. Capito TREE PAINE

VP of publicity. V Music Nashville JASON OWEN

COVER STORY IN BOLLING STONE

LAST VEAD 30

Along with the usual mix of boomericons (Bob Dylan, George Harrison, Fiton John Steven Tyler and Pink Floyd), the RS cours les enotlished younger stars hitting new neaks (Rihanna, Adele. Justin Bieber, Lady Gaga and Katy Perry). Most unlikely cover stars: Saskatoon, Saskatchewan, rockband the Sheepdoos

winners of the magazine's Choose the Cover contest PERFORMANCE AT CMA MUSIC FEST/MAIN STAGE

ANTEN DANCE, GE COO LANCYRAB:73 In addition to the Coun-

try Music Assn. Awards, ABC has found another ratings winner in *Coun try's Night to Rock," a three-hour TV special culled from performances during CM & Munic East CMA Awards executive producer Robert Deaton books the genre's top acts during four nights of stadium shows at Nashville's I P Field

33 AL RUM INCLUDED IN AMAZON MP3 \$5 SALE

MORETHAN ILL MILLION

Even though labels absorb the margin loss on \$5 alhums at the Amazon MD3 store, a major-label sales executive says he likes the promotion because the resulting sales volume can justify the lower profit margin. Besides developing artists, the promotion can be used to sell deep catalog albums and frontline hits that are running out of steam. Albums salepriced at \$5 are a prominent fixture on the home page and a key weapon against iTunes. After Amazon MP3 priced Ar cade Fire's 2004 album Funeral at \$5 the title reentered the Billboard 200 at No. 123 on July 23 with

sales of 4,000, up 50%

from a week earlier, ac-

cording to SoundScan.

DLI APALOOZA/ MAIN STAGE DANCE: 270,000

LASTYEAR 44 Canadian DI/producer DeadmauS closed out this year's Lollapalooza with a main-stage performance that left many begging for more. The night before, Eminem owned Chicago's Count Durk with an intense set that featured quest turns by Bruno Marsand Skylar Grey. Both performances fueled online chat-

ter for days.

ONG PLAYED N A MOVIE TRAILER

LANT YEAR: 43 Movie trailers have become an important source of income for musicians and can oc casionally drive sales of a featured song. The trailer for "The Green Hornet" brought Coolio's "Gangsta's Paradise" back to the charts in January, selling 47000 downloads during

the first week of the clip's

release, up \$8%, accord-

ing to SoundScan.

LANT YEAR: 33 The looser less rev. event of the country music award shows. the CMT Awards are

hald on the eye of North ville's CMA Music Fest and attracts throngs of fans in town for the festival. Luke Bryan's performance of "Coun try Girl (Shoke It for Me)" at the June awards show fueled a 41%

PERFORMANCE ON

CMT MUSIC AWARDS

2.0 million

jump in digital track sales to 73 000 according to SoundScan.

DEADMAUS

MEDIUM ROTATION AT COUNTRY IN TOP 100 MARKET AUTHENCE: Up to 1.3 mill LANTYEAR: 50

Radio's power to promote country singles remains undimmed. Martina McBride's *I'm Gonna Love You Through It," the second single from her Republic Nashville album

part of other posts in their news feed.

not as a page full of your own posts."

Also: Artists should think of updates

as a way of keeping up their end of a

conversation, not a marketing spiel.

Some brands are popular because of

says. *Others are popular because of

how accessible they are. Look at your

brand and come up with a schedule

that keeps you top of mind."

how mysterious they are." Whitney

3. ADOPT A ROUTINE THAT FITS

OUR PERSONALITY

Clause mas a Mot Chot Debut on Billboard's Hot Country Songs chart on Aug. 6. bowing at No. 50 with 621,000 impressions on 20 of the chart's 128 reporting stations, according to Nielsen BDS

AI RUM FEATURED IN ITUNES' WEEKLY "NEW MUSIC TUESDAY" FMAIL enriduide) 50 million (US)

Everyone likes to be fea-

LANT VEAR-10

tured in this email, but how much it boosts sales because I have to believe creating impressions in 50 million inboxes is important * a major label executive save "But I don't know that it moves records because they don't share click.

through data." PERFORMANCE ON ABC'S "GOO MORNING AMERICA

4 ft million LANTYEAR: 59

The ABC show's summer concert series provides touring acts with an opportunity to alert fans of upcoming dates. When Stevie Nicks anneared on the Aug 26 show, nearly four months after the release of In Your Dreams the album posted a 23% sales hump according

to SoundScan. 41. INTERVIEW/PROFILE IN THE NEW YORK TIMES AVERAGE CIRCULATIO

L2 million (weekdays), Cmillion (Sundays)

The newspaper of record likes to place an artist's work in a broader culturn) context or it did when it recently profiled the crossover aspirations of Aventura singer Anthony "Romeo" Santos Afterreviewinga Decemberists concert in January, the Times interviewed frontman Colin Melov in October to talk about the children's book he'd written

REGULARLY IIPNATEN FACEBOOK PAGE AT THE REP. Mary than 144 mills

LANTYEAR: N/A

How to turn "likes" into brand-building and social commerce BY KATIF MORSE

Moontoast co-founder/chief technology officer Marcus Whitney provides some pointers to get the most out of

Facebook and keep fans engaged. 1. MAXIMIZE YOUR VISIBILITY

Updates should appear in the centercolumn news feed, not in the ticker on the right side. Determining what appears where is part of Facebook's proprietary algorithm. But Whitney notes that videos, fan polls and sets of photos (for example, from a concert) are among the things that consistently appear in the news feed.

2. UPOATE REGULARLY

Don't worry about overloading fans with multiple daily updates. "Odds are you'll be reaching a different group of people at different times." Whitney says, "Your nosts will be seen as

4-, FISH WHERE THE FISH ARE Got something to sell? Let fans make purchases from their news

feed. Don't make them go to another site. Offer stuff they won't get elsewhere-like autographed items, VIP tickets and limited-edition recordings. Exclusive deals create a sense of value for "liking" an act's page. And keep sales related updates to no more than one out of every five. "The rest of the time," Whitney says, "you're helping build up the story."

CLUBTOPIO

PERFORMANCE

AT ELECTRIC DAISY

2. PERFORMANCE AT III TRA MUSIC

ATTENDANCE: More

S. FEATURED BJ O

AUDIENCE: N/A

4. COVER STORY

S. NIGHTCHUR

VENUE RESIDENCY IN A MAJOR MARKET

IRCESSENTIAL MIX

EESTIVAL

RET AWARDS SHOW

BET AWARDS 77 collect LASTYPAN-S

Chris Brown further cemented his comeback with his appearance at the 2011 BUT Awards winnine four troobies and more importantly, performing four numbers. including "Look at Me Now" with Busta Rhymes and "My Last" with Big Corn Marrit Plice Alicia Vese Rick Ross and Reyonoé also turned in wellreceived performances.

ALBUM DISPLAYED AT HOT TOPIC

LASTYPAR-96 Besides Trans World En tertainment's FYE chain. Hot Topic is the only other place at the mall where shoppers can still find music. Hot Topic is specific on what it will carry-metal, hard rock, goth and even punk acts have the best luck here.

adult-oriented acts like the Script, which performed Sept. 27 and en-SUPPORT SLOT joyed a 30% sales gain for FOR ARENA-LEVEL its album Science of Faith, according to SoundScan.

278,000

LAST YEAR-OF

CMT uses a number of

metrics ranging from on-

line streaming to radio and

social media activity, along

com, to serve up its popular

countdown, Evan Farmer.

who replaced longtime

host Lance Smith in 2010.

hosts the show, which also

with fan voting on CMT.

tin Bieber appeared on

the Nov. 1 show, hut it

generally books more

HEAOLINING ACT IN NEWARK, N.J.: IL783 LASTYFAR: 40

Akon's follow-up to his 2008 top 10 alloum Erro. dom has been delayed. renamed (Stadium Music then Akonic, now simply Stadium) and even previewed in September 2010. Without a firm date on the calendar for the new album, his opening slot on the second North American leg of Usher's OMG tour helped keep him in the public eve.

PERFORMANCE ON ABC'S "DANCING WITH THE STARS

AVERAGE VIEWERSHIP FOR SULTS SHOWN 15.5 million

With spring and winter editions, *Dancing With the Stars" offers slots to more than 40 performers during the year. Jusfeatures interviews with toncountryacts PERFORMANCE ON

ONNAROO/MAIN STAGE LAST YEAR: 52

Eight shows into Buffalo Springfield's reunion tour_its first since 1968-the band played

on Bonnaroo's main stage in June. "This is the bigsest sig we've ever done. Neil Young told the crowd of thousands, adding that the audience was about 10 times bigger than any other concert Buffalo Springfield had played.

VIDEO ON CMTS FEATURE ON NPR'S "ALL THINGS CONSIDERED TOP 20 COUNTDOWN

2.2 million

LASTYEAR-62 NPR's flagship news program continues to feature an aclartic mix of artists on the show, counting J. Cole, Miranda Lambert and singer/songwriter/producer Joe Henry among its recent guests. The selftitled album by saxophonist Joshua Redman's new band. James Farm, jumped 273% after the show did a segment on the group, ac-

SYNCH PLACEMENT IN A TV SHOW'S SEASON FINALE

cording to SoundScan.

Fox's "Bones" has be-

come a key player in network song synchs. In May, the show ended its season with Adele's "Make You Feel My Love." Already a hit, the sone's digital sales surged 56%

SoundScan. VIDEO FEATURED ON YOUTURE MUSIC

OME PAGE U.S. UNIQUE VISITORS AT OCTUBE (25 million

YouTube's August redesign of its music page

to 19,000, according to to be enlacted

MEDIUM BOTATION AT RHYTHMIC IN TOP 100 MARKET

AUGUENCE-Unte Smillion LAST VEAR OF

Katy Perry topped the Rhythmic Airplay chart

gave visitors more personal recommendations and fewer featured clips. But the page still has a list of YouTube Ton 100 music videos and an above-the-fold spotlight for videos lucky enough

ARTIST TWITTER FFED IN SEPTEMBER LANTYPAR.62

Lady Gaga, Justin Bieber and Katy Perry command the three largest Twitter followings in the world, with Britney Spears, Shakira, Rihanna and Taylor Swift ranking in the top 10. and Selena Gomez, Eminem and Nicki Minaj

NO. TRACK USED lurking in the top 20. according to Twitter-Counter.com.

JUSTIN KLEINEELD STEPHANIE LAFERA

GLENN MEDLINGER Precident, Astralwa-lecords

PATRICK MOXEY President, Ultra 8 DANOV OCCO



moved 4-1 in its ninth week, garnering 5,200 spins, up 8% from the prior week, according to Nielsen BDS. Chris tina Aguilera and Plnk were the only previous core female pop artists to reach No. 1 on the ranking.

for the first time in

May when "E.T." (featuring Kanye West)

52 PERFORMANCE OF ANS WARPED TOUR/ MAIN STAGE CENTRAL FLORIDA

PATRORINGS IN ORLANDO ON JULY 19: 10,488 LAST VEAR-100 Warped founder Kevin

Lyman calls the main stage "a great place for 6. SONG PLAYED artists on the way up and ON PETE TONG'S for those smart enough SYNOICATED BADIO to want to reconnect and ONE SHOW remind people of how APDIENCE: Mess than great your live show is." To get there, bands need 7. SONG PLAYED ON TIESTO'S a tight performance and the "backing of the

SYNDICATED RADIO bide . SHDW "CLUB LIF 53 REGULARLY UPDATED

8. SONG ADDED TO ROTATION ON SIBIUSXM'S RPM

CHANNEL STRIUNCM SUBSCRIBERS: 213

O. SONG PLAYED ON ARMIN VAN BUUREN'S Syndicated Badio OW A STATE OF TRANCE AUDIENCE IS million

IN A PROMO VIDEO
TRAILER FOR A LARGE ELECTRONIC MUSIC

Survey Panelists

Manager, Red Lig Managers



Latin Top 10

Social media rises to the fore for artists in the U.S. Latin market BY LEILA COBD AND JUDY CANTOR-NAVAS

L. ARTIST ENDORSEMENT DEAL WITH LEADING CONSUMER PRODUCTS BRAND

LASTYPARI

The marketing of Ricky Martin's album MAS Musica Alma Sexo received a boost from AT&T, which featured Martin and his band nerforming "The Best Thing About Me Is You" in a TV ad for its smartphones. The spot aired on Spanishlanguage TV for several weeks after the CD's Eels 1 release belo-

ing the single too Billboard's Hot Latin Songs chart. 2. HAVE SONG FEATURED AS THEME FOR A TELENDYFIA

AYER AGE VIEW ERSHIP: 5.7 million

Mexican singer/actress Lucero scored her first top 10 entry on Billboard's Top Latin Albums chart with Indispensable. It was propelled by the single "Dueña de Tu Amor," featured on "Soy Tu Dueña," which aired stateside on Univision, "It detonated sales," says lorge Pino. VP of music for Venevision whose label Vene Music released the album.

S. AN ACTIVE ARTIST TWITTER ACCOUNT

ALTREPACE: IDO million active uners in

Regional Mexican star lenni Rivera didn't ambraca Tacittar sontil about a year ago. Now @jennirivera, which has 436,000 followers, is her main communications channel with fans, the press and fellow artists.

4. TOUR SPONSORSHIP DEAL WITH A LEADING CONSUMER RRAND

AUDIENCE NO To mark its 75th anniversary. Goya Foods sponsored concerts by Marc Anthony, Ana Gabriel

and Marro Antonio Solis, Gova's reach at retail helped propel ticket sales. "No promoter has the money or contacts to generate that kind of publicity," says Henry Cardenas, president of Cardenas Marketing Network which partnered with Goya.

TELEVISED PERFORMANCE ON A LATIN AWARDS SHOW

AVERAGE VIEWERSHIP, PREMIOS LASTYEAR- 6

Prince Royce and Daddy Yankee opened this year's Premios Juventud on July 21 by performing their hit collaboration "Ven Conmigo." Their performance on the Univision awards show fiseled a 56% jump in digital track sales of the song the following week, according to Nielsen SoundScan.

PROMOTION ON ITUNES HIMF PAGE

Al THENCE: 225 million accounts LAST YEAR- 6

Romeo Santos' hotly anticipated album Formula Vol. I, the Aventura frontman's solo debut, re-

ZO IRAS KAJIL MW711FC

MAYNA NEVAREZ CEO. Neverez Communications

EDITH VAZOUEZ

ceived a boost when iTunes featured the set on its home name on its Nov. 8 release date. Sales data wasn't available at press time but by the end of the first day. the album had already generated more than 320 customer reviews.

DUET WITH AN ENGLISH-ANGUAGE ARTIST

Pithull has cone from Mr. 305 (the name of his labelt to Mr. Worldwide thanks in part to English-language collaborations on his 2011 album. Planet Pit. His single "Give Me Fwrything "featuring Ne-Yo Afrojack and Nayer, topped the Billboard Hot 100 in July-his first No. 1 on the chart—and has remained on the ranking ever since.

8. PREMIERING A MUSIC VIDEO ON VEVO

U.S. L'NIQUE VINITORS: 62.2 mille Enrique Iglesias created a stir when he debuted the ultra-racy video for "Tonight (I'm Lovin" Yout," featuring Ludacris, on Vevo right before Christmas last year. The clip generated more than 71 million views at Vevo. com and another 47 million at Iglesias' Vevo page on YouTube.

9. A SONG FEATURED AS THEME FOR TWEEN-ORIENTED

TELENOVELA LASTYPAR-S

> "Click." the bouncy theme song to MTV Tr3s' "Popland," provides an unlikely promo vehicle for two acts with only cult fan bases in the United States-singer Ale Sergi of Argentine pop group Miranda! and Mexican glam rock artist Bryan Amadeus. They join former tween nouslaster Applien "Click "the video of which has more than 60,000 views at Tr3s.com.

10. REGULARLY UPDATED FACEBOOK PAGE ALTONE NOW BOOK and loss are

In the span of about a year, the Facebook page of Uruguayan

indie rock band No Te Va Gustar went from 60,000 likes to 600,000. The Latin Grammy Award-nominated group's mix of personalized messages, along with direct calls to action and invitations to events and contests. helped fuel a much higher level of fan interaction.



It was a year of transitions for the Brits, 'X Factor' and Jonathan Ross BY RICHARD SMIRKE

1. ADDED TO PLAYLIST ON BBC RADIO I

LANTY KAR-2 The top 40-formatted Radio 1's average weekly audience in the third quar-

ter was its largest since 1999. Head of music George Ergatoudis oversees a 50-song weekly playlist divided into A, B and Clists. A-listed songs get 20-25 plays every seven days.

. PERFORMANCE ON THE BRIT AWARDS

VIEWERSHIP IN SOU- 4 8 million LASTYPAR.2

The BRITs' ratings fell to a five-year low despite efforts to revamp the show. But performers on the BRITs can still score big sales gains, as Adele, Tipie Tempah, Plan B and Cee

Lo Green found out this year. 3. PERFORMANCE

ONITY'S THE X FACTOR

VIEW ERNEITP: 10.5 million for Aug. 20 season Weekly viewership has tailed off following a strong debut for sea-

son eight of this franchise, which lost Simon Cowell to the U.S. version of the show. Still, no other weekly U.K. program can compete in terms of prime-time exposure.

4. ADDED TO PLAYLIST ON BBC RADIO 2 EEKLY LISTENERS: 14 3 million

LANTYEAR 5 Still the United Kingdom's most popular station, AC-formatted Radio 2 has an eclectic 30-track



weekly playlist that yeers from Coldplay to Dolly Parton, Nickelback to Kate Bush. Its reach extends far beyond its 35-plus target demographic.

5. LIVE PERFORMANCE/INTERVIEW ON BBC RAOIO 2'S "THE CHRIS EVANS BREAKFAST SHOW WEEKLY LISTENERS: 8.9 mile

Since succeeding Terry Wogan as Radio 2's breakfast host at the start of 2010, Chris Evans has made the spot his own, with superstar quests like Robert Plant, Tom Jones, Neil Diamond, Barry Manilow, George Michael and Elton John.

6. PERFORMANCE ON BRC 2'S "LATER... WITH JOOLS HOLLANO" WEEKLY AUDIENCE: Lim

An essential platform for alternative. rock, world and heritage acts, the show broadcasts a half-hour live episode on Tuesdays and an hourlong taped show on Fridays. XL Recordings managing director Ben Beardsworth credits Adele's Nov. 17, 2010, "Later" performance as being "the acorn that every thing grew from" when launching her 21 album.

SONG COVERED ON ITVI'S "THE X FACTOR"

VIEW ERSHIP: 10.5 million for Aug. 20 season

LAST YEAR G

Season-seven winner Matt Cardle's debut single, "When We Collide," a renamed cover of Biffy Clyro's "Many of Horror," lifted the original version to a peak of No. 8 on the U.K. singles chart.

. PERFORMANCE/INTERVIEW ON ITVI'S "THE JONATHAN ROSS SHOW"

VIEWERSHIP: 4 million-plus for debu The longtime BBC 1 host moved to commercial rival ITV1, debuting "The Ionathan Ross Show" on Sept. 3. Lady Gaga, Michael Bublé and Noel Gallagher have since sat on his couch. The show's fall season ran for eight episodes. After a Christmas special, it'll return to a weekly schedule in early 2012.

LIVE PERFORMANCE/ INTERVIEW ON BBC RADIO I'S THE CHRIS MOVI ESSHOW VEEKLY LISTENERS: 7.2 mile

Speculation that Moyles might jump to a commercial rival proved unfounded when he signed a contract keeping him with the BBC until 2014. His show draws the secondbest morning ratings after Evans.

10. A00E0 TO

PLAYLIST ON CAPITAL FM

Billing itself as the United Kingdom's "No. 1 hit music station." Capital FM has significantly expanded its national reach in the past 12 months to cover Scotland. Wales and other U.K. regions. Capital is the top commercial station in London.

ION WILKINGO

U.K. SURVEY PANEI

ANGUS BASKERVILLE tor, i3 Artista abel manager/A&R, lella Union

nior VP of A&R,

ARCHIE LAMB

Japan Top 10

TV still accounts for the majority of top promotional platforms BY ROB SCHWARTZ

1. PERFORMANCE ON WEEKLY FUJI TV VARIETY SHOW SMAP X SMAP

AVERAGEVIEWERSHIP: 15 MILLION LAST YEAR: 5

Japanese boy band SMAP's variety show, which airs Mondays at 10 p.m., has practically defined the genre since the early '90s. On the May 30 episode, Justin Bieber performed "Baby" and "Never Say Never."

2. PERFORMANCE ON WEEKLY MUSIC TV PROGRAM "MUSIC STATION" ON TV ASAHI VERAGE VIEWERSHIP: 14.3 milion

I ASTYPANO Airing Fridays at 8 p.m., the reach of this influential hourlong show extends to Southeast Asia on cable networks in the region. Chart-toppers AKB48, Arashi and Keisuke Kuwata have been recent guests on the show.

3. SONG USEO AS THEME IN SEASONAL PRIME-TIME ORAMA SERIES

AVERAGE VIEW ERSHIP FOR "SHIPN KEISHICHOUS IZ 2 million LAST YEAR: 4

Boy band V6 received invaluable exposure when its single "Sexy. Honey. Bunny!" was featured as the theme for top TV summer drama "Shin Keishichou Sousa Ikka 9 Kakari" on TV Asahi.

. PERFORMANCE ON NHK'S NEW YEAR'S EVE PROGRAM "KOHAKU UTA GASSEN"

LASTYFAR-

Aired live from NHK Hall, this annual special gathers Japan's hottest acts in a red (women's) team versus white (men's) team sing-off, Last year's show was co-hosted by Arashi and actress Man Inque and featured Avumi Hamasaki, Exile, Angela Aki, flumpool and NYC.

5. INTERVIEW/NEWS SPOT ON FUJI TV'S "TOKUDANE!" AVERAGE VIEWERSHIP R 9 mill

LASTYEAR O

This influential morning show features a diverse mix of guests that includes pop stars and lesserknown performers. Among the latter this year have been jazz pianist Hiromi Uehara and blind piano prodigy Nobuyuki Tsujii.



6. SONGUSED IN A NISSAN MOTOR TV AO AUDIENCE-NA

Nissan appeared to be smitten by hip-hop this year, featuring female duo Halcali's single "Marching March" in TV spots for the carmaker's March minicar and hitmaking group Rip Slyme's "Sweet Life" in ads for its La Festa minivan

7. SONG USED IN AN ASAHI Breweries TV AO

AUDIENCE-N/A LASTYEAR-S

The beer company's recent TV ade have featured a mix of domestic artists and international acts. Margon 5's "Won't Go Home Without You" appeared in spots for the low-malt Free Style brand and the Beatles' "Ob-La-Di. Ob-La-Da", in a rare Fab Four synch was used in ads for Asahi Offlager.

8. INTERVIEW/NEWS SPOT ON FUJITY'S "MEZAMASHITY"

LAST YEAR: 3

The morning show's musical

guests are typically domestic artists, but the show also featured more international acts than usual after the March earthquake/tsunami disasters. Pop-opera quartet Il Divo sang its hit "Time to Say Goodbye" on June 7, and Avril Lavigne performed "Smile" on Aug. 12.

PERFORMANCE ON FUJITY WEEKLY MUSIC PROGRAM "HEY! HEY! HEY! MUSIC CHAMP AVERAGE VIEWERSHIP: 13 mil

Airing Mondays at 8 p.m. and hosted by comedy duo Downtown, the show regularly features top I-pop and rock artists, such as recent guests Mika Nakashima. Pornographitti, Kana Nishino and K-pop boy band Shinee.

10. APPEAR IN AN ADVERTISING CAMPAIGN FOR A JAPANESE Mobile Phone Provider

AUDIENCE-N/A

KDDi's au wireless service ran a campaign this year with Lady Gaga that included billboards. print ads and TV spots featuring "Poker Face."

JAPAN SURVEY PANEL

IMITAKA KATO

SACH TSUCHIYA

JOHNNIE Tengers MOYLETT

MASSY HAYASHI

EATHAN REAVEN KEITARO SUMII

1. ADDED TO ROTATION AT K-LOVE RADIO NETWORK

2. PERFORMANCE ON THE WINTER JAM

ATTENDANCE OF JAN JONHOW AT PHILLIPS ARENAIN ATLANTA: 17131

S. MEDIUM ROTATION AT **CURISTIANIA** TOP 100 MARKET

4. AODED TO ROTATION AT THE FISH RADIO NETWORK

5. KEYIN-STORE POSITIONING AT FAMILY CHRISTIAN STORES

G. KEY IN-STORE POSITIONING AT LIFEWAY CHRISTIAN STORES US STORES-105

7. ALBUM FEATURED IN FAMILY CHRISTIAN STORES CATALOG

8. ADDED KLTY DALLAS AVERAGE WEEKIN

9. ALBUM FEATURED IN COVENANT CHRISTIAN STORES CATALOG

10. ALBUM EXCLUSIVE WITH CRACKER RARRE

Survey Panelists LARRY BLACKWELL VP of marketing, EM Gospel

PRINCE LEGING LEGING VP, Universal Music Christian Group ARCOHELYN MARKISHKA VP of public relations.

ANDREW PATTON Entertainment: VP. Inc

CELESTE WINSTEAD

COVER STORY IN PEOPLE EEKLY CIRCULATION

LAST YEAR: 50 People didn't showcase many recording artists on its cover this year. with Jennifer Lonez and Steven Tyler being among the lucky few. But while the magazine dosen't usually prield much influence over music buyers, its presence in every

supermarket checkout line clearly raises consumer awareness PREMIERING A VIDEO

ON VEVO US. UNIQUE VISITORS COLUMN IN CO. A premiere on Vevo

means more than mainpage placement. According to Doug McVehil, Vevo senior VP of music programming. talent and content operations, up to about 12 premieres per week get omotion on the mobile app, in emails and on specific watch pages at YouTube-including the skin around and the banner beneath a video

PERFORMANCE ON COACHELLA/ SECONDARY STAGES TENDANCE: 75 000 or

ASTYFAR 02 Big Audio Dynamite featuring former Clash guitarist/vocalist Mick Jones, played Coachella's Outdoor Theatre in didn't have a big impact on sales of the band's catalog, but appeared to spark the most online

April The performance chatter shout the hand since Sony/Legacy reissued its 1985 debut album, This Is Big Audio Dynamite, a year earlier.

& 301" 2'T38 NO 03DIV

PARK" COUNTDOWN

Hosted by Terrence I

and Rocsi, BET's flag-

ship program still stands

as a normalar and impor-

tant platform for R&B

artists-and one of the

few TV shows focusing

on urban music View.

ers determine the top 10

652 000

LAST YEAR: 90

through the network's online and mobile platforms. PERFORMANCE OF VICTIM CITY LIMITS MAIN STAGE 205 000 in 2011

Awade Fire's buzzgenerating set at Zilker Park on Sept. 18 came a day after the band performed at the Moody Theatre in Austin's W Hotel for an "Austin City Limits" TV taping, Sales of the band's Grammy

Award-winning album, The Sub urhs totaled 4 000 units the week anded Sent 18. doubling from the prior week, according to SoundScan.

SYNCH PLACEMENT A SCRIPTED TV SHOW OURING NOVEMBER

SWEEPS PERIOO AVERAGE VIEWERSHIPOS notion Library The CW's *90210* is one of several TV shows that uses its official website to promote songs the Republic's "Secrets" was

program features. Oneone of 13 tracks played on the show's Nov. 15. 2010, episode, which contributed to digital vales of 69 000 that week, up 7.7%, according to SoundScan.

COVER STORY IN ENTERTAINMENT WEEKLY EEKLY CIRCULATION I florithan

LANT YEAR: 75 During the past year, EW's only music-related cover subjects were Trulor Swift; the revamped "American Idol" team of Jennifer Lopez, Steven Tyler, Randy Jackson and Ryan Seacrest: and Darren Criss and Chris Colfer of "Glee" for a story about depictions of

gay teens on TV. SINGLE PLAYED ON RADIO DISNEY WERAGE WEEKLY

AUDIENCE 29.2 mills TANESULE, 20 The radio network plays its fair share of tween targeted fare, but also nives sirtime to kid.

friendly mainstream pop songs, like Kelly Clark son's "Mr. Know it All." Adele's "Someone Like You " Hot Chelle Rae's "Tonight Tonight" and Colbie Caillat's *Brighter Than the Sun."

VERAGE WEEKLY

Odd Future member

Frank Ocean's "Nova-

of 8.000, according to SoundScan MEDIUM ROTATION AT R&B/HIP-HOP IN TOP 100 MARKET CONCERT SPECIAL IN PBS AUDIENCE: Up to 2.9 milli

'America's Got Talent star Jackie Evancho was featured in a "Great Performances" concert

board's Hot R&B/Hip-

21 at No. 65 with 2.7

sions, up 340% from

the prior week accord-

ing to Nielsen RDS. In

the week ended June 5.

the digital track gener-

ated first-week sales

million listener impres

special that debuted in early lune shortly before Hop Songs chart on May the release of her album Dream With Me. Sales of the album surged 53% to 76 000 the week anded Aug. 14 after the special aired again during PBS pledge drives.

IM ROTATION AT KROO LOS ANGELES AUDIENCE: Life roller

LAST VEAR- 80 Alternative KROQ got behind Florence & the Machine's Ceremonials two months before the album was released. In August the station out the album's setum track *What the Water Cane Me," into regular rotation despite its five-min-

ute-plus running time. FEATURE ON NPR'S MORNING EDITION

The show's segments on artists typically focus on those with a new album to pitch. An Oct. 27 interview with Miranda Lambert helped the singer reach a listening audience that might not be tuning in to the country stations where her songs receive heavy

airplay.



TOPIO 1. COVER STORY

IN REVOLVER

HARDROCK

MONTHLY INCULATION: 90,00

2. ON-AIRVISIT

MUSIC PLAYED ON SIRILISYM'S LIDIU

METAL CHANNEL

STRICKYM SCHOOL BUILDING 21/3

3. ON-AIR VISIT/ Music Played on

SIRIUSXM'S OCTANE CHANNEL

STRIUSKM SERSE BERERS 21.3

ROCKSTARENFROY

DRINK MAYHEM

FESTIVAL TOUR

TTENDANCE OF AUG. GARLOW AT DTE ENERGY MUSIC CENTER IN DETROTT: 05.428

5. COVERSTORY IN

ROCKSTAR ENERGY

APPRENCE NO

6. PLAYING

4. PLAYING

SIRIENXM



CYNCH DI ACEMENT IN MLB, NBA, NFL PRO WORLD SERIES, NRA FINALS OR SUPER BOWL

Tinie Tempah's "Written in the Stars" was tapped as the theme to Major League Baseball's postseason marketing camnaign, earning the cong. a resurgence in digital sales and an estimated \$40 million-\$50 million in media exposure.

VIDEO IN ROTATION ON CMT

AUDIENCE: N/A CMT's music strat-

BLOWIDERTUNE ACCOUNTS: More than Although it may not attract as much attention as free song downloads at iTunes, this platform was a popular one dur-

FREE MUSIC VIOEO OF

THE WEEK ON ITUNES

egy team evaluates

clips based on such

song quality, CMT.

search volume and

factor.

com and Internet

metrics as video and Adele (*Rolling in the Deep"), Martina Mo-Bride ("I'm Gonna Low streams, sales, social You Through It") and media activity, online Arctic Monkeys ("Don't Sit Down 'Cause I radio airplay. Meeting Moved Your Chair*). acts and checking out live shows also play a

PERFORMANCE ON STAGECOACH/ MAIN STAGE Rascal Flatts used its

ing the past year among

artists ranging from

May 1 headlining slot to inform festival-goers of the breaking news that U.S. forces had killed Oceams bin Laden in Pakistan. The trio received significant buzz in the press the following day

The feet draw \$5,000 naid attendees each day for two days, grossing nearly \$10 million.

SEGMENT ON "CBS SUNDAY MORNING AVERAGE VIEW ERSHI

"CBS Sunday Morn ing" devotes significant sirtime to a wide range of acts, including Coldplay, Journey and Florence & the Machine. After being featured on the show on Jan. 16, two days before the release of his album Low Country Blucs, Greeg Allman posted the highest debut of

his career as the title

howed at No. Son the Billboard 200.

ROFILE/FEATURE IN VANITY FAIR

Justin Bieber, Katy Perry and Jennifer Lopez all graced the cover of VF. Perry's candid observations about her career, her religious upbringing and her marriage to U.K. actor Russell Brand provided grist for a compelling profile.

PERFORMANCE DURING THE SUPER BOWL PREGAME SHOW

The pregame show drew its best ratings since 2002 when it sweet and 23.3 million viewers Keith Urban and Maroon 5 performed outside Cowboys Stadium before the start of the game.

7:3 ANY SINGLE OR VIDEO LISTED IN "FREE ON ITUNES" SECTION ACCOUNTS. Magazhan

There are plenty of free songs and videos available at iTunes that aren't posted under the "Single of the Week" or "Music Video of the Week" banners. Among them have been Pearl Jam's "Ole" and Tori Amos' "Carry,"

both of which were available as free sone downloads

PERFORMANCE ON KCRW'S "MORNI BECOMES ECLECTIC" KCRW WEEKLY AUDIENCE:

LAST YEAR: 93

A performance on this beloved tastemaker program, which airs on the noncommercial Santa Monica, Calif. station continues to live on the etation's website in streaming audio and-for most performances_video as well. Feist, TV on the Radio, Thurston Moore and Lykke Ll are among the acts that have performed on the show

75 SONG FEATURED ON IPR MUSIC'S "ALI SONGS CONSIDERED

this year.

DRINK UPROAR NPR's popular online music discovery pro-ENTERIN DETROIT gram has expanded its offerings during the 7. SYNCH PLACEMENT IN A nast year apprecating its show archives into HORROR MOVIE a Web radio channel called "All Songs 24/7

Channel* that can be B. COVERSTORY IN streamed at NPR.org. Curated by co-hosts MONTHLY CIRCULATION: 185,000 Bob Boilen and Robin 9. ARTIST VISIT ON Hilton it offers a mix VHI'S "THAT METAL SHOW" played on the show in

AUDIENCE: NA 10. COVER STORY IN MODERN DRUMMER

Survey Panelists CHITC ANYTHY

LIZ CLAVARELLA-RRENNER Co-owner Farnoit P RILL RICHARDS

En Espanol and Coho

BILLBOARD'S REACH INCLUDES MUSIC LOVERS, LATIN AUDIENCE # Billhoand's reach also extends to music fans, more so now than ever

We decided once again to leave Billboard and its growing stable of properties off our Maximum Exposure list, But we'd be remiss if we didn't take a moment to shine a spotlight on what we have to offer.

Those with albums or tours in the pipeline can reap the benefits of the direct access that Billboard magazine. Billboard.biz and Billboard Bulletin boast among key decision makers. Whether they be retail buyers, radio programmers, branding executives or those who license music for digital services, movies, TV shows or videogames, if they need authoritative coverage of what's happening in the music business, they read us.

before Billboard com services 10 mil lion unique visitors per month with an unparalleled mix of video interviews. exclusive speak peaks of new singles. and albums, chart data and continu ously updated daily news coverage. This year's successful relaunch of the Billboard Music Awards on ABC provided dramatic evidence of the power of the Billboard brand among consumersand superstar artists. Packed with mustsee performances by Beyoncé, Britney Spears, Rihanna, Lil Wayne, Mary J. Blige, Lady Antebellum, Keith Urban, Neil Dismond and others the swands show easily dominated its time slot.

on Latin music. The Billboard Latin Music Awards which are broadcast

live on Telemundo cap off our annual Latin Music Conference which eathers top executives from throughout the business and provides invaluable exposure for new artists and services As part of their multiple-year deal to extend their pro-

duction relationship for

the Billboard Latin Music

Billboard is also the top authority Awards, Billboard and Telemundo this year launched the Billboard Mexican Music Awards the first such show on a major U.S. network to honor

the achievements of regional Mexican artists. Billhoard also reaches Spanish-speaking music fans through its site Billboard

of every song ever

the last decade.

"Estudio Billboard," an interview show on V-me hosted by Billboard's Leils

NOVEMBER 26, 2011 | www.billboard.biz | 29

THE NEW DIY

Pitchfork, iTunes. 'Gossip Girl' among the best ways for emerging acts to get the word out

SONG FEATURED AS FREE SINGLE OF THE WEEK ON ITUNES

Labels and artists eat the cost, but the payoff can be worth it BY FD CHRISTMAN

WORLDWIDE PTUNES ACCOUNTS: more

LASTYEAR: 4 While established artists offer free song downloads at iTunes, the retailer's free single of the week promotion is primarily the domain of emerging acts, who can derive a significant boost in visibility and even sales from the offer. The Apple platform is "one of

the most effective developing-artist tools to expose music to a signifi-

cant number of people in an environment where they might buy music," a digital sales executive at

a major label says. Cut Cony's album Zonoscope, released Feb. 8, bowed on the Billboard

200 at No. 46 on first-week sales of 13,000 units, the Aussie group's best U.S. sales week, according to Nielsen SoundScan A likely factor: Leadoff track "Need You Now" was an (Tunes free single of the week on street date.

In the Ian 29 chart week Young the Ciant's self-titled allows, which arrived in October 2010, re-entered the Heatseekers Albums chart at No. 6 on a 322% sales jump to nearly 2 000 units the week after the

band's "My Body" was a free single of the week Another label executive says that it's a "great way to create awareness

and sizzle," adding however, that laindie bands get their bels underwrite the promotion. songs heard and vid-Even if an artist won't waive his or eos seen. Pitchfork her royalties on a free single of the exclusively premiered week the executive says it can still memorable clins from be worthwhile. "If you figure you're buzz-building indie going to give away a counle of hunacts like Active Child. dred thousand, for the right artist the Dodos and IEEE that exposure might be worth what the Brotherhood this

you pay in royalties," he says, "What past year. you are giving up in cash might be worth the splash." RECOME A LEADING LIVE DRAW AT A TOP CLUB IN YOUR HOME MARKET with the outlet's diverse audience The series

AUDIENCE-NO. Artists can build an

TOEO PREMIERE

A surefire way to help

ON PITCHFORK

the Duke Spirit's sinticination through gle "Don't Wait" and monthlone residencies two tracks from Cults at ton local clubs. Fare The CW series has also lier this year Foster the People did a residency started to write bands into plots. Sentember's at Los Angeles' 350sesson premiere feacapacity club the Echo. tured Jenny & Johnny's By the third show. single "My Pet Snakes " "there were hundreds as well as a camen by of people trying to get the due

> SONG FEATURED AS STABBUCKS' ITUNES

PICK OF THE WEEK Starbucks gives away Pick of the Week cards at its counter, providing a way to get in front of the hordes of customers looking for their caffeine fix. A label sales executive estimates that the weekly redemption rate is about 100.000-200.000 units While the pro-

gram provides great

exposure, a distribu-

tion executive says he

in album sales for fea-

tured artists

Celebrating its 20th anniversary this year this influential music show in." booking agent Tom is hosted by David Dve Windish says. and produced by noncommercial WXPN Philadelphia, which estimates that it maches more than 500,000 listeners per week in 200-

plus markets including New York, Los Angeles, Chicago and Dallas.

MEDIUM ROTATION ON KEXP SEATTLE WEEKLY AUTHENCE:143,000 Noncommercial KEYD's influence or tends far beyond its

home base in the Pacific Northwest During the CMI Music Marathon in October, the station hosted three days of live performances by Givdoesn't see a big nickun ers. Zola Iesus, Clap Your Hands Say Yeah



YouTube's music home page is dominated by videos from established stars who generate the most clicks. But emerging artists regularly appear in the curated playlists that are featured at the top of the

page and pop up in the page's music and artists



Little-known hip-hon act the Week nd caw its career quickly skyrocket after a Best New Music review from Pitchfork helped it command

more than \$25,000 for concerts and studio time with Draba for his Take Care album.

VIDEO FEATURED AS FREE MILISIC VIDEN DE THE WEEK ON ITUNES ACCOUNTS: More than After Thompson

Square's video for "I Got You" was selected as iTunes' free music video of the week, the country duo's selftitled debut album reentered the Billboard 200 at No. 177 in the Aug. 27 chart week on a 9% sales gain, according to SoundScan.

MEDIUM ROTATION ON KCRW SANTA MONICA, CALIF. WEEKLY AUTRENCE: 2578 One of the most influential tastemaker stations in the United States, noncommercial KCRW's support for an emerging act can be vital to keen it on the national radar, even if that backing doesn't always pay off in a significant sales boost. Artists it has championed this year include Thomas Dybdahl and Mis Doi Todd

PREBELEASE FIRST LISTEN ALBUM STREAM ON NPR MUSIC U.S. UNIQUE VISITORS TO NFR.ORG: 3.8 million in

According to NPR Music product manager Amy Schreifer, this series is heavily curated to reflect a combination of acts that span genres, are conversation. worthy and will connect is voted on by the NPR Music staff. SONG FEATURED AS FRFF DISCOVERY DOWNLOAD OF THE WEEK DN ITUNES

ORLOWING ITTENE ACCOUNTS: More than

Dale Earnhardt Jr. Ir.'s song "Morning Thought" was featured as a Discovery Download in June, helping the band's album, It's a Corporate World, debut on the Heatseekers Alhums chart at No. 17 on June 25.

SYNCH PLACEMENT ON CW'S "GOSSIP GIRL" VERAGE VIEWERSHIP I Smillion

The fifth season's first four episodes included



and other acts at New York's Ace Hotel

FEATURED AS VALVOU DUGHTA KNOW ARTIST

Acts like Foster the People and Dawes profit from this monthly rising-artist snotlight VH1 executive VP of talent and music programming Rick Krim and his team choose artists based on buzz, timing and annual to the etation's 25, to 30, year, old female demographic,

or "adultatore FEATURED AS MTV PUSH ARTIST OF THE WEEK

Picks lean toward demo friendly pop and hip-hop acts like Britpop star Jessie I and recent Billhoard community Mac Miller MTV executive VP of music and talent Amy Doule case she and her team select acts based on live performance, fan demand and potential for longevity.

REGULARLY UPDATED FACEBOOK ACCOUNT 200 MILLION ACTIVE USERS

*Facebook is an awesome customer acquisi tion channel "Moontoast co-founder/chief technology officer Marcus Whitney save

"There's no place else that's so easy for people to opt in to receive messages from you. Once they 'like' your page, it's up to you to convert those likes into data that you can own."

PERFORMANCE ON COACHELLA SECONDARY STAGES ATTENDANCE: 75 00

Playing Coachella pro vides instant cred. Get ting there begins and ends with Paul Tollett president of Coachella producer Goldenvoice. Tollett says he "turns over a lot of rocks" in seeking talent, and that

PERFORMANCE ON BONNAROO/ SECONDARY STAGES

Playing the Manchester, Tenn., festival provides new acts with a national profile BY RAY WARRELL

their own performances

h la Hetraam

PERFORMANCE ON

PR'S 'TINY DESK

S. UNIQUE VISITOR

TO NPROBE 28 milion in

Stephen Thompson, an

NPR Music editor who

co-founded this series

in 2008, says the con-

certs are reserved for

acts that the NPR Music staff is "obsessed with."

Product manager Amy

Schreifer adds that the

tile, especially in small

spaces. In other words,

get NPR Music's staff to

see you play live.

act should be versa-

CONCERT SERIES

A booking slot at a major destination festival can be like manna from heaven for an emerging act, providing exposure that extends well beyoud the actual performance. Lineups are usually announced months

includes going to plenty

of shows and other fes-

tivals, like Lollapalooza

and the Gathering of

PRESENTING A LIVE

62 million in September

Doug McVehil, senior

VP of music program-

ming, talent and content

operations at Vevo. says

that a professional his-

tory with an act, timing

and other media interest

are key factors in weigh-

ing live stream potential.

The outlet also recently

updated its Facebook app

to include a feature where

artists can live stream

TREAM EVENT ON VEVO

the higgslos

in advance with wide online pickup. For an un-and-coming hand, hits on its own website, YouTube, Facebook, Twitter and other social sites increase exponentially, and an act that once might have enjoyed only a regional

fork ty Coming in the ty YouTube channel

all the talent

SUBJECT OF ORIGINAL ON PITCHFORK TV PETCHPORE COM-Lmillion in

Bands like Youth Lagoon, James Blake and Tyler, the Creator were among the most popular to be featured on Pitchspring: A new Pitch fork. that'll give new acts even broader reach.

REGULARLY UPDATED WITTER ACCOUNT 100 MILLION ACTIVE USERS NSEPTEMBER

Punk veteran and inveterate Twitter user Ted Leo told Billboard earlier this year that be approaches his tweets as though he's having a conversation with his fans and followers "There are a lot of voices that jump in when you put things out there in a conversational tone."

he says.

footprint is suddenly on the national radar KEY SUPPORT SLOT At the Ronnarco FDR ARENA-LEVEL Music & Arts Festival HEADLINING ACT in Manchester Tenn emerging acts typi-

cally play on the fes-

tival's intimate Cafe

stages, as Gary Clark

hie war

Ir. and Bobby Long did

"We feel that the

Cafe stages are very.

very important he-

cause that's where is

all starts," says Ashley

Capps, president of

Bonnaroo co-producer

Bonnaroo usu-

ally books about 40

emerging acts every

year. "We have a hat-

tle of the hands we

do with BMI Nash-

ville once a month.

and four of the

bands are chosen

that way," Capps

says. "Last year we

involved Sonichids in a process

that was also a fund-raiser for

the Bonnaroo Works Fund, and

a certain number of bands were

selected through that process.

But generally, it's about us and

artists that we discover through

the course of the year that excite

us and that we want to share with

These can be bands Bonnaroo

buyers find on YouTube, see at clubs or are tipped off to by agents. A team

of about eight buyers at AC and co-

producer Superfly Presents books

"It's a tremendous opportunity

for a band-if a band is prepared to

capitalize on it," Capps says.

the Bonnaroo fans."

AC Entertainment

ATTENDANCE OF BRITNEY SPEARS' JULY SESHOW AT THE PALACE OF AURURY THE PALM FOR ACBERN

Rapper Nicki Minai recained magains avecure to a pop-based music audience after openino select dates on Spears' 2011 North American arena tour. About a week after the tour opened in June. Minai's song "Super Bass" reached the top 10 on the Bill-

board Hot 100.

MEDIUM ROTATION ON WXPN PHILADELPHIA WEEKLY AUTHENCE: 221,900 Noncommercial WXPN believes much of its audience growth will

shift to digital platforms. Last year, it launched XPoNential Radio, a 24/7 adaptation of the station carried by 35 NPP stations as a high-definition

radio side channel and thekey.xpn.org, which is wholly devoted to

Philly-area musicians ALBUM ANNOUNCEMENT ON PITCHFORK U.S. UNIQUE VISITOR

At a time when many indicartists are tak. ing to their personal ambaitan Taistar and Facebook to reveal new album dataile Ditch. fork provides a wider platform for emerging bands to announce new projects. Rising acts like Cults. Twin Sister and Dum Dum Girls turned to the site to break news of their latest releases.

Reporting by Ed Christman Michael Depland, Phil Gallo. Andrew Hamm, Louis Hau, Devon Maloney, Verri Moson Goil Mitchell Glenn Peoples, Mitchell Peters, Deborah Evans Price, Christa Titus and Ray Waddell.

POWER PANEL

best ways to generate buzz and drive sales of a music release for emerging / DIY artists.



KAY KANINE



SCOTT HUESTON











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Riding Ups And Downs Down Under

AS ARIA AWARDS APPROACH. AUSTRALIA SEES CAUSE FOR OPTIMISM BY LARS BRANDLE

to music market in Australia like its counterparts elsewhere, as had its share of ups and downs in recent years. In 2011 however, it's been mostly up. A new wave of home-grown acts are making their mark, live music remains strong as ever, and digital music sales are booming. Physical sales are in decline. But they're not crashing. leading executives note

"It's a buoyant market," Universal Music Australasia president George Ash says. "There's a real wave of creativity coming through the industry at the moment. There's a lot of opportunity from artist creativity to services in the digital world. It's entrepreneurial and, best of all, creative,"

That creativity will be on display at the Australian Recording Industry Assn.'s (ARIA) annual awards taking place Nov. 27 in Sydney. Three acts-Goyte, Boy & Bear and Drapht-lead the field with seven nominations each. Indigenous artist Geoffrey Gurrumul Yunupingu and rock act Eskimo loe earned six nods. Birds of Tokyo picked up five nominations, while pop singer Guy Sebastian and late rocker Billy Thorpe earned four node each

Certainly the music industry should feel more upbeat at this year's awards.

The Australian market slipped off a cliff in 2010, registering a decline in value of 13.9% to \$384 million Australian (\$390 million). It was a sobering result considering the Australian record business had returned to growth in 2009. Although ARIA no longer publishes midvear market figures, sources suggest the market has returned to growth in 2011. But it's still below the 2009 figure

Piracy continues to be a thorn in the industry's side. However, there's a sense that the gov ernment, Internet service providers (ISPs) and content owners are reaching common ground.

"The biggest challenge remains making sig nificant breakthroughs on controling unauthor ized downloads and to continue to develop existing and new legitimate services " says Denis Handlin, chairman/CEO of Sony Music Australia & New Zealand and president of Sony Music Southeast Asia & Korea Handlin, who also serves as chairman of

ARIA, points to discussions held between the ontent industries and the ISPs, convened by Australia's attorney general.

The attorney general's office in October also announced an inquiry into "safe harbor" practices that, Handlin says, "provide a very positive outlook for a system that will minimize illegal use and encourage more legitimate services.

Piracy clearly hasn't gone away, but the "P" word. seems to be disappearing from the vernacular Down Under and the industry is pushing ahead with its Music Matters education campaign that bunched in August to promote the value of music. Assetralia's record business never took the anproach of suing file sharers, and the industry has

watched from the sidelines as film trade association AFACT has taken legal action against iiNet to hold the ISP accountable for copyright infringements. AFACT's ongoing case has largely faltered, and a High Court showdown is due the first week of December. If AFACT wins, it may pave the way for further action against ISPs. But that's a big "if."

Regardless, Australia's ripening digital marketplace is entering an unprecedented phase of activity. Spotify is hiring staff ahead of its Australian launch, while market-leading brick-andmortar retailer IR Hi.Fi should make a his solsah with its anticipated Now subscription platform and download service. The retailer, which has 200-plus locations, reckons that Now will boast between 6 million and 8 million licensed tracks when it arrives before year's end.

The action doesn't stop there, BlackBerry launched its BBM music service in early Novem ber. And Universal Music and Sony Music's Australian companies have formed a joint venture called Digital Music Distribution, which supplies music services including the music radio programming on the Foxtel pay-TV platform.

Australia is probably a bit behind Europe and North America when it comes to streaming models, but what we lack in market penetration we make up for in proliferation," says John Watson, president of Eleven: A Music Company and John Watson Management. "Things are certainly in a state of flux right now. The good news is that the business is now totally listening to the needs of consumers. The days of the music industry acting like King Canute and trying to hold back the tide are thankfully behind us now."

Digital music services are jostling for a sizable siness. In the year ending June 30, the digital market grew by 32%, according to Billboard sources. Digital revenue Down Under now accounts for 40% of all sales, up from 27% in 2010. Soon, the market will be evenly split between nhysical and digital sales

Australia's digital revolution is set against the backdrop of the Labor government's National Broadband Network. It's an ambitious national rollout of high-speed cables, intended to connect nearly everyone in this vast and sparsely populated country of 22 million

By 2020, the ambition of the NBN is to place Australia among the world's leading digital economies. In five years, users connected to the network may be able to download at speeds of 10 bps. The NBN, however, has become a political football, with the opposition Liberal Party seizing on its \$36 billion Australian (\$37 billion) price tag coming amid a shaky global economic environment. What the Australian digital market will

look like in 12 months' time is anyone's guess. At physical retail, IB Hi-Fi continues to lead

the way with an estimated 40% of the CD alburns market. The No. 1 digital music service is iTunes, handling more than 70% of digital download sales. In the coming months, however, JB aims to chip away at iTunes' commanding lead. The challenges facing music publishers in

Australia are the same felt by every music business around the world. "Digital is still growing very strongly, which we're happy about. But if income from distribution of digital product can't plug the gap, what other revenue sources can?" asks Brett Cottle, CEO of the Australasian Performing Right Assn. and the Australasian Mechanical Convright Owners Society. "Publishers are facing that same decline in their revenue And they're having to deal with a hell of a lot more data and micro-payments.

Universal Music in Australia is the recordedmusic market-leader with a share of about 40% ahead of second-place Sony Music, and the local companies of Warner Music and EMI. Australia's independent music scene is a vital one. According to independent labels group AIR, indie acte accounted for 43 out of 125 nominations for this year's ARIA Awards

AIR conducted market-share studies in August and found the results favorable. "We realized that our combined members were consistently achieving 25%-35% market share in Australia. That's a massive chunk of our industry," AIR GM Nick O'Byrne says. "We also estimate that more than 85% of the different titles commercially released in Australia are indie."

According to ARIA sales data, indie company Inertia managed 11.5% of market share by distributor in one week during August, an "amazing" result, O'Byrne notes. On the downside. continued on >>p34





from >>p33 the Australian industry lost two key music TV plat forms when free-to-air Network 10cut the long-running 'Video Hits' week.

end show in August, and the publicly funded Australian Broadcasting Gorp, this morth shed its quiz show "Spicks & Specks." "It's sad." says Paul Phictoo, director of Dew Process and Secret Service Artist Management. "Many people are now connecting the Internet to their TV, where you can essentially program

It's a case of losing two music TV shows, and gaining one. Sources say NBC's massic talent show "The Voice" will come to these shores in 2012,

Innovation in textusively at the echnological clevel. A new breef of artists is coming up and shifting big volumes on some titles. On the albums front, 2011 has undeablowed by been Adde's year. The British isospires replicated on the reaccess in Eugen and the Cume Blasse with reaccess in Eugen and the Cume Blasse with the reaccess in Eugen and the Cume Blasse with a superior of the Control (1960,000 units). Blasse 2011 House plaintame certified (50,000 units) to opped the ARIA albums chart for 23 weeks, a fast extended by only three other are—Dies Statish Eugen Legisland (Arm.) Delia Goodierm's Innocent Figs and Jul. Arm. Delia Goodierm's Innocent Figs and Jul. Arm. Delia Goodierm's Innocent Figs and Jul. Artists Inanched in 1984.

Adult's smash singles: Rolling in the Deep' and 'Senrone Lie You' are both or critified livetime platinum (\$50,000 units, The year's biggest tracks in Australia were released by U.S. dance act LMFAO and Melbourne-based Gospe, LMFAO's "Party Rock Anhers" sat at No. 15 or to successive sive weeks and is eight-times platinum [\$50,000, and while Gospe's "Somebody That U lead in Know" (figuring Kimbas) spent eight consecutive weeks at No. 1 and it certified sisterines platinum.

Universal Music Group International COO Max Hole tips Gotye and fellow Australian artist DJ Havana Brown to go on and enjoy international careers.

"I've often thought I don't understand why Australia doesn't score more consistently than it already does." Hole says. "Distance is definately one factor—unless you can come up with a magic song that short-cuts everything. Gotye may well have that magic song."

Along with ARIA nominees Drapht and Boy & Bear, the year also saw breakthroughs by newcomers like the Jezabels, Stonefield and Cloud Control.

"There is so much great talent out there," says EMI Music Australia chairman Mark Poston, whose local roster includes Empire of the Sun, Birds of Tokyo and Angus & Julia Stone, "You just need to work smarter and harder fin Australial to make a sales connection and build fan bases, and to build careers."

Rockin' Summer

OZ ENJOYS SOLID TOURING SEASON—CAN IT LAST?

RVIARSBRANDLE

ustralia's live scene has enjoyed a long, hot summer like Ino other. Most promoters say the live business Down Unden has never been healthier, and new statistics published by the Australesian Performing Right Assn. (APRA) and trade group Live Performance Australia seem to back it ru.

But quietly, Impresarios are wondering Just how long the good times will last. Some feetivals have fallen by the wayside, and some promoters admit that the super-heated concert business will cool down. But not just yet.

will cool down, But not just yet.

"Last summer was awesome,"
says promoter Paul Dainty of Dainty
Consolidated Entertainment. "A lot
of people came into it wondering if
the market could sustain all those
tours. It was one of the busiest sum-

mer's everomoter presented acts like Son avv. Michael Bubth. Milley Cyrus and Errique Iglesias, all of whom did storming business." Dainty says. "Basically everything we did was old out. It was a phenomenal summer." Dainty has another phenomenon on his hands with Emisem, whose three open-all shows—Dec. I at the 60,000-seat Ethiaed Stadium in Mel-60,000-seat Sydney Football Stadium—sold out in about 30 minutes.

Ticket pricing is a hot topic at the moment. "We're now seeing tight ening in the market, definitely in relation to tours that have very high premium-ticket prices," Dainty says. "If you see a \$300 ticket, it's getting much tougher to get those ways, if your second price is \$150-\$170, people are targeting those."

Australians are relatively flush at the moment. But they're discerning as to how and where they spend their cash, veteran promoter Gary Van Egomond says. The economy is in good shape, the local dollar is flying high against its U.S. counterpart, and the word "recession" isn't mentioned—or fett—in these parts.

According to a recent Credit Sulses report, Australians are the world's weathless people on a median basis and second in the world behind only Switzerland on an average basis. Australia's relative financial comfort means more money to spend on entertainment. And how.

A new study of live music's economic impact found that the business generated \$1.2 billion Australian (\$1.2 billion), a figure that includes ticket sales and revenue

from food and drink. The study, conducted by accounting firm Ernst & Young and commissioned by the APRA and the Australasian Mechanical Copyright Owner's Society, found spentated total profits and wages of \$652 million Australian (\$670 million) and supported close to 15,000 full-time jobs. Live Performance Australia's separate "Ticket Attencenterialment ticketing revenue in entertainment ticketing revenue in 2010 grew 22.6% to \$1.3 billion Aust-

tralian (\$1.4 billion).
Concerts and festivals are big business in Australia. "Per capita, it's easily the biggest live market in the world," says veteran promoter Michael Chugg, who in 2011 presented Bob Dylan, Keith Urban and Dolly Parton, among others.

International tours will slow, but "It won't happen this summer," says Chugg, who anticipates a cooling off in the festivals space, "There will be a settling-down of what's been going on. We're seeing that already." Chugg's company, Michael Chugg Entertainment, called off the Sent 29-Oct 2 Great Southern Blues Festival, citing "unsatisfactory" ticket sales, while the promoters of Soundwave Revolution (which blamed the loss of a key headliner) Funk N Grooves (noor ticket sales) and Rewind (again, ticket sales) all feit a chill. Canberra's long-running Stonefest reconfigured its live rock

dance was tumbling

In the past 10 years, the festivals circuit on these shores has literally exploded. Some players refer to it as the "festivals frenzy," where, it seems, every major city has a choice of more than a dozen fests during the summer.

"There's certainly a lot of [festivais) " says Paul Piticco, co-promoter of Splendour in the Grass which was headlined by Coldplay, Jane's Addiction and Kanye West, "If you look at the summer festival schedule now there's a lot of new feetivals From the time Parklife starts right through to Bluesfest, you've got Future Music, Big Day Out, Laneway, the new Harvest feetival Homebake Good Vibrations . . . It's a dance from the time it gets warm to when it gets cold again, it's guite packed," Spiendour-one of Australia's most popular multiple-day fests-reportedly sold 30,000 tickets, roughly 2,000 short of a sellout. But it still made money Piticco says

Deter Noble of Tercotor of the Concle Busefest asys, "Discretionary spending is tighter this year than last year. The economy bells you. You cannot maintain the level of festivals in Australia, and the supply of talent doesn't exist." Economics then pushes up the price of talent and makes it unviable. The big events will remain existablished. The middlevel ones will do it tough. And it is going to get a whole lot tougher before



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5 To Watch

AUSTRALIAN TALENT ON THE RISE

BY LARS BRANDLE

Australia is a music market with a long history of producing global hitmakers. Those acts first made noise in their homeland. Here are five rising talents commanding attention now.

COTYE

Gotye is Australia's hottest music property right now Rorn in Relation, with the more conventional name Wouter "Wally" De Backer, Gotye has dominated the airwaves and sales charts Down Under thanks to the single "Somebody That I Used to Know." In August, Gotye's single and its album, Making Mirrors (Samples N'Seconds Records/Eleven/Universall, simultaneously grabbed the top slot on the respective sales charts, a feat not achieved by a domestic act since Silverchair managed it in 2007. Making Mirrors went gold (35,000) in its first week, selling 47.000 copies, according to his label. "Somebody" has notched eight weeks at No. 1 on the Australian singles chart. Gotwe has seven nominations for this year's Australian Recording Industry Assn. (ARIA) Awards. There would've been more, were it not for Making Mirmes missing the eligibility deadline. In North America, Gotve's set will be licensed through the Fairfax label to Universal Republic

THE JEZABELS

Alternative rock outfit the legabels have been ringing up serious bury in 2011. The act's self. financed debut, Prisoner (MGM Distribution). opened at No. 2 in September. Hailing from the northern New South Wales beach town of Byron Bay and led by passionate frontwoman Hayley Mary, the Jezabels have signed with leading independent Play It Again Sam Recordings for the United Kingdom and Europe, with the album due there in March. The band wraps a North American tour on Nov. 26 at Montreelle Corona Theatre, in support of the Nov. 8 Canadian release of Prisoner through Dine Alone. A U.S. deal is taking shape with a view toward a March release, according to manager Dave Batty. The group has three ARIA Award nominations.

BOY & BEAR

After a breakout year in 2010, Boy & Bear matured into a fully grown elite band in 2011. The Sydney five-piece's debut album, Moonfire, bowed at No. 2 on the ARIA albums chart in August, thanks to a solid road ethic and a well-received 2010 EP. Brungery Antactica.

Recorded in Nashville with produce Joe Claic carell light Strokes, the White Stripes, the Shink, Moogh's has garreed the lands seen nominations for this year's ARIA. Awards Moy & Bear have been road loop at home and abroad this year, playing to industry crowds at the CMJ Muste Marthen and South by Southtee CMJ Muste Marthen and South by Southand Mumford & South Signato to Universal Regulsic for the United States and Co-Op for the United Kingdom and Europe, the bands is et first a full UK. European bour in early 2012.

DRAPHT

Western Australian MC Drapith has been written and search attempts by ancess on his fourth attempt by an excess on his fourth attempt released his fourth about 70 per leased with the process of the fourth of the search of the fourth of the

HAVANA BROWN

Havana Brown has emssed the danceflow and into the mainstream like no other female Aug. tralian DI has before. The Melbourne-based artist this year nailed a top five single with the double-platinum-certified (140,000 copies) We Run the Night (Island Record Australia), And she has a chance to win two ARIA Awards at the Nov. 27 ceremony. In 2008 Brown reputedly became the first female DJ in Australia to sign a major-label record deal when she teamed with Universal Music. Support for the Pussycat Dolls, Rihanna, Chris Brown, Lady Gaga and Britney Spears followed. Brown's Crave series of beat-mixed compilations is now up to a sixth volume, selling more than 150,000 copies combined, according to Universal Music. Brown has become something of a trailblazer: EMI Australia this year launched "She Can DI." a talent quest to find the next elite female DI (won by DI Minx). Managed by Jeff Haddad (the Pussycat Dolls), Brown is signed to RedOne Productions for the United States and the rest of the world. An artist album is due in 2012.





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Position Announcement

The University of Memphis Music Industry program invites applications for a full time, tenure-track position in the Rudi E. Scheidt School of Music beginning August 18, 2012. Position: Music Business, Music Industry Program Rank: Assistant Professor

Salary: Competitive and Negotiable

Qualifications: Graduate degree is required (Doctorate desired), Demonstrated professional experience in the music industry and a full time commitment to teaching and advising (University teaching experience desired).

Responsibilities: The successful candidate will coordinate the Music Business Area including teaching music industry core classes, curriculum development, academic advising, mentorship and supervision of internship program.

and supervision of internant programs.

School: The Rudi E. Scheidt School of Music is fully accredited by the National Association of Schools of Music and has a full-time faculty of 45 with approximately 500 music majors. Degree programs include: Bachelor of Music in performance, music history, composition, music education, music business, recording technology, jazz and studio music performance, jazz and studio music composition/arrangingi. Master of Music in performance, musicology, Orff-Schulwerk, music education, pedagogy, jazz and studio music, composition and conducting; Doctor of Philosophy in musicology and music education; Doctor of Musical Arts in performance, composition, conducting and music theory. A graduate certificate, the Artist Diploma in Music, is also offered. The School of Music is housed in the College of Communication and Fine Arts, http://music.memphis.edu.

University: The University of Memphis is a comprehensive metropolitan research university located in Memphis, Tennessee, one of the most musically active communities in the Mid-South. Current enrollment is approximately 23,000 students.

Application: Candidates should go to: workforum.memphis.edu to submit an application. Additional items required at time of application include a cover letter, curriculum vita and a list of five (S) references with contact information to include address, telephone number and e-mail address. Review of applications will begin October 24, 2011 and may continue until a successful candidate is named. For Information regarding this position, contact: Jeff Cline.

Chair Music Business Search Committee 901-678-2559 jwcline@memphis.edu.

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CHARTS





AMP ON

Mac Miller's Indie Feat With 'Blue Slide Park'

Over The

Counter

India ranner Mae Millar's first album Blue Slide Park, debuts at No. 1 on the Billboard 200, selling 144,000 copies, according to Nielson SoundScan

While it didn't shift or much as some industry sources had expected (180,000 was the optimistic projection), he still can lay claim to a pretty cool chart feat: Plus Clids Book is the first independently distributed debut album by an act to hit No. 1 since 1995.



The last (and only previous one) was The Dogg Pound's Dogg Food. (Hey, another rap actl) It started in the nenthouse on the Nov. 18, 1995 chart with 278,000. Dogg was released on Death Row/Interscope, but independently distributed through Priority Blue Slide is a Rostrum Records release, distributed by INgrooves through Fontana Distribution (Universal Music Group Distribution's indic arm)

6.169.000

6 299,000

44% 3.0%

2.2% 23.8%

Fact March

A hit of history: In 1995 Death Row was part of Interscope Records, which was then half-owned by Time Warner. However, after Interscope came under fire by politicians for some of its roster's explicit lyrics and subject mat-

50% stake in Interscore back to its then empore Ted Field and Jimmy lovine (Billboard, Oct. 7. 1995). At the time, Warner made it clear that it would selectively distrib. ute Interscope titles, on a "record by record" basis. until its deal expired the

following March

ter. Time Warner sold its

Tha Dogg Pound's debut was one of the first out of the gate after the firestorm and Warner onted not to sell the album, leaving Death Row and Interscope to seek alternative distribution Priority picked up the set (Billboard, Oct. 21, 1995) in what was then described as a "one-off arrangement." Blue Slide is this year's second

indie-distributed No. 1 on the Billboard 200, following Cake's Showroom of Compassion. The latter arrived atop the tally on the Jan. 29 list. Last year, three indie leaders ruled the chart: Vampire Weekend's Contra, the charity compilation Hope for Haiti Now and Arcade Fire's The Suburbs. In each of the three years previous to 2010, just one indie album topped the tally: Pearl Jam's

Backspaces (2009) Padioband's In Rainhows (2008) and the Engles' Long Road Out of Eden (2007).

Rehind Miller this week on the Billboard 200 is a surging Michael Bublé, whose Christmas album rises 8-2 with

123,000 and a 38% sales gain. It's a new peak for the set, which started at No. 3 two weeks and While it's unlikely Buble will hit No. 1 next week (as Drake's Take Care should arrive atop the list), expect Christmas to perform strongly through the holiday season

WOW 'NOW': The new New 40 hits compilation hows at No. 3 this week with 119,000, continuing the venerable series' tradition of reaching the top 10. The previous Now album - Now 39debuted and peaked at No. 3 in August with a 110 000 start. All 40 of the traditional New albums have reached the top 10, stretching back to the first in the series released in October 1998 which anakad at No. 10. Same of the acts for turned on the Cost News Burns in childed

Spice Girls, Backstreet Boys, Radiohead. Agua. Hanson and All Saints. Right behind Now 40 is the soundtrack to "The Twilight Saga" Breaking Dawn Part 1," which enters at No. 4 with 105,000. It should make a gain next week, following the movie's Nov 18 oremiere in theaters

GREAT 'CARE': It should surprise no one that Drake's second full-length studio album, Take Care, is on its way to a huge debut at No. 1 on the Billboard 200 next week. Industry sources suggest the set could sell as many as

725 000 copies Care may rack up the third-largest sales week of 2011, after the debut of Lady Gaga's Born This Way (1.1 million) and the start of LII Wayne's The Certer IV 1964.000). Drake's first album, last year's Thank Me Later. started at No. 1 with 447 000 sold according to Nielsen SoundScan, on the Billhoard 200 dated July 3, 2010. He previously charted with the So For Cone ED in October 2009, which peaked at No. 6.

GIRL IN A COMA BATHER LIVELY In the same week that Joan Jett surprised a packed Foo Fight-

ers crowd at New York's Madison Square Carden with a quest turn on her classic "Bad Reputation" (Nov. 13) one of her Blackheart Records acts found success on the Heatseek ere Albuma chart

Fixits of All the Rest by the label's Girl in a Coma arrived at No. 17 on the printed tally last issue. However, a reprocessing of SoundScan's data after our print deadline vielded a new debut position for the album: No. 6. The chart on Billboard.com and Billboard hiz was refreshed with the corrected information

Weekly Album Sales (Million Units)

Market Watch A Weekly National Music Sales Report Weekly Unit Sales Year-To-Date

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CURRENT ALBUM SALES CATALOG ALBUM SALES

THE Billogred 200



THE Billboard 200 NOV 261



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				MEDICAN COMPANYONE 2525 (16 98)	Convenience















the CMA Awards o









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SOCIAL/STREAMING Billboard

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40 % II DEMILOMATO

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KENNY ROGERS & COLLY PARTON හා ප 🖫 Mickey's Magical Holday 2011 VARIOUS ARTISTS 40 48 CASTING CROWNS

> VARIOUS ARTISTS NOW That's What I Call A Countr TRANS. SHEEDING OR WESTER Continue for hos from Stone VARIOUS ARTISTS TIS The Season Kids Christmas Sing-Al

KIDZ BOP KIDS Countraries aren't a remmon sinht on the Nediday Albums rhart to whenever one makes waves on the tally. It's interesting to note Its achievements. There are four on the list this week, including Phinage and Forty Haliday Spoortee, at No. 21 (5,000; on 154%.

21 21

VERONICA SALLESTRIM into the tally at No. 33. The release of the video for their latest single, "Be My Baby," on Nov. 5 prompted a burst of 8 million You Take views. Stars later on Nov. 7 the proon issued its new album, Wonder Horid, These events belond grow the greep's Facebook tans (up by 6,600) and You tube changed subscribers (a pain of 6 600).









OHOSTS OF AUGUST

ccreding to Nielsen SoundScan). If has enietly sold 44,000 stoce its se, Further down the list, the soundtrack to "EH." at No. 38. sells T.000 (on EPS), beinging its total sales to CIS.000. 42 Go to www.billboard.biz for complete chart data

Data for week of NOVEMBER 26, 2011

Billboard LAUNCH PAD 1807



Contemporary Jazz

Why Can't We

HEATSEEKERS SONGS

26 43 2 THE ISAACS

23 COUNTRY MUST BE COUNTRY WIDE SMILE BACK OTUS FLOWER BOMB 5 NALE PEATURING MIGUES PARTY ON FIFTH AVE. MAC MULER ROSTRUM PROMISE PROMISE PROMISE PROMISE PARTIE PERFURING UBBER SONY MUSIC LATIN COST OF LIVIN BLACKOUT BEACHE CANCURA FEARLESS RED 11 23 SAIL 13 10 STORM WARNING 7 14 MRS RIGHT 3 LONELY BOY 25 EL VERDADERO AMOR PERDONA g IMA BOSS 17 14 TONIGHT IS THE NIGHT

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IE II SCARY MONSTERS AND NICE SPRITES

SSI PERPURNIS GARY DE ULTRA

REGIONAL HEATSEEKERS #1 ALBUMS

PAROV STELAR



SOUTH CENTRAL

SOUTH ATLANTIC

MID ATLANTIC

PROGRESS REPORT

Bei Maejor Featuring J. Cole, "Trouble"

While Bei Maejor (given name Brandon Green) has written Hot R&B/Hip-Hop Songs chart hits for the likes of Lloyd ("Cupid") and Plies ("She Got It Made"), "Trouble" marks his first appearance on the charts as an artist. It rises 36-31 on Rhythmic this week



AWOLNATION Jonethen Coulton The Head And The Heart The Head And The Heart Paul Byrom This is The Momen

The Paris Swinn Box (EP

A Piee For Purging
The Life & Death Of A Piee For Purging VelaWolf David Lynch Like Mothe To Flemes

Daniel O'Donn

Eclipse V× Christmas Time

AWOLNATION Jonathen Coulton Artificial Mean Volbest Revert Hell/Above Nesven Like Moths To Flemes

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ATHE BUILBOARD HOT 100

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@ :	27 31	-	JUST A KISS Lady Antebellum	
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	29 27		MR CAVOREST Assessed State	
_	63 69	7	ALL YOUR LIFE The Band Perry	
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	35 25	Nº	MAKE ME PROUD TIMUS IS DESCRIBED STREET AND THE PROUD OF SEPRETARY OF	1
	61 63		TRIVIS IS DRIVING TRICOMES & SETTIMAN O TAMBAD OPINIS IN MY HAND End Church 2 2003 6 (1935) M 9455(1) (1455)	
-	31 21		GOOD LIFE OneRepublic	
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(162.000) iownicads, up 32%), Guetta arhines hit blokes cank, bestins his No. 5 peak with "Sexy

Akon, last year 9 Gains in downloads (\$10 000 up \$4%) and airelay (50) million, up 12%) help land Mars his eighth Hot 100 top 10 dating to his arrival less than her wars ago as a murd

13

14

74 80 No. 1 "Nothin" on 14 74 68 71 Prough it departs the too MI the song's 25-week 73 78 residency in the ton tier is one of just 77 69 67 sight of at least that € 80 85 leneth in the rhart's history. LeAnn 79 64 Rimes' "How Do I Live" leads with 32

weeks in the top 10 in 1997-98

had tonged the

Cost 26 1003 tolly

(3) HEV 63868 GS 91 90 Two '80s Hot 300 No. Is return as C 85 88 covers. Kenny Locolos' (C) III Tentinece" reissed ES 83 CS for these weeks beginning March 31, O 92 -1984, after Billy Joef's "Uptown Girl"

0 95 Cohembia Decords originally intended **3** 97 Mac B" or the next non/adult radio single from 21, but 97 89 84 changed course to

94 93 this song, citing, in part, its helty 99 90 77 206 000 in digital sales as an album 100 87 59

THE	LAST	2 WEEKS	WITEE ORI CHI	TITLE PRODUCEA (SONOMPITEA)	Arti
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57	49	60		THAT WAY Water Feature LEX LUSTRIC DISCONTINUE OF REPORT OF THE PROPERTY OF TH	ring Jeramih & Rick Ro
0	67	81		DOMINO OR LINE O CORNISH L DOTTMALD C RELLYMAX MARTINIH MALTERY	G LANK-SWINTERS AL PERFOR
50	57	55		YOUNG, WILD & FREE Snoop Dogg & Wiz Khail	
80	56	61		WHEN WE STAND TOGETHER NOCKEEPACK / MOST OF KROEGER R PEAKE M KROEGER / MOST	Nickalba © POADPLINER:P
0	83	72		I'M GONNA LOVE YOU THROUGH IT M WEARDS & GALLWORE IS HAVE UPS (SALES), YEARY)	Martina McBris
62	62	43		MARVIN & CHARDONNAY Big Sean Featuring Ker	tys West & Roscoe Da
3	Ŀ	w		FOOTLOOSE 1 SHARES 5 HEREFICES (IL C LOSSING D PRICEFORD)	Blake Shelt
64	55	50		CRIMINAL WAS MARTIN SHELLBACK MAX MARTIN TAMBERS	Britney Spea
65	80	67		LOTUS FLOWER BOMB	Wate Featuring Migu
66	58	45		CHEERS (DRINK TO THAT)	Riban

BRIGHTER THAN THE SUN HOTOWN GIRL ONE MORE DRINKIN' SONG LET IT DAIN

COUNTDOWN GOT YOU LLIVE IT LIVE THAT PARTY ON FIFTH AVE STRANGE CLOUDS MARVINS ROOM

Faith Peri @ WARNER BROS MASHVILLE BAR Romao Santos Featuring Ushar PROMISE YOU THE BOSS MISTLETOE COST OF LIVIN BLACKOUT SHAKE IT OUT SET FIRE TO THE RAIN

WET THE BED HERE FOR A GOOD TIME INTERNATIONAL LOVE HEARTBEAT GOT NOTHIN REALITY AWOLNATION

LONG HOT SHMMER CRAWLING BACK TO YOU BETWEEN THE BULLETS

SWIFT'S 'MOVIE' PREMIERES IN TOP 10

THE ADVENTURES OF BAIN DANCE MAGGIE



Taylor Swift debuts three songs on the Billboard Hot 100, led by "If This Was a Movie" at No. 10 (162,000 downloads sold, according to Nielsen SoundScan). She also arrives at Nos. 13 and 26 with "Ours" (148,000), her next country radio single, and "Superman" (91,000), respectively, while an alternate version of "Haunted" re-enters at No. 98 (24,000). The tracks made their digital retail debuts on Nov. 8, after previously being available only on the deluxe CD version of Swift's Speak Now album at Target stores. "Movie" marks Swiff's Hot 100-record-extending eighth title to debut in the top 10. It's her 10th top 10 overall and first since "Back to December" (No. 6) last year. -Gary Trust

@ RIO BUCI Bard Hot Chilli Panners

HOT 100 AIRPLAY

SE SE TITLE MOVES LIKE JAGGER SOMEONE LIKE YOU WE FOUND LOVE STEREO HEARTS SEXY AND I KNOW IT YOU MAKE ME FEEL

HEADLINES DI IMPED UP KICKS IN THE CARE II NI**AS IN PARIS CIVE ME EVERYTHING

PARTY ROCK ANTHEM WORKOUT 5 O'CLOCK SHE WILL GOOD FEELING MR KNOW IT ALL E IT WILL BAIN

THE ONE THAT GOT AWAY SUPER RASS 23 26 JUST A KISS 9 FLY 14 SPARKS FLY 15 28 GOOD LIFE

20 11 IT GIRL COUNTRY MUST BE COUNTRY WIDE YOU DA ONE MR. SAXOBEAT IGHTERS

LIGHTERS

BAD MEETS EVE FEAT BRONZ MARS SE

GOD GAVE ME YOU

BLASS SHEETON MARKET BROSS MARKET PARTY PARTY BEYONCE FEAT ANORE 3000 PARTYN WE OWNED THE NIGHT TATTOOS ON THIS TOWN CRAZY GIRL BAGGAGE CLAIM

ROLLING IN THE DEEP THAT WAY KEEP ME IN MIND BODY 2 BODY DANCE (ASS)

LGOT YOU EASY IF I DIE YOUNG NOT OVER YOU MARVIN & CHARDONNAY LET IT RAIN

54 E DRINK IN MY HAND

RED SOLO CUP

GOD GAVE ME YOU

SMILE BACK

SUPER BASS

MAKE ME PROLID

DRINK IN MY HAND

WE OWNED THE NIGHT

ROLLING IN THE DEEP

YOUNG, WILD & FREE

NOT OVER YOU

ALL YOUR LIFE

YOU ANO!

JUST A KISS

FOOTLOOSE

WORK OUT

ROCK THE SE SE MITTLE SOMEONE LIKE YOU PLIMPED UP KICKS

D 3 8 PARADISE - 2 RUN 30 ROLLING IN THE DEEP WHEN WE STAND TOGETHER

NOTHING SHAKE IT OUT PRINCESS OF CHINA 32 SAIL

BREATHE CARGONA PEAR
28 RUMOUR HAS IT 25 20 VIVA LA VIDA - 13 YELLOW 10 17 21 FIX YOU

R&B/HIP-HOP

1 1 7 50 SLOCK

2 18 DANCE (ASS) 1 IL NI**AS IN PARIS SMILE BACK

SUPER BASS WORK OUT MAKE ME PROUD

YOUNG, WILD & FREE SHE WILL PARTY ON EIETH AVE

GIVE ME EVERYTHING HOW TO LOVE STRANGE CLOUDS

HOLIDAY

MISTLETOE

ALL I WANT FOR CHRISTMAS IS YOU

ALL I WANT FOR CHRISTMAS IS YOU SUPERFESTIVE! BABY, IT'S COLD OUTSIDE BABY, IT'S COLD OUTSIDE THE DIRECTIONS SONG IMERRY CHRISTINAS TO YOU

LET IT SNOW: LET IT SNOW: LET IT SNOW CHRISTMAS (BABY PLEASE COME HOME WHERE ARE YOU CHRISTMAS?

HAVE YOURSELF A MERRY LITTLE CHRISTMAN

(F) COUNTRY

IF THIS WAS A MOVIE SUPERMAN ME I DIE YOUNG I DON'T WANT THIS NIGHT TO ENG RED SOLO CUP RUN GOD GAVE ME YOU ALL YOUR LIFE THE MAID PERRY REPUBLIC AS

WE OWNED THE NIGHT JUST A KISS EASY

LATIN

2 11 PROMISE 1 65 DANZA KUDURO INTENTALO
MALINT FLAT EL RESETS Y AMERICA SERIA CINO
EL VERDADERO AMOR PERDOI WAKA WAKA (THIS TIME FOR AFRICA)

KNOW YOU WANT ME ICALLE OCHO! RABIOSA ALL ABOARD LATINOAMERICA HIPS DON'T LIE BON, BON

LOCA VEN CONMIG

WORLD'

of SOME CHAMMAK CHALLO O COME ALL YE FAITHFUL

WHAT A WONDERFUL WORLD THE GIRL FROM IPANEMA WE THREE KINGS THE HELD TENDES PAZON & THE LA VIE EN ROSE A CAUSE DES GARCONS THE WORLD IS MINE YOU RAISE ME UP NON JE NE REGRETTE RIEN

> DIABLOROIG AM THE BEST

IF THIS WAS A MOVIE .. WITHOUT YOU SOMEONE LIKE YOU - GOOD FEELING IT WILL BAIN

.. SEXY AND I KNOW IT

HOT DIGITAL SONGS

MOVES LIKE JAGGER PUMPED UP KICKS STEREO HEARTS SUPERMAN THE ONE THAT GOT AWAY PARTY ROCK ANTHEM DANCE (ASS)

14 IT GIRL NI**AS IN PARIS A THOUSAND YEARS PARADISE

17 IF I DIE YOUNG .. HEADLINES 10 MR. KNOW IT ALL 25 8 I DON'T WANT THIS NIGHT TO END

LOVE YOU LIKE A LOVE SONG MR. SAXOBEAT

Data for week of NOVEMBER 25, 2011 | For chart reprints call 212,493,4023

POP/ADULT/ROCK Billboard

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25	151	25	TITLE	25	55	100	TITLE
-	38	15	STEREO HEARTS	1	1	25	IF I DIE YOUNG
	÷	<u> </u>	WITHOUT YOU	_	_	_	SOMEONE LIKE YOU
U	4	11	CAME CONTRACTOR OTHER THISP A VICTIC STRALLEGISCONTELL	2	2	12	ADELE POLICE DAMAN
3	2	14	SOMEONE LIKE YOU AREA TO COLOMBIA	3	3	36	ROLLING IN THE DEEP
4	5	20	YOU MAKE ME FEEL	4	4	58	JUST THE WAY YOU ARE
4	2	18	MOVES LIKE JAGGER			13	JUST A KISS LAST MITENSIUM (CAPITOL BASHNILLE CAPITOL
0		7	WE FOUND LOVE	1		42	F**KIN PERFECT
×			SEXY AND I KNOW IT				OOOD LIFE
v	6	11	LMFAD (FOR THE ROCK WIT, ET ANN CHERRITREE INTERSCOPE)	7		21	OBEREPUBLIC (MOTILET, SKTERSCOPE)
8		17	PUMPED UP KICKS		7	34	FOR THE FIRST TIME THE SORPT PRODUCENCE PRO:
	8	14	IN THE DARK		10	22	THE EDGE OF GLORY
0	12	5	THE ONE THAT GOT AWAY	10		23	DON'T YOU WANNA STAY
	10	12	IT GIBL	11		25	KEEP YOUR HEAD UP
-		-	IT WILL RAIN	100	**	~	MOVES LIKE JAGGER
9	15	8	SPUNO MARS (MUMMERCHOP SHOP SLEXSALARLASTIC)		12	14	MAROON'S PLAT CHRETTING AGUSCING GLASS OCT THE SAT
0	14	10	MR. KNOW IT ALL MELIT CLANSIN (19 III A)	Œ	14	8	COLDE COLLAS (CONCESSA), PETUDOSO
0	17	7	GOOD FEELING	14	13	10	MR. KNOW IT ALL
18	12	35	PARTY ROCK ANTHEM	0			ALL I WANT FOR CHRISTMAS I
6	18	1	FLY	100	17	7	NOTHING
•			HER NEW TAN REMOVE YEARS NOW CAN MOST COMPLETE WITHOUT WITHOUT COMPLETE WITHOUT COMP				SAVE ME, SAN FRANCISCO
17	18	20	MAI MIETE EYN, PEAT BRUNG HARS (SHIOY HETERSCOPE)	17	15	20	TMAN (CCCAMBA)
18	11	14	YOU AND I LABY EAGL (STREAM), NE. NOW, NEWTENSCOPE)	18	15		TALKING TO YOU IS LIKE TALKING TO A DATE MALL OFFICE POSICION WAY.
1	21	10	LOVE YOU LIKE A LOVE SONG	10	15	16	LAST FRIDAY NIGHT (T.G.I.F.)
20	15	8	CRIMINAL		20	9	LET THE RAIN
-	72	15	S O'CLOCK	21	13	6	A BRIGHTER DAY
~	•	1	NOT OVER YOU			-	TONIGHT TONIGHT
•	23		GASIN DESIGNAY (1707)	•	21	15	HOT CHILLE FAE COVE. FC by
23	50	15	MR. SAXOBEAT	120	25	3	LET'S STAY TOGETHER
8	28	8	JUST A KISS LATE AND MELLER (CAPITOL)	24	23	10	FASTER BUT NEWASON (MASUAGO CAPTOL)
	25	4	DOMINO	25	24	1	YOU AND I
0	г.		CHATEST YOU DA ONE		_	-	THE STATE OF THE PROPERTY OF T
-	_		HEADLINES	_			
9	25	3	BANKE HOLING MONEY CASH MONEY UNIVERSAL REPUBLIC)	1		4	DULT TOP 40
0	31	4	BLACKOUT MEANE CANGLINA (TEATLESS RED)	, A	16		101 10
	28	8	I LIKE IT LIKE THAT	ST.		nt	
0	30		WHEN WE STAND TOGETHER	25		F	MITTLE MONT PRONOTON LANCLE
-	24	18	KEEP YOUR HEAD UP	1	-1	17	SOMEONE LIKE YOU
-	40	-	ANDT GRAMMER IS CUTTO :	1	-		MOVES LIKE JAGGER

ĸ.	V.		POLI POP 40
Their	TANK THE PERSON	1100 00	TITLE
1	1	17	SOMEONE LIKE YOU
2	2	19	MOVES LIKE JAGGER
0	5	11	MR. KNOW IT ALL
4	3	17	NOTHING THE SCRIPT (PHONOSESSIC) EPIC)
0		20	BRIGHTER THAN THE SUN
	4	21	PUMPED UP KICKS
7	7	12	YOU AND I LARY DALA (STREAM INC. KONLINE, WITERSCOPE)
0	8	15	JUST A KISS LARY ARTERLUM (CAPITOL BASINILLS/CAPITOL)
0	11	20	NOT OVER YOU GAVE COOKER IS TO CAN
10		35	GOOD LIFE MEMPHILE MEDITYWITH ACCORD
0	12		CRAWLING BACK TO YOU DAJESTER . 13 FLA:

Bihanna continues to set up her sloth studie album, Talk Rhaf Talk (not
Nov. 27), to style, as she boasts the Majortywan Top 40 chart's two
greatest gainers with the first two simples from the release.
Lead track "We Found Leve," featuring Calvin Harris, rises 7-6 with
a gain of 1,576 plays, according to Mulson 805, while next single "You
Do One" bitests to at No. 26 with 2,355 out-of-the-box plays on 81 sta-
tions, "One," which concurrently enters that With Abeabay at No. 28 and
the Billbeard Hot 100 at No. 75, registered its helty first-week radio
support in less than three
days of availability.
Eaty Perry Elevise makes

NREP YOUR HEAD UP

10 THE HEAD COLOR

10 THE HEAD C

27 15 NOTHING SI 10 CHEERS (DRINK TO THAT)

SI 10 CHEERS (DRINK TO THAT)

BRANK SIDE OUT AND OUTS

NOT AS IN PARIS

BY COST WISH TO, A TOOL SOO INTOM

WISH YOU WERE HERE

WISH YOU WERE HERE

beadlines, as "The One That Get Away" rises IS-10 to me the sixth top 10, fulhad proviously yielded a six-pack of top 10s to the tally's



			MANCON SAFAT CHRISTING ACHIEFMA LAMAS COTTON SUFERSCOPE
0	5	11	MR. KNOW IT ALL
4	3	17	NOTHING IN SCRIPT (PROTOSESSCIERC)
0		20	DRIGHTER THAN THE SUN
	4	21	PUMPED UP KICKS POSTER THE PROPERTY COLUMNS
7	7	12	YOU AND I
0	8	15	JUST A KISS LACY ARTENIA (CAPITOL BASHVILLS/CAPITOL)
0	11	20	NOT OVER YOU GAVIN DEGRAM 12 PCA)
10		35	GOOD LIFE MEMPHAL MESTERMINATIONS
0	12		CRAWLING BACK TO YOU DUGSTRY (1) 5134
12	10	23	TONIGHT TONIOHT
0	13		WHEN WE STAND TOOETHER HOSELMACK (FOAD-SCHOOL)
0	14	5	HEARTBEAT THE PART (TIC)
0	16	13	YOU MAKE ME FEEL
18	15	20	PARTY ROCK ANTHEM UNIO PARTY ROCK THE LAW CHERTHROLINITESCOPE
0	17	0	STEREO HEARTS
0	19	8	IT WILL RAIN SING MASS HILMST CHOP SHOP SLEETER WT; ARTICS
10	×	14	THE ADVENTURES OF RAIN DANCE MAGGIE
0	21	5	PARADISE CREMAN AND TOLL
0	20	11	KISS ME SLOWLY
0	23	4	GRANEST THE ONE THAT GOT AWAY
25	24	8	WITHOUT YOU MAN INVESTAL A MUSIC ALTRA METER CAPACITY.
2	-10	100	LIGHTS

25 22 17 HEAVEN

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1	35	LAST WITH	
K MANUAL CO.	1	2	ŀ
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EON (AGD)	10	8	ı
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MTRHCOPG)	12	11	ļ
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	14	13	
IS YOU	1	15	
	18	17	ı
	17	14	
MYSELF)	18	18	
-	1	20	
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	(3)	24	
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D)	8	26	
	26	21	
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- 1	8	33	
-3	0	32	١
	31	30	
	Section 1		

OCK SONGS TITLE THE SOUND OF WINTER WALK
FOR FRONTING PAGEORILACAL
PARADISE

SEEDER MACHINE THE ASSENTIBLES OF RAIN DANCE MAGGIF FACE TO THE FLOOR

LONELY BOY

PUMPED UP KICKS BOTTOMS UP

COUGH SYRUP

CHEATEST THESE DAYS

MAKE IT STOP (SEPTEMBER'S CHILDREN)

	17	14	23	RISE ADMINIT DOC WITH ASCORD
TO MYSELF)	18	18	22	ROLL AWAY YOUR STONE
5)	1	20	4	SHAKE IT OUT
	20	18	36	COUNTRY SONG
	(3)	24	7	BURIED ALIVE
	•	22	14	DARK HORSES
	1	25	16	MONSTER YOU MADE
	24	19	18	PROMISES, PROMISES
		26	3	MONARCHY OF ROSES
041	26	21	16	UNDER AND OVER IT
	0	27	10.	THIS IB GONNA HURT
		31	5	AFTER MIDNIGHT
	~	33	1	NARCISSISTIC CANNIBAL
- 4	9		1	COLOURS
		32	11	ABERDEEN
	31	30	5	LOST IN MY MIND
ME WITHSOOM	32	29	20	NO MATTER WHAT
		36	16	BITCH CAME BACK
	3	37	8	THEORY OF A DEADMEN INC. I POSSITIVATE PRINTERS
	0	38	8	A WARRIOR'S CALL VOLUME STATEMENT STATEMENT
	0	39	5	THE COLLAPSE AMERICAN MATERIAL CAPTOLS
(1905)	37	28	18	UP ALL NIGHT BLBBL HZ BUILDINGSCOPE
MITTEL	38	34	13.	SOMEONE LIKE YOU
	1	45	5	MANTENOS OFFICE ANNA CROSS
	0	40	5	HEARTSEAT DE GAS (CC)
	3	44	4	DON'T STOP (COLOR ON THE WALLS)
	42	35	16	IARESISTIBLE FORCE
ER	43	42	4.	CALLED OUT IN THE DARK
	0	49	4	BULLET IN MY HAND
CHECK WAS THE	40	43	3	PUNCHING IN A DREAM
ENTERSCOPE)	0	47	4	LUCKY NOW
Di de Analise Sarry	1	-	arte:	GET THRU THIS
N-971 6871C)	0	100		HELL
CE MAGGIE	40	÷	ew.	REMEMBER EVERYTHING
				FINE PRICES DEATH PURCH (SECURE), FINENCE

ole scoons its first Active Bock No. 1 in mactly seven years, and third overall, as "Foce to the Floor" rises 3-1. The first steple from Hals Off to the Buff, due Dec. 6, follows inadors "Filamin R (Loading Us Mong)" (sta weeks on top beginning Nov. 27, 2004) and

HEY MAMA

50 46 12



-	-	-	
1	h	~	ETIVE ROCK
THE PERSON	THE REAL PROPERTY.	DO NO	TITLE ARTIST - PROMOTION LABILS
0	3	7	FACE TO THE FLOOR
2	1	18	NOT AGAIN
3	4	8	BOTTOMS UP
4	2	21	TONIGHT SETHER LATED LP
8	5	16.	THE SOUND OF WINTER
0	.6		BURIED ALIVE
0		23	MONSTER YOU MADE
0		14	WHAT YOU WANT
Ö	10	13	THIS IS GONNA HURT
10	7	16	UNDER AND OVER IT
0	12	13	A WARRIOR'S CALL
0	13	11	THE COLLAPSE
0	14	16	NO MATTER WHAT
14	11	23	WALK FOO PICHTERS (ROCK)CL ROAL
1	18	8	BITCH CAME BACK
0	17	4	HARCISSISTIC CANNIBAL HON PLAT SARLEX & HIL THE MOSE - PEACHGREEK MAIL
0	18	1	CURL OF THE BURL
18	15	15	MAKE IT STOP (SEPTEMBER'S CHILDREN)
0	20	8	HELL DISTURBED INCOMESS, MARRIER BROSS (
9	19	12	GET THRU THIS AND IN STYNE (INTO N. LATON REPRISE (L.C.)
90	21	8	KICK ASS SEVELENTAL INT LADVICES
0	26	3	THESE DAYS AGR PRINTING (1) STATE LUTCH
0	27	15	UNDONE MAKEA (ATMASAMUSIC)

ŏ	24	11	BULLET IN MY HAND
0	25	4	MONARCHY OF ROSES

a de	HERITAGE ROCK							
1388	15	THE DAY	TITLE					
1	-1	23	WALK TOO HORITERS (NOT HOLL MCA)					
O	2	8	BOTTOMS UP					
3	4	19	TONIGHT MEMALINE CO.					
4	5	18	THE SOUND OF WINTER					
		18	NOT AGAIN					
8	3	16	THE ADVENTURES OF RAIN DANCE MAGE!					
7	5	34	COUNTRY SONG					
	7	38	LIES OF THE BEAUTIFUL PEOPLE					
0	12	1	FACE TO THE FLOOR					
10	8	13	WHAT YOU WANT					
11	10	27	LOWLIFE THESE OF A BEADMAN (604 POACHURET, REP.					
10	11	15.	BIG FOOT					

SET THRU THIS 21 5 HELL REMEMBER OUTPOST CONTROL BOOK 1 REMEMBER EVERYTHING 23 18 NO MATTER WHAT 17 12 IT'S NOT ME IT'S YOU

28 3 NARCISSISTIC CANNIE

25 4 CURL OF THE BURL

0 4 10

ALL YOUR LIFE ONE MORE DRINKIN' SONG LCOT NOTHIN

CAMOUFLAGE

LONG WAY TO GO

HOT COUNTRY SONGS

	38	13	器	HILE HILE ODVEWBIEN	AFISE BUPDING & NUMBER / PROMITION LARGE	18
)	3	3	10	SPARKS FLY	Taylor Switt	
	2			GOO GAVE ME YOU SHOURCUS C BARRES	Blake Shelton @ NAMES BROS WAY	
)	4	4		COUNTRY MUST BE COUNTRY WIDE	Brantley Gilbert	
		2		CRAZY GIRL WAYLOO LENGEL FORD	EliYoung Band @rentuc suprius	
١	6	4		WE OWNEOTHE NIGHT PROBLEM AND	Eady Antabellum @ CARTOL NASHYLLE	
)	7	7		TATTOOS ON THIS TOWN	Jason Aldean Gerosevaow	
)	- 5	5		BAGGAGE CLAIM	Miranda Lambert @ tox	
1		11		KEEP ME IN MINO SYSSAL JANSON CONTROL DURING THE DECIMAL	Zac Brown Band @ southern anoung viruant crescen Portuge	

100	● LALDIN	
1	Eli Young Band @ PRINTED WOMEN	
5	Eady Antabellum @ canto sasswur	905CABLEYO 24M00
	Jason Aldean @enterpow	N JUNEO
4	Mirande Lambert	Chieven Lukeo
4	Zec Brown Band	RETTE N CONNAI
4	Thempson Square @storeychisk	STS.PUDVANCE
140	cal Flatts Featuring Natasha Bedingfield @85 toches	um

le	4	Mirande Lambert encs
th so	4	Zac Brown Band
11	6	Thompson Square @370/6YCR65
10	140	Natasha Bedingfield
16	11	David Nati
	12	Enc Church Gentrasinnus
	13	The Band Perry @HENDELCHASWELL
L	13	Jerrod Niemann A Serti ARSTA Nativitus
k	14	Euke Bryan GUNTSINASWILL
Si	14	Kenny Cheoney @394
100	100	Derive Burker



10	50	10	MESS.	TITLE PRODUCE ADDRESS OF THE PRODUCE OF T	Artist	THE .	ı
3	25	27		BAIT A HOOK	Justin Moore @ MUDh		
27	29	30		WHERE I COME FROM	Montgomery Gentry @AidMid(.0(1		
28	27	29		MY HEART CAN'T TELL YOU NO	Sara Evens @ tra		
8	30	36		YOU GONNA FLY	Keish Urben @ CANTO, NASWILLE		
0	29	31		DIDN'T I	James Wesley @enoxiliativ		
9	31	34		RED SOLO CUP	Toby Keith @ syon cos (reserva)		
3	33	35		ALONE WITH YOU AND THE STATE OF	Joke Owen		
3	32	32		THE TROUBLE WITH GIRLS	Scotty McCreery @ rescitocom willcom		
3	34	33		LIKE MY DOG	Billy Currington		
33	12	AMIT PET	1	COME HOME	FashHill Commentations		
0	25	45		LOVE'S GONNA MAKE IT ALRIGHT	George Straig		
97	25	40		A WOMAN LIKE YOU	Lee Brice		
0	36	37		GOT MY COUNTRY ON	Chris Cagle		
0	22	30		LET'S DON'T CALL IT A NIGHT	Casey Jemes		
0	28	36		THIS OLE BOY PERCONNEL IS NOT PERCONNECTION AND	Oreig Morgan		
41	45	41		SOMETHIN' BOUT A TRUCK	Kip Moore @vicesatoress		
0	41	42		DRINK MYSELF SINGLE	Sunny Sweeney		
1	42	43		WANNA MAKE YOU LOVE ME	Andy Gibson		

MERRY GO ROUND

ME C MINE

CHANGE

THAT GIFL

SOMEBODY'S CHELSEA

TOP COUNTRY ALBUMS

I'M GONNA LOVE YOU THROUGH IT



VETTH LIBRARI

CASEY DONANEW BAND Double-Wide Dream

BLUEGRASS ALBUMS

H.	鳗	WEBS	ARTIST		Title To Confloin Server	-
1	1	3	SON CLASSICAL BILLS SOAT MAS		The coal water common	
2	2	8	ALISON KRAUSS & UNION S	TATION	Paper Amplene	
0	4		THE ISAACS GNTHER HEIDLEVI CHE		Why Can't We	
4	2		STEVE MARTIN AND THE STEEP CAN'T AC SAARS IN JUNES AT BRICK CONCORD	ON RANGERS	Plans Bind Alert	
0	×	*	MARK O'CONNOR	An Appela	chian Christmas	
0	5		OIERKS BENTLEY	· ·	Jp On The Ridge	
0	1		SARAH JAROSZ	F	ollow Ms Down	
0	4		THE DEVIL MAKES THREE	Sk	imp And Smash	
0	14		PUNCH BROTHERS		Antifogmatic	
D	12		THE WAILIN JENNYS	Brigh	n Morning Stars	

BETWEEN THE BULLETS CMAs PACK PUNCH



Gains associated with the 45th annual Country Music Assn. Awards are conspicuous on Top Country Albums, most notably the Band Perry's self-titled debut set, which returns to the top

10 for the first time in six weeks (11-7 with 20,000 copies. according to Nielsen SoundScan, up 11,000), the set's best rank since July. The sibling trio won three trophies and performed its current single, "All Your Life," on the Nov. 7 ABC broadcast. Other beneficiaries include Sugarland (No. 33, up 132%), Thompson Square (No. 38, up 96%) and Eric Church (No. 8, up 61%).

JUSTIN MOORE

O 4 III WAYNE JAY Z KANYE WEST J. COLE KEITH SWEAT BEYONCE BAO MEETS EVIL ERIC ROBERSON RIHANNA

BIG SEAN PITBULL IOHNNY GILL WIZ KHALIFA KIRK FRANKLIP

JILL SCOTT KELLY ROWLAND

MAYER HAWTHORN MARSHA AMBROSIUS

MESHELL NDEGEOCELLO TYLER. THE CREATOR

DJ DRAMA MAYSA CEE LO GREEN

GOAPELE THE TEMPTATIONS YEL AWOLE RICK ROSS TEDOY PENDERGRASS

KANYE WEST 53 KIO CUOI

most No. Is by a woman in the history of the Rhythmic chart, with seven, as "We Found Love," featuring Calvin Harris, bops 4-1. Of the three, Rihanna reaches seven No. Is the lastest (six years, five months and two



1 11 21 1

THAT WAY WET THE BED

MARVIN & CHARDONNAY WORK OUT

5 O'CLOCK DANCE IASS B

MRS. RIGHT

UNTIL IT'S GON

ROUND OF APPLAUSE WALK ROOM FLAME FLAT WHATE MEETING FLY TOGETHER

DRANK IN MY CUP COUNTOOWN

FIY

SPEND IT

AN CBETWEEN THE BULLETS

PLEASE 'WELCOME' TECH N9NE



Released on his 40th birthday (Nov. 8), Strange Music co founder Tech N9ne debuts his 13th studio album. Welcome to Strangeland, at No. 4 on Top R&B/Hip-Hop Albums. It sells just north of 26,000, according to Nielsen SoundScan. Strangeland is the fourth album to come from the Collabo series in which None features his labelmates and artists he has signed as VP of the label. Although its lead single. "The Noose," hasn't charted. Tech N9ne was most recently featured on Lil Wayne's "Interlude" track off his newest set, Tha Carter IV. The title peaked at

Nos. 44 and 38 on the R&B/Hin-Hop Digital and Rap Digital charts, respectively. Meanwhile, Keith Sweat debuts his 11th solo studio album, 'Til The Morning, at No. 8 on the Top R&B/Hip-Hop Albums chart (14,000 sold), marking his 13th top 10 (including his two efforts with supergroup LSG). - Variagh Sautiana

0 . 7 SEXY AND I KNOW IT

SHE WILL NI**AS IN PARIS

5 O'CLOCK IN THE DARK WITHOUT YOU

STEREO HE ARTS MOVES LIKE JAGGER

IT GIRL PARTY ROCK ANTHEM DANCE (ARR)

MAKE ME PROUE BOOY 2 BOOY

SOMEONE LIKE YOU IT WILL RAIN THAT WAY INTERNATIONAL LOVE HIBULIER ONE BROWNMI, MIPOLO MARVIN & CHARDONNAY

COUNTDOWN GOOD GOOD NIGHT STRANGE CLOUDS PARTY

PUMPEO UP KICKS TROUBLE YOUNG, WILD & FREE

CHEERS (DRINK TO THAT) MP CAYOREAT THE ONE THAT GOT AWAY

YOU THE BOSS

PASS AT ME FLY TOGETHER

4 0 LIFE OF THE PARTY SO IN LOVE STAY TOGETHER 11 CLIPATION MAKE YOU BAY OOH MOTIVATION
ISLE ROMANDUNIVESAL NOTIFICATIVESAL RE
SO GONE (WHAT MY MIND SAYS
ALL SOST PLAZ MINL WHALE SLUES BASE WARMER IN THE MOOD NO ONE GONNA LOVE YOU LOVE ON TOP

ADULT R&B

LOVE AFTER WAR MORE THAN YOU'LL EVER KNOW DON'T KISS ME UNTIL IT'S GONE 4 AM MEAN FRIM STOUNIERS A. REPUBL BEST THING I NEVER HAD CAN'T SOROET

RAP SONGS

16 WORK OUT

DANCE (A SEXY AND I KNOW IT LOTUS FLOWER BOMB

PARTY ROCK ANTHEN GIVE ME EVERYTHING SUPER BASS

GOOD FEELING FLY TOGETHER CAN'T GET END ROUND OF APPLAUSE

t	P		Н	OT R&B/HIP-HOP SONGS						
H	(WE)	1 series	2 1	TITLE Artist Action Artist Action Artist Action Artist Action Artist Action Artist Action Act	h 2	As The sitle	E	MIN.	N N N	TITLE Arisis IMPROCORDANTS IMP
ŭ	_	_	-	NET*AS IN PARIS Joy Z Kanye West ***CHARLY MISSA & SECTION NATIONAL CONTROL OF CONTROL	1	supposts, Drake is set to make major	0	54 6	12	AND MAJ WAY OF THE PROPERTY OF
2			15	NAMES OF THE PROPERTY OF THE P	Z	chart news next	57	40 6	1 (1	SWAR OF THE JUSTIAN STREET, THE STREET, TH
	18	1	10	HEADLINES DO 10A A 2 CE 11 IA SALAMA M. SAMUELS A SHEBBI TOUS MONEY CASH MONEY CHARGES AN INFORMATION OF THE SALAMA M. SAMUELS A SHEBBI TOUS MONEY CASH MONEY CHARGES AN INFORMATION OF THE SALAMA M. SAMUELS A SHEBBI	2	issue as his album	0	59 %	10	LIKE 'EM ALL Jecob Latimore Featuring less or Orggy Simmons TRE TY / I I ST CET MADE CROPPED SIMBONS M ALANS J LATRIORE D DIRANGE GO CROSS WORLDINGS
4		- 1	3	SHE WILL LI Wayne Featuring Drake 1 MNSS - CARTILLA GRAHAM TWILLIAMS Ø YDDYS MONEXCASH MONEY LANY FEM. METURIN	1	Table Care is likely to crown the Billhoard	ED	g1 e	10	THE WALLS Mano Featuring Fabolous ACC LOTE PMETON INCO LOTE PMETON
5	5		2	THAT WAY While Featuring Jeremin & Rick Ross IN LIKE A LO ANNING HIS WASSERS OF THE LIKE A LO ANNING HIS WASSERS	4	200 and Top RSB/	0	62 B		HOUSE PARTY Mesk Mill Featuring Young Chris
6			10	BODY 2 BODY ADB HOOD Featuring Chris Brown ACSTICE HAND IN MICROSTREAM BROWNING CROWNS BROWN BY WE THE SETTING ABOUNT AND	13	Hip-Hop Albums charts.	61	64 7		STRANGE CLOUDS R o R Featuring Li Wayne
7	:	,	410	LOTUS FLOWER BOMB LOTUS FLOWER BOMB Water Festuring Microsoft White Fest	1		0	65 -		THE MOTTO DORS FOR THE PROPERTY OF THE PROPERT
8	2			MARVIN & CHARDONNAY Big Sean Feeturing Kenye West & Roscoe Desh PCP IS MICESON E WISTA WASTLUL precions CAMPEN MISAN BEST SO DOES ANALYSING	1		63	63 8	l o	ELOVE YOU Phythese Featuring Jah Cure & Yung Joc or Urban Mystic stoot Mrv & Now of RACKING LUCKS 2 MYSIC YEARS (1974) FOR STORY AND A JUSTIC 2 SEPTIME #0 508
			P	WETTHE BED Chins Brown Festuring Ludsons	1 3	1	0	78 9	1	PICTURE PERFECT Enc Roberton Featuring Phonte AHMON SCIENCE AND
6	000			CONTINUES DANCE (ASS) DANCE (ASS) DO Seen Footuring Nick Minut	-	15	0	22	16	WE FOUND LOVE Rituana Featuring Calvin Harms
			3 11	WORK OUT	-	The ego-pleasing track earns the	3	79 7		THANK YOU Estella
2	- 11	-	201	5 O'CLOCK THE TELEMENT AND A CAN'T JUDGED I WILL BY ACCUMPANCE MAN	56	Greatest Gainer	0		13	FAME. Young Jeery Festuring T.
B	14	1	5	TARATOR PORCESSAND @ MORES ENDOUGHOUS AND AND ENDOUGHOUS AND AND ENDOUGH AND AND ENDOUGH AND AND ENDOUGH AND ENDOU	12	tag as Hainstream 858/Win-Hos Sonos	67	67 8	134	THE STREET PROPERTY AND THE PROPERTY AND
13	19	2	5 50	YOUTHE BOSS Rick Rose Featuring Nich Mines AF DEFORMED IN M DISSION OF MARAUL WHITE BOSS WHITE BOS	12	with an increase of	68	88 0	10	HET BOY IC A STEMANT CHOLLES S ANDERSON @ LAWERSAL MOTOWN UNIVERSAL PEPUBLIC
1	11		3 E	FOOL FOR YOU Coe Lo Green Featuring Meterini Fons or Philip Balley 1916/1916/1916/1916/1916/1916/1916/1916	13	520 spins, WJW2 Hostmanery, Ala.	89	65 7	11	MORE THAN YOU'LL EVER KNOW Boys II Mon Fraturing Charle Wilson INACARS C WILSON IN MORES WILSON SILLS BETTISH WILSON BENDOMER DITTERMENTANISH
16	11		ı B	MARVINS ROOM Druke 1 SHEET ROOM Druke 1 SHEET ROOM DRUKE ROOM ROOM ROOM ROOM ROOM ROOM ROOM ROO	7	contributed to the	70	71 7	10	REAL LOVE Enc Benefit Letter Andrea if americanone in the second control of the second c
18	17		0 17	OTIS Jay Z. Kanye West Featuring Otis Redding GET LOREST COMMUNICAL CAMPILLATING LINEARCH LINEAU COMMUNICAL COMMUNICAL CAMPILLATING LINEAU CAMPI	2	36% Increase with an added 34 sales	75	24 7	10	CONT KISS ME ConThomas NO 1015 N 4010 (218 CO 1005 1 M000 1 D0001 0 B VIDIS FOR CASTASTAS
17	-11	1 2		STAY Needs if calling a business or a business of the calling of	n.	during the tracking	23	94 31	10	COLD SUMMER CJ Hitton
m	21	3		MAKE ME PROUD Grake Featuring Nide Mines	-	week.	73	77 %		FYOU WANT TO Leigh Hat Livery J POWER DI LINDSON I E NOTAMENT PLANTED BY HAT MAN TO A COMMENT THAT CAN
19	i		P	TAMOS TROBANDO TROCINAS NOCETANIANOS TAMANOS 10 TOJAIG MONEYCASI MONEYCANTOSA, REFUNIC SURE THING	1	17	2	63		CHEERS (DRINK TO THAT) 14 UNICOMPANY OF THAT
20	,	,		INFINE MILEMENTO, PERCO 6 BLACK (CLESTST MALINE NCA MRS RIGHT Mindless Behavior Featuring Diggy		RES chart, giving	70	53 -		DO IT LIKE YOU Diggs Featuring Jearnih For a Same of January Full In Par was \$1,0 made to \$4,000.00 B. Atlance
21				FM ON ONE DJ Khaled Festianing Drake, Rick Rose & Li Wayne	. 1	The crooner his	78	73 71		STILL GOT IT Type Feeturing Drake
				TONY MONTANA FURNISHED TO THE PROPERTY OF T	100	second No. 1 on that fist and first since	0	21 20		MARWAS ROOM REMOX Christisson Festuring, I Valentins, Davin Richard Sicher, & Kevin Cosson
22	23			ONLY WANNA GIVE IT TO YOU Else Variet Featuring J Cole	22	"New You Goosa	-			JUST (A BIT) Per Ferturing Jentim & Ludecits
22	21	3	2 (POP IS WASSERWEED CORP. WHISTEL LODGE MINUS WILLIAMSS	23	Act Like That" in 2003, The singer	78	77 75		MRROR LI Worder Charles Bruno Mare
24	23		10	EFFWEISEPHISADMICTHURGASE ANDRICAGERGERORIZABESTRUK, DATH R CREDMINE;	• 4	first appeared on	120	81		THE 42 CAPTER BRUND WARS PLANTENCE ADMIN: @ YOUNG MENEY CASH MENEY CANYERS ALTERNATION
28	2	2	2 E	MOTIVATION Kally Rowland Featuring Lil Wayne an Johan Row Lab specification Law English Country (a specification Lab spe	. 1	a Billboard chart in 1996.	80	88 50		COPY, PASTE Diggy PRIVATE STOCK ENTERTHINADITION OF AVAILABLE DIAMONS AMAZISTAN BALLATIC
26	25	2	ıΞ	SO IN LOVE JII Scott Featuring Arthory Heriston KW017A 1/200T ANAMETICAL W0075A LINESON JR.: ### Scott Featuring Arthory Heriston ### Rules AME (MARKET BECS)	10	III 1794.	0		1	GIRLS LIKE YOU Myguel ISTICURS MA PMARTILIN ADMINISTRAL WARRELD G. BLACK GUSYSTOROUNG FICA
27	21		1	QUIÇKIE Miguel PSTICUT-S ON 2 PARTITUTE AN EXCENSIONAL SHAFFILIS: (B) BLACK EXCENSIONAL SHAFFILIS: (B) BLA	3	THE OWNER.	0	E2 E	10	WOP J. Desh uniess shildsen g streetwel
28	26	2	e C	LIFE OF THE PARTY Charle Wissen Charle Missen HLSSN, TOLERS STRINGS ST. ACCOMMUNISTRING CHASEN & P. MISSEN ACC	20	Blan.	83	80 86	18	WALK ON Mint Condition WINT CARCITOR CLASSIFIC WILLIAMS, WISCOND. © CARE BRITISHOUSE
29)	33	2	ı E	IMA BOSS Most Mill Featuring Rick Ross Annu ECA'S A WALLAMS IN CORDETS TO J THOUGHT BY	20	11/12	0	54		THAT COULD BE US Missoo
3	30	3	di.	STAY TOGETHER **ROTCOST FAMILIAN A VICUAL A ROCCOST **POTCOST FAMILIAN A VICUAL A ROCCOST **P	30	46	95	пп	10	MAGIC FLOUR STRUCT STRU
ă	31	2	, F	YES Mung Soulchéd	24	In the week following the debut	0	95 85	10	#TRENDIN The Original Trust ####################################
22		ĺ	ı	IF IT'S LOVE Kern Festuring Christme Michale	24	of his album IV	17	20 -	fi	SWAGGED UP I BE KILLIN Ris P & MC Benzy
										JUNES IN JERSEN E PULLUE

set's lead single mabs the Greatest

Gainer bonne on the

Adult RSS chart as

sene is his first toe

10 in three years and pinth overall.

also debuted so the chart's lower Her

peabed in the

81 Sloper's debut alliant rames not Its foorth track, Al

CAN'T GET ENOUGH	J. Cole Featuring Trey Songz	
TM FLEXIV	TI Featuring Big K RAT @ LAWS HISTOWNAMIC	
COUNTDOWN 115-00 - Print 150-3 REGILERBURG EMBLURG TREATMENT	Веуопри	
NO ONE GONNA LOVE YOU THANKS STATEMENT OF THE PROPERTY OF T	Jennyler Hudson Ø ARSTARCA	
LOVE AFTERWAR	Robin Thicke	
SO GONE (WHAT MY MIND SAYS) JA KUTSON JA LINGS LEST CONTROL POLICIONE	Jati Scott Featuring Paul Wall Butts Bastmanner snot	
HOW TO LOVE 314 TO DEMAND CONTROL STATUS, STA	El Wayne © rous intercon spannings from:	į
25/8 LINDSH, MJ BUSE IM J BUSE CJOHRSON J WJOSON	Mary J Blige Mary J Blige	

eme Featuring Drake

BOHIND OF ARRIVATION

TROUBLE

LSMILE

LOVE ON TOP

DRANK IN MY CUI

53 82

UNTIL IT'S GONE

 SECUNVERSE BÉRIELE
 Kirk Franklin
 Son, Gospe Centre Crystin Ros
 Kenth Sweet GOOD GOOD NIGHT SHE AIN'T YOU FLY TOGETHER

NICKI MINAJ 'A\$\$'-ISTS BIG SEAN Big Sean's acquirement of Nicki Minai on his "Dance (ASS)" remix provi to be a heavy return on investment. The Barbie fied version serviced to radio

DEDICATION TO MY EX IMISS THAT

BEFORE I DIE

I GOT THIS LETTER TO MY SON PLAY

90 15 79

98 11 10

last week helps moves the song up a number of tallies with Greatest Gainer honors. On Hot R&B/Hip-Hop Songs, it becomes his third top 10, as it rises 12-10 (17.7 million in audience, up 3.1 million, according to Nielsen BDS) while also netting the Gainer nod on Rap Songs (10-7). Among all monitored R&B/hip-hop stations, KRRQ Lafayette, La., played the song the most times in the tracking week ending Nov. 15 (76 detections). -Karinah Santiaco B SS BB ARTIST

VARIOUS ARTISTS

MANDISA WHAT IT WE WERE TEAL TOBYMAC

SWITCHF001

17 & JAMIE GRACE

OF VARIOUS ARTISTS

DAVID CROWDER BAND

NEEDTOBREATH

CHRIS TOMLIN

SOUNDTRACE

THIRD DAY

VARIOUS ARTISTS

LAURA STORY

MATTHEW WEST

LECRAE
HEAD TIACH TEL MODITY
HILLSONO UNITED

MAT KEARNEY

42 3 VARIOUS ARTISTS
HONE IS SHOULD HAVE HOLD HAVE
HOUSE ARTISTS
HONE IS BRIDE INCOME.

38 64 SEREMY CAMP
HIS OFF DIST THE HOUSE PROJECT HIS
18 7 SILL & GLORIA GAITHER
18 7 SILL & GLORIA GAITHER

NEWSBOYS

JASON CRASS

BILL & GLORIA GAITHER

PRANCESCA BATTISTELLI
WOMEN OF FATH WORSHIP TEAM
MARKS WOMEN OF FATH WORSHIP TEAM
MARKS WOMEN OF FATH WORSHIP TEAM

THE DEVIL WEARS PRADA

NATALIE GRANT LOVE WIRELINGS CORE TO SERVICE JOHN MARK MCMILLAN

45 3 KEITH & KRISTYN GETTY

43 41 50 CHRIS AUGUST

PHIL WICKHAM

THE ISAACS
WAY CAN'T WE CAN'T WE DOUGHE DOUGHE CAN'T

HILARY WEEKS

THE AFTERS

46 35 M MATTHEW WEST

30 II SELAH

AMY GRANT

Ö

STRONG FNOUGH DO EVERYTHING LLIFT MY HANDS

TURN AROUND 10 32 THE WAY TRUST IN JESUS YOU LOVE ME ANYWAY

BLESSINGS MOTION OF MERCY WAITING FOR TOMORROW

WHERE I BELONG 20 6 LOVE COME TO LIFE REMIND ME WHO I AM

23 5 GUSTED HEART (HOLD ON TO ME)

28 GIVE THEM JESUS

CHRISTIAN CHR

2 21 NOT ALONE

4 % RESTLESS

12 14 YOUR LOVE IS A MYSTERY
HAME MILSON DICCOORS & DAY.

1 22 LIFT ME UP THE APPLIES FAIR TRADE

I WANNA KNOW YOU LIKE THAT
ARTHUR USETS RELADING THE

MADE FOR YOU
MANDER OF THE STREET

15 2 AMAZED EVERY TIME YOU RUN 22 6 UNDER FIRE

31 11 UNDONE 17 % SOMEONE WORTH DYING FOR BUSTED HEART (HOLD ON TO ME)

WON'T LET ME GO IS 13 TURN AROUND

GOSPEL ALBUMS

OBB ISAAC CARREE A 34 KIRK FRANKLIN JESSICA REEDY 3 4 KIERRA SHEARD MAURETTE BROWN CLARK VARIOUS ARTISTS 9 7 SS LECRAE RIMAN ALTO ENTREMENT

10 46 3 SETTING THE NEW EXPENSION

11 12 7 VARIOUS ARTISTS

12 11 4 MARVIN SAPP

12 11 4 MARVIN SAPP

13 16 MARVIN SAPP

ID 2 LEE WILLIAMS AND THE SPIRITUAL

DEITRICK HADDON

EARNEST PUGH 2 SHAI LINNE 26 23 TRIN-I-TEE 5 7

GOSPEL SONGS I NEEDYOUR GLORY

3 1 27 SPIRITUAL COMAS LEWISSES 4 4 23 BE STILL TELANCE ADMIN

HEAR THE SOUND (OF VICTORY) NOBODY GREATER 3 SWEETER 11 11 W ONE MORE TIME IS H I WON'T GO BACK

BACK TO YOU EXCELLENT 18 W FUT IT ON THE ALTAR 17 17 1 ESUS 16 10 IL SURVIVE 10 20 11 A GOD LIKE YOU

21 15 STILL HERE 21 22 5 LET THE CHURCH SAY AMEN 22 3 Let I THE CHIME
22 24 15 FLY AGAIN
23 IN FEY AGAIN
24 23 5 YOU ARE
24 23 5 YOU ARE
25 32 DEAM
26 DEAM
27 35 3 DEAM
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Data for week of NOVEMBER 26, 2011

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THE SE AND

his first No. 1 on Gospel Albums with (No. 63 on the Billboard 200). His first album, Ar Me Merchip (2009), peaked at

20 40 5 NOT ALONE

MAKE A MOVE

MANY CHEMY ESSENTIAL
SHAKE HEAVEN

MATTER OF FAITH



her second top 10 on Gospel Albums, 25 County of Michael study at No. 272 800 I feet which maked at No. 8 in Sentrenber 1998. The new albom's title track bogs



Billboard DANCE

NE SE EN AMOUNT



DANCE CLUB SONGS

9 WE FOUND LOVE DON'T HOLD YOUR BREATH SEXY AND I KNOW IT

WITHOUT YOU LOVE YOU LIKE A LOVE SONG COUNTDOWN
BEYORGE PARKAGOOM LIKE HOW IT FEELS

PLANTY THE MISSIC RECTION HERE REARLEST SANSWAY CSC MUSI-PARI INVISIBLE BRAND NEW BITCH

WE'RE ALL NO ONE SHOW ME BUY MY LOVE

BRING IT BACK SHING IT BACK SLOBAL COEJAYS & MIELS HAN UN DEUX TRDIS TONIGHT

FLOOR ON FIRE PARTY PEOPLE (IGNITE THE WORLD)

35 3 LAST DRAG

LMFAQ SIED ISLA

SKRILLEX

DAVID GUETTA

ONEOHTRIX POINT NEVER

19 2 LOUIE DEVITO THE NEW DANCE MIX USA, VOL. 2 PHASE DIE H

M63.

3 KASKADE

10 40 DAFT PUNK

11 21 SKRILLEX

13 22 OWL CITY
ALL THREE REST ARE BLACKFAL
15 50 VARIOUS ARTISTS
UNI SUBSTITE SHIP OF SOCIA

VARIOUS ARTISTS

RADIDHEAD

16 87 LAUT MANUAL MANUA

KESHA

MANTIS VIRI

23 27 33 PAROV STELAR
THE PARES SWING ROSE

LOVE SLAYER

28 3 GIVE

ARROW THROUGH MY HEART 12 IN THE DARK PARADISE

SOMEONE LIKE YOU WHEN I START ITO BREAK IT ALL DOWN WHENEVER GLAD YOU CAME GOTTA GO OUT

7 LEVELS LOCA PEOPLE MUSIC TAKE CONTROL

COMPLICATED DANCE THROUGH FIRE FEEL SO CLOSE FEEL SO ALIVE PUMPED UP KICKS

41 13 WEPA 410 AT AST AND A CONTROL CONTROL OF THE SECOND SECO

TITLE
SE SE MITTER MEMORY MONOTONICADO.

1 9 WE FOUND LOVE READON FOR CAST CAST NA

SEXY AND I KNOW IT YOU MAKE ME FEFL MDVES LIKE JAGGER SOMEONE LIKE YOU

PUMPED UP KICKS STEREO HEARTS THE ONE THAT GOT AWAY

CINEMA JASON GERALD SELVEA FEEL BO CLOSE CALVIN HARRIS LETTA

LEVELS GLAD YOU CAME PAPI JENNITER LOPEZ SEANDISUM HANGOVER TANO CRUZ PEAT PLO BISA MEL

WE'RE ALL NO ONE TIL DEATH WHITES GORGON DID SEATHER BEAUTIFUL PEOPLE

1 3 MICHAEL BUBLE 2 2 1 TONY BENNETT
SECTE AS SHALLOW A MEDICAL MARKET
3 3 3 SEEDS BUT ESPECIAL MARKET

4 TONY BENNETT KEITH JARRETT

PINK MARTINI & SAORI YUKI 3 ROBERT DAVI

11 10 8 MILES DAVIS QUINTET CHRISTIAN MCBRIDE
CONVERTIONS WITH CHRISTIAN MCC ACCUSE TO
THE DAVE BRUBECK QUARTET DAVID IAN

CONTEMPORARY JAZZ ALBUMS

10 14 53 MICHAEL BUBLE

MAYSA MORAN 2 1 9 TROMBONE SHORTY

MEDESKI SCOFIELD MARTIN & WOOD

S TO WAN UP IN EAST THE BORE CAMBELLY SIND AND TO THE COMMENTS. 4 2 5 GEORGE BENSON 4 DAVE KOZ ACOUSTIC ALCHEMY

VARIOUS ARTISTS

KIM WATERS 28 BELA FLECK & THE FLECKTONES RICHARD ELLIOT , BILL FRISELL

es ESPERANZA SPALDI 19 7Z KENNY G II SPYRO GYRA

2 6 BOOMTOWN 1 15 EASY COME EASY GO MARRAKESH

EVES FOR YOU 7 11 RED SUEDE SHOES

14 LOVELY DAY ALL SCOTT HONOR SLAM DUNK 5TH AVENUE

SPIN BORET JAMES VERVE PEELS SO GOOD 0 III 21: 2 21 MILOS KARADAGLIC MORMON TABERNACLE CHO LANG LANG/VIENNA PHILHARMD LIBERA VITTORIO GRIGOLO THE LONDON CLASSICAL DRCHESTRA ANONYMOUS 4 PAUL LEWIS

ETHEREA VOCAL ENSEMBLE/GRACE CLOU JOSPEH CALLEJA

CROSSOVER ALBUMS 1 2 JACKIE EVANCHO

Height continue (C.) Sumba the DL SSH MAGE
LONDON PHILHARMONIC ORCHESTRA
THE BESLEST VISES BAME MURE 33 TH
4 2 3 YO-YO MA'DUNCAN/MEYER/THILE
THE BESLEST VISES BAME AND CONTINUE TO THE BESLEST VISES BAME AND CONTIN 7 5 28 IL VOLO

A 100 CHTA BUSEDATICAMENTO SEMINISTIMINA

B 6 10 BUSED TERMINAL DOOR TAN B ARCHUETA B M TON
BASED TERMINAT TROOPS VEHICLE SEMINISTIMINAL DOOR SEMINISTIMINAL TOOR SEMINISTIMINAL DOOR SEMINIST JIM BRICKMAN
MOMENTA SOUTHERST S

7 E TORIAMOS 5 17 2CELLOS 14 2 MARK O'CONNOR AN APPALACHIA CHISTA 11 80 DAVID GARRETT 15 6 HAYLEY WESTENRA ENNID MORRICONE

WORLD ALBUMS

PAUL BYROM 1 10 CELTIC THUNDER 3 38 CELTIC THUNDER

6 RW WONDER GIRLS G NEW COEUR DE PIRATE 7 4 1E TINARIWEN 6 1 52 LOREENA MCKENNITT VARIOUS ARTISTS
WILLIE CRISTMAS WORL

CRAIG DUNCAN 11 16 36 CELTIC WOMAN BAHA MEN

DANIEL O'DONNELL 2 2 TABLO

ARTIST

4 3 8 ARJONA

9 84

901

ROMEO SANTOS CRISTIAN CASTRO

BANDA EL RECODO

PRINCE ROYCE
PRINC

CRISTIAN CASTRO

CHINO & NACHO

VARIDUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

CALLE 13

ESPINOZA PAZ

CHARLIE ZAA

MANA MANA
ORMATUS HAVER LITTLE SHEET
VARIOUS ARTISTS
CLAWFILMER TEN DEATHER

BHAKIRA

LOS SUKIS

ENRIQUE IGLESIAS SHAILA DURCAL

FRANÇO DE VITA

VOZ DE MANDO

TITO NIEVES

AVENTURA VARIOUS ARTISTS

18 22 IL VOLO

LOS TIGRES DEL NORTE

CAMILA

TOP LATIN ALBUMS

HOT LATIN SONGS IN SEE THE 1 1 1 2 1 10 D 23 4 13 22 21 15 13 16 78 22 14 23 10 24 24 28 32 27 33 23 28 30 25 31 31 32 34 **33** 4 36 38 37 35 3D x

	TITLE ARTIST IMPRINTPROJECTION (ASS)
ī	PROMISE HOME SANTENER LIDER SONTALISC LISTN
	EL VERDADERO AMOR PERDONA
ķ	SANNE ZADINER LATINA
þ	EL MIL AMORES
í	
g	MAQUINA DEL TIEMPO TEO BLAMBOO MAI WENA VANGEL SENTE
ð	GIVE ME EVERYTHING
	TABOO
ļ	TABOO DONOMA DRANKS MADIES UNIVERSAL MUSIC LATINO
l	AYER
ì	
	MOVES LIKE JAGGER MMOONS FUR DIRECTION AND SETTING INTERSCORE
ğ	OLVIDAME ALDIANAETELHOTTRONAVA/OVOVSA
	ALGINAMEZTE HOTTROBANDA FOYOYISA DI OUE REGRESARAS U ORGANI BANDA ELIBRINE DI MUNICIPILI BANDA FOYOYISA
Į	CA ORIGINAL BANDA ELLINON DE SACIACION LEARNAGA FONOVISA
	GREATEST LOVUMBA (PRESTIGE) GUNER MADDIWAGER CAPEL
1	DARTY DOCK ANTHEM
į	LIMPAS PLIETY ROCK VINILLIAM CHERRYTRES ONTERSCOPE
	RESPIRA UM POMPLANTISAL MUSICUPNO
	TE QUIERO A MORIR
į	
į	RAIN OVER ME PIBLIFIE MAKEMINIM MILIBPOLD SPOLHOSLARCA
	EL AMOR
Š	
É	MR. SAXOBEAT ALEMEMETRILUTA
3	TU OLOR
í	SEXY AND KNOW IT
	SEXY AND I KNOW IT
í	PARA NO PERDERTE
	NO FUE FACIL
g	EL MENTIROSO
Ľ	DE MI CAMBA SONYAUSCUTTY
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	AQUILES AFIRMO GRANDOMEZIELSOW MUSICUM
	NADA IGUALES
	VERSOS DE MI ALMA
	TU MIRADA MIKSONYMISCUTH
	TU MIRADA RESOVARISCUTIN EL POETA
	TU MIRADA REKSOY MARCUTA EL POETA DIROLANDO WOLFTEUWISEAL MUSCUCINO SOMEDNE LIKE YOU
	TU MIRADA BERSOYMAGUTN EL POETA ORDINADO VICOTEUNIFISAL MUSCUPNO SOMEONE LIKE YOU MORE SCOMEONE LIKE YOU
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21 SI DON OMAR DIANA REYES VARIOUS ARTISTS BRONCO 18 12 22 12 LOS YONIC'S 42 6 HENRY SANTOS ALERTA ZERO WISIN & YANDER DJ GUEROMIXX JUUDN ALVAREZ Y SU NORTENO BANDA GERARDO ORTIZ EL GRAN COMBO VARIOUS ARTISTS JOAN SEBASTIAN CALIBRE 50 MARCO ANTONIO SOLIS OUELO MEAMAAID PINONS PEPE AGUILAR 44 4 MARC ANTHONY 49 111 50 50 52 | Go to www.billboard.biz for complete chart data

Haná takes a third straight sangse m Brassa y Eur to the top of Latis Pop Songs as "El Verdadero Amor Perdon rises 2-1. The track is the band's 10th per overall, tying the act with Luis nel for fourth-mest No. Is in the

Tile "B Bambine" bags o fifth No. 1 on Latte Rhythm Songs with "Naquina del Tiempo," featuring Wisin y Yandel. The Utile extends the accompanying duo's ris ord No. 1 years to 12, as in



LATIN POP ALBUM EXICAN ALBUMS ARTIST ARTIST BANDA EL RECODO LINE DESTROS TROMESTOS **1** 0 AR IONA 3 25 LOS TIGRES DEL NORTE NEPHODEST VETACOPOS CRISTIAN CASTRO VARIOUS ARTISTS VARIOUS ARTISTS CAMILA HW CHINO & NACHO VARIOUS ARTISTS IL VOLO ESPINOZA PAZ VARIOUS ARTISTS SHAKIRA SHAILA DURCAL ENRIQUE IGLESIAS LOS SUKIS ERANCO DE VITA VOZ DE MANDO ECONAZONAMO ERO : LOS YONIC'S VARIOUS ARTISTS PURO TRANSPORTAN DIANA REYES MARCO ANTONIO SOL VARIOUS ARTISTS VARIOUS ARTISTS 9 12 SRONCO VARIOUS ARTISTS ALERTA ZERO 11 2 HILLSONG DIMILISM HUS 17 20 LUIS FONSI DJ GUEROMIX X 18 26 JULION ALVAREZ Y SU NORTEND BANDA 19 20 % REIK 20 MARIOUS ARTISTS GERAROO ORTIZ



17 21 TITOROJAS BETWEEN THE BULLETS

SANTOS' 'FORMULA' FOR SUCCESS



Romeo Santos' first solo album. Formula, Vol. 1, debuts at No. 1 on the Top Latin Albums chart, selling 61,000, according to Nielsen Sound-Scan. This marks the biggest sales week of any Latin album since Daddy Yankee's El Cartel: The Big Boss debuted with 82,000 on June 23, 2007. Sales may have been goosed following his performance on the Nov. 10 Latin Grammy Awards, where he sang his current No. 1 single -Karinah Santiago on Hot Latin Songs, "Promise."

Billboard HITS OF THE WORLD

EURO JAPAN GERMANY UNITED KINGDOM 9 WE FOUND LOVE DESCRIPTION

	3	INTERNATIONAL) MOVEMBER 28, 2515	100	37	JAPAN PLATEDI) NOVEMBER
1	1	WS FOUND LOVE NIMANA FT CALVE NAMES STP	1	12	OKIDOKI SMENE VICE-I-MORE
2	3	WITHOUT YOU MAYO SCETA FT GENER WHAT A WUSC	2		MEIKYU LOVE SONO
3	3	MOYES LIKE JACOER MARGON EPT CHIMETINA AGULERA ASMOCTONE	3	6	YA SA SHIKU NARITAI KAZIFESH BACO VICTOR
4	130	SEXY AND I KNOW IT LIMING PARTY BOOK HIS, LAMICHERSPIRES	4	園	KAZE WA FUITEIRU
8	4	EARTHQUAKE LABRITH FT THE TEMPAN SYCO	9	53	TATOS DONNANI.
٠	100	SOMEONE LIKE YOU		190	SPICE PERFORM TOKUMA JAPAN
7	REM	TAKE A CHANCE ON ME	7	97	REFRAIN SAKDARE J BOJA SACTHERS ROYTH
0	阋	READ ALL ABOUT IT PROFESSOR SMESS FT EMEL! SAMES YES IS		14	LOVE LOVE LOVE
9	16	VIDEO GAMES		22	FLY SAID KANNAN NIPPON CROWN

CH 28, 2011	
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_	
THREEDING	
-	

ĕ	15	(THE OFFICIAL UK CHARTS CO.) HEVENDER 25, 21
1	2	WE FOUND LOVE
2	論	TAKE A CHANCE ON ME
2	3	EARTHQUAKS LASTISTS FT. TIME TEMPOR \$100
4		READ ALL ASOUT IT PROFESSOR SHEEK IT ENDS SANDE VINON
9	6	LEGO HOUSE 13 ENEMA ASYLUM
	100	WITH UR LOYE ORES LLOYD IT MISE POSSESS CYCO
7	10	WITHOUT YOU

U	F	RANCE
		DIGITAL SOI
MICK	S M	MITCHEN SOCKBOOM
4	1	SOMEONE LIKE

ITALY

	E N	MITLER SOCROCCAN RETERRATIONAL) ROVEMBER 28, 2011
	2	SOMEONE LIKE YOU ARE N.
	R	WE FOUND LOVE MANNA PT CALFOR MARKS SAP
	3	GOOD FEELING FLE REA FOC SEV
	8	MOVES LIKE JA ODER BRADON EFT OFFICIAR ADULERA ADUCCIONO
	7	SEXY AND I KNOW IT LINE THERYTREE
	-	DU TEMPS ATLENE NAMER STUPFED MONKEY
	2	SHE DOESN'T MIND
	8	WITHOUT YOU DANG WHAT A MUSIC
	MÉ	DANZA KUDURO UNICERZO PT DON CHIAR TARES
ï	1	FARADISE

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TOURING CONFERENCE TACKLES ISSUES—AND SETS RECORDS

Industry leaders avoid finger-pointing, move forward at two-day confab

By Ray Waddell

ith the scars from a brutal 2010 serving as a reminder, the eighth annual Billboard Touring Conference & August held Nov 9.10 in New York seemed to reflect an industry more concerned about cooperative efforts and focus on the fan-rather than casting blame on the other guy. A record turnout swarmed the Roosevelt Hotel for the conference.

and the mood was one of optimism. Panels didn't lack for compelling content as topic after topic offered specific and detailed information about how concerts, tours, events and careers can be maximized. Prevailing themes of the gathering? Let the music lead. Work together to bringthat music tomore people. And, treat those people well when they showup. Or, as Perry Ferrell put it when accepting the inaugural Apple award, "Let's stop screwing each other over" (see winners list, page 57).

Based on evidence from box offices, and sentiments expressed on the stages—and in the lobby and bar of the Roosevelt—lessons were learned from 2010. "One of the most talked about damaging factors to the overall industry last year was knee-jerk reaction," Live Nation president of North American concerts Bob Roux said at the closing panel, referring to the widespread ticket discounting of 2010 from his company and others. Going into this year, he added, "we wanted to find value adds on the front end, reward customers for coming early. I think we did a good job."

Pricing strategies were forged through cooperation. "We met earlier with the agencies - | William Morris Endeavor, Creative Artists Agency], everyone—andtalked about our philosophy on how to price the amphitheaters this year." Roux said. "We asked them for their support, and for the most part I think it worked."

The need to engage fans and treat them well surfaced first on the

social networking panel. The panelists demonstrated examples of how interaction with fans through social media boosted both sales and good will. And fan feedback about a venue or performancegood or bad-should be put to use at future shows. "Hundreds if not thousands of tweets are being generated by your event, all centered around the excitement it creates," Ticketmaster e-commerce executive VP KIp Levin said. "Taking the time to build relationships and create an outstanding customer experience are all ways that social networks can help to build brands and get fans to get out to showsand keep coming back.*

A panel on the resurgence of music festivals in North America, and why fans are embracing the festival experience, brought a wave of insights—some of the biggest players in the festival scene weighed in. While Bonnaroo's Ashley Capps pointed out that most successful fests have a unique vibe attached to them, the key is to turn a vibe into a profitable venture. New Orleans Jazz & Heritage Festival producer Quint Devis quoted Newport, R.I.'s jazz and folk festivals founder George Wein: "If you want to succeed, you have to master the economics of creativity." Managing expenses, building fan trust, nicking a great location and unholding quality are all part of the blueprint for the successful fests that dotted the landscape in the past year "Depending on scale," Capps said, "there are limitless opportunities

With all the nuts-and-bolts discussion of the business of live music, the importance of making music that connects with fans was never lost, particularly during the "Road Case" session with singer/songwriter Amos Lee and his team. "Amos was invested

for the right festivals when they come along."

in creating a great band and making a great record," said Kevin Morris, co-manager of Lee with Perry Greenfield at Red Light. 'He came through. Without that? We're not magicians.'

Lee also mentioned that the other issues that go with touring don't distract him from the job at hand. "I'm about what's onstage and in the crowd," he said. "I could care less about what we're doing before or after. It's about how we're communicating onstage and with the crowd."

In a session breaking down the success of the New Kids on the Block/Backstreet Boys co-headlining tour-NKOTBSB-which sold more than 500,000 tickets, key stakeholders in the trek stressed how a cooperative approach and simple hard work helped them navigate a path filled with potential land mines. NKOTB manager Jered Paul saida series of high-profile media appearances helped ignite the fan bases. "Theidea that both management companies would take the time to get their guys to fly to San Francisco to do a radio show, then stand up in Times Square and do 'New Year's Rockin' Eve,' then go back and do 'Dancing With the Stars,' it does add up, 'he said.

NKOTB's Jonathan Knight personified the spirit of the tour when, on extremely short notice, he subbed for original panelist Donnie Wahlberg, who was held up with production commitments for his hit CBS show "Blue Bloods," "With my group," Knight said, "and I'm sure it's the same with Rackstreet we were hossoft unto be very down-to-earth peonle. A lot of that attitude we had come out in the creative process."

The Billboard Touring Conference wrapped with the Billboard Tour ing Awards, where venue executives, managers, promoters, agents and sponsors mixed easily with such artists as Breakthrough winner Jeson Aldean, Apple award honoree Farrell, Neal Schon and Ross Vellory of Legend of Live recipient Journey and Phish's Trey Anastasio, who presented manager Coran Capshaw with the Humanitarian Award. "This is not a popularity contest," Vallory said of Journey being named Legend of Live. "This is an award from people who know how the business where "

Additional reporting by Phil Gallo, Andrew Hampp and Dan Rhys.





'A PILL THAT WENT DOWN EASY'

Co-founder Perry Farrell on the birth and later rebirth—of Lollapalooza

ane's Addiction lead singer and Lollapalooza co-founder Perry Farrell spoke with Billboard editorial director Bill Werde at the Billboard Touring Conference. Farrell, who received the inaugural Apple award from the two sons of late concert promoter Bill Graham, spoke about his early days in Los Angeles, the creation and revival of his lestival and the need for the creation of scenes for younger musicians. Here is an excernt from their onstage interview.

Tall me about the initial vision for Loilapalooza and if you fully raalized that vision. I started doing concerts-we would go out to the desert and we would blow up things. Kids would follow us out, and Sonic Youth would perform and Psi Com would perform alone with Redd Knoss and the Meat Puppets. We called ourselves Desolation Center. We had no bouncers, we had no fences, we

Out of that came the roots for Lollapalooza. What was the early response from promoters? It really was a pill that went down easy. It was a Jane's Addiction concert, just something a little grander. I just kind of said, "Let's draw from our record collection, let's get our friends involved, and let's make a bigger party out of it. We love art; let's invest in things that people aren't even coming to the show for," I put together a great list of demands that were really for the most part ignored, except for one guy. Bill Graham, When I got to San Francisco, he not only met the list of demands, he far exceeded the list,

So in 2004, your baby, Lollapalooza, got shul down. What's your take on what happened? Well to be honest, it was very political. There were agents, not music agents, but there were agents afoot saying, "Don't take the tour." We were going to a lot of venues that were close allies with George Bush and we had a major plan with MoveOn.org to put the Democrats into power. So we got screwed, I think, a week before we were going out. There was a big phone call that went nationwide and they said. "We're not going to pay these guys, and we suggest you don't take the tour."

Maybe. Probably . . . Yes, it was them.

was going to be dead? Take it this way: I told my wife, "You should leave now. You're still beautiful and you can get a guy who will amount to something." That's a true story. It was the worst moment of my life, apart from my parents dying. But let me just say this-it got even worse. The following day my band put out a statement saving they were leaving me.

Tall me about the recurrection of Lollapalooza. Who was key in resurrecting it. and what's your rola now?

I didn't want togo into amphitheaters. I found amphitheaters to be a very stale, sterilized experience when it came to festivals. My friend who was tour-managing me said, "I know this guy, Charlie Jones, who is out in Austin, Texas, and he's got this location. They do Austin City Limits." He's aguy that rides a beautiful fine line (between politics and art), deals with government, with the Parks and Recreation Department. We were three weeks out from doing Lollapalooza in Chicago for the first time, and Charlie calls (and says]. "Listen, man, I'm getting pressure from my partners to call this thing 'Chicago City Limits." And I go, "Why? That's crazy." Then he says, "We hear that Warped tour is going to go an there the same day as us." So I say, "Come on, Charlie, we can't back down now." And he said, "All right." I'm forever in love and debt to Charlie Jones and all those guys. They stood up for me when it really mattered.

Why resurrect Jana's Addiction?

We were invited by NME magazine to receive the Godlike Genius award. They wanted me to sing "Jane Says" acoustic and that didn't feel right, I called them up and said. *I don't want to go up there by mwself." So L.A. was kind of freaking out that we got back together and my wife said, "Whether you like it or not. that's going to be your legacy, Lollapalooza and Jane's Addiction. And if you get anything else, you're going to be lucky. But you know you have to work on this."



Lollapalooza during a Q&A with Billboard editorial direc gastad that music industry leaders need to do more to create organized opportuni-ties for younger musicians.

2 Live Nation president of North American concerts Bob Roux (right) talks about meeting with the agencies prior to the 2011 touring year to discuss pricing strategia as Paradigm Talent agent Marty Diamond takes it in.

A West Coast/East Coast meeting occurred on the conference's first day whan Nederlandar Concarts CEO Alex Hodgas (left) got in soma tima with Live Works soma tima with Live Works
Events producar Jim Lawi,
Madison Squara Gardan
human resources director
John McNally, Metropolitan
Talant co-CEO John Schar
and Paola Palazzo, who
books Nedarlander's Southern California venues

4 Blue Note recording artist Amos Lee (left) and his team of managers, agents, promoters and label marketers discussed his succassful year on the road. Af-tenword he chatted with Live Nation director of business development Sid Greenfalo.

5 Pricing without discount-ing was the topic at hand when AEG/Concerts Wast co-CEO John Meglan (centra) droya home tha idea that promoters need to open more distribution avenuas whila retaining the value of a ticket. Kevin Lyman, president of 4fini Productions, spoke about working with sponsors and ticketing on the Vans Warped tour. co-CEO John Meals

TOPTOURS AND TOP VENUES HONORED

Billboard salutes Perry Farrell. Coran Capshaw, Journey

he Billboard Touring Awards, primarily based on global box-office numbers reported to Billboard Boxscore from Oct. 1, 2010, through Scpt. 30, 2011, were handed out Nov. 10 at a ceremony that also honored Perry Farrell. Red Light Management's Coran Capshaw and Journey. MTV "120 Minutes" host Matt Pinfield was host for the night.

TOP TOUR: U2, for its 360° tour, eccepted by Live Nation Global Touring senior VP of global operations Tres Thomas

TOP DRAW: U2, accepted by Live Nation's Tres Thomas

TOP PACKAGE: Kenny
Chesney's Goln' Coastal tour,
with Zac Brown Band, Uncle
Kracker, Billy Currington;
eccepted by TMG/AEG Live
president Louis Messina, who noted, "I guerantee you I will be here again next year."

BREAKTHROUGH: Jeson Aldean, for his My Kinde Party tour

TOP COMEDY TOUR: Jeff Dunham, booked by Creative Artists Agency's Matt Blake TOPBOXSCORE: Take Thet's

June 30-July 9 stand at Lon-don's Wembley Stadium, ac-cepted by SJM Concerts man aging director Simon Moran

TOP PROMOTER: Live Nation Enterteinment, accepted by president of North American concerts Bob Roux

TOPINDEPENDENT OMOTER (U.S.): C3 Pres-

ents (Austin), accepted by partners Charile Welker, Char-lie Jones and Charles Attal TOPINDEPENDENT

PROMOTER (International): SJM Concerts (London), ac-cepted by managing director Simon Moran TOP MANAGER: Front Line Management Group, ac-cepted by John Baruck (Journey)

TOP AGENCY: TOP AGENCY: Williem Morris Endeavor Enter-tainment, accepted by worldwide head of music Peter Grosslight

TOPPESTIVAL: Coachella Val-ley Music and Arts Festival (Indio, Calif.; produced by Goldenvoice), ac-

PHITHEATER

-Phil Gollo THE 2011 BILL BOARD TOURING AWARD WINNERS

booked by Dave Marsden), ac cepted by Live Nation presi-dent of North American Con-certs Bob Roux

TOP ARENA: O2 Arena (London; operated by AEG), accepted by AEG Live's Debra Rathwell

TOP VENUE UNDER 10,000 TOP VENUE UNDER 10,000
SEATS: Radio City Music Hall
(New York; operated by Madi-son Square Garden Entertain-ment), accepted by MSGE ex-ecutive VP of bookings Bob Shea and senior VP of book-ings Laurie Jacoby

TOP VENUE UNDER \$,000
SEATS: The Colosseum at
Caesars Palace (Les Veges)
booked in coordination with
AEG Live), eccepted by Ceesers senior VP of entertainment Jason Gastwirth

TOP CLUB (based on TOP CLUB (based on attendance): 9:30 Club (Washington, D.C.; owned and operated by I.M.P. Presents), accepted by I.M.P. president Seth Hurwitz

CONCERT MARKETING & OMOTION AWARD: Taylor

PROMOTION AWARD: Taylor Swift's 2011 Speak Now world tour sponsored by CoverGirl (produced by TMG/AEG Live), accepted by CoverGirl brand manager Daniel Karches APPLE AWARD (given in

honor of legendary promoter Bill Graham for excellence in providing fans an exemplary concert experience): Pre-sented by Bill Graham's sons Alex and David Graham to Perry Farrell HUMANITARIAN AWARD

(for excellence in philanthropy): Presented by Phish's Trey Anastesio to Red Light Manage-ment founder Coran Capshew GEND OF LIVE

Journey, ac-cepted by Journey's Neal Schon and Ross

voted award hest tour of the



CoverGirl brand manager Daniel Karches accepts the Concert Marketing & Promotion Award for the company's work with Taylor Swift's 2011 Speak Now world tour.



Red Light Henagement founder Coran Capithaw (center) has a laugh with Phir Trey Anastasio (reft) and Billboard's Ray Weddell. Honored for such humanitased efforts as 'Bama Rising, Nashville Rising and Phirs's Vermont humanicane concert, Capishaw said, "I can't think of an industry that is more philanthropic collaborative," adding that he hopes to "Inspire change" and "do more good."



Journey's Neal Schon gleft) and Ross Valory Joke around after receiving. Billboard adtarted director Bill Weede (left) gives Bio the Leopend of Une award. In presenting Journey with the Leopend of Une manage Plad Foorilise absest from hostificithe the ward. Live Nation president of North American concerts Bio Rour reed Faire Troice Award Bio a Jown to the Valleying of an exhausting leg of Journey's 1978 Bour, an endournent-testing run of "demands" as the best tour of the year on Eventful. 22 shows in 26 days, one of which was Rour's first Journey for Concert.





LEFT: The Breakthro The Breakthrough Award went to country artist Jason Aldean, who said he had an "amazing year. To everybody who do our show hopefully well see you next year," ABOYE Perry Farmil, hopored with the hasqural Apple event, got some account of the hopefully are the property of the property of

TOURING PUTTING THE 'SHOW' IN SHOWBIZ

Industry heavyweights, award winners, superstars—they were all there











"Sometimes, enthusiasm can trump 30 years of experience."

-U2 360° TOUR PRODUCTION DIRECTOR JAKE BERRY ON THE "TMs AND PMs" PANEL.

"We've always been about the performance, writing good songs. Arnel Pineda brought us back into the forefront, really regenerated us. There's really no end to it. We have worked our asses off this year."

-JOURNEY CO-FOUNDER NEAL SCHON

"I didn't say I want to manage U2. I said I want to be U2'

-PRIMARY VIOLATOR COO CHRIS LIGHTY ON THE 'ARE WE OUT OF THE WOODS YET?" PANEL.

"Musicians and venues should be able to rely on tech companies to provide a big social platform that allows them to focus on what they do best."

-SONGKICK CO-FOUNDER/CEO IAN HOGARTH ON THE "HOW EXACTLY WILL SOCIAL SELL TICKETS?" PANEL.









elp sell concert tickets were leverbNation VP of music Na-han Hoy (left) and Songkick co-ounder/CEO lan Hogarth, who lew in from London to share the

2 Red Light Management's Coran Capshaw (laft) and Tray Anastasio share a moment at the awards caramony. Capshaw was honored for his fund-raising efforts for victims of natural disasters.

3 New Kids on the Block's Jon-athan Knight (right) hints that more dates are on the way for the NKOTBSB tour during the the NKOTBSB tour during the "Anatomy of a Home Run" panal that included Creativa Artists Agency's Darryl Eaton, one of the agents who booked the suc-cassful tour uniting NKOTB and

4 From left at the "TMs and PMs" panel, Live Nation production manager Steve Lawler, tour manager Richard Coble (Britney Spears, Mariah Careu) and parchet log direction of the part of th Dinosaurs") brought differ perspectives on venues, bu agreed the best ones have

weren't willing to talk dollars, MAC Presents president Marcie Allen (laft) and Citi Marcle Allen (laft) and Citi senior VP of entertainment marketing Jennifer Breithaupt were willing to share stories about what made tours attractiva to target audiences.

6 Live Nation Entertainment 6 exacutive VP of a-commerce Kip Levin (center) explains how tweets "How Exactly Can Social Sell Tickets?" panel, flanked by ShowClix VP of business development Jeff White (left) and RavarbNation VP of Music Nathan Hoy.

Moderator Dan Steinberg
of Square Peg Concerts
turned the clubs panel into a
laugh riot that even drew applause from such participants
as (from left) House of Blues
Entertainment CEO Ron Bension, ICM agent Nick Storch
and Denver-based Soda Jark Presents owner/talent buyer

8 Nikki Haddad, booking Branager for the SMG-op-erated Walls Fargo Theatre in Denver, applauds her appear

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Billboard



ON THE CHARTS

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THE BILLBOARD 200	46	E
HOLIDAY	48	E
HEATSEEKERS	49	E
TOP COUNTRY	53	8
BLUEGRASS	53	B
TOP R&B/HIP-HOP	54	9

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DANCE/ELECTRONIC

OBSET

56 57 TRADITIONAL JAZZ

TRADITIONAL CLASSICAL WORLD 57 TOP LATIN

SOCIAL 50

SONGS THE BILLBOARD HOT 100 50

HOT 100 AIRPLAY HOT DIGITAL 51

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MAINCTOCAM DED IND MOD BUYTURES ADULT RAB

> RAP 54 HOT BAR/HIP-HOP 55 CHRISTIAN CHRISTIAN AC 56 CHRISTIAN CHR GOSPEL 56

DANCE CLUB 57 DANCE/MIX SHOW AIRPLAY SMOOTH JAZZ 57 HOT LATEN

#1 DIGITAL ALBUMS #1 INTERNET ALBUMS #1

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CATALDG ALBUMS

COM EXCLUSIVES Looking for music gifts this holid season? Read Billhoant com's

track-by-track reviews of brand new releases by Mary J. Blige, Nickelback, Rihanna, Michael Jackson and Lady Gaga. And whi you're at it, check out our gallery Justin Bieber and Taylor Swift.

CONTENTS







UPFRONT MUSIC INDUSTRY

BETS: IT'LL BE SANTA BY A NOSE Strong finish would mark 2011 as first sales gain in seven years.

THE ANTI-BRANDING MUSIC BRANDING STRATEGY Why Scion Converse, Mountain Dew and others place bands before sales

FEATURES

THE ODD COUPLE The story behind Pick Pres and Walo's unlikely partnership

BUILDING DIGITAL BUSINESSES AROUND MUSIC & RIGHTS An intelligence report from Billboard's inaugural

FutureSound conference 20 THAT'S A WRAP Wightighte from EuturoCounci

24 HI, HATERS! Targeted by critics. loved by fans-Canada's Nickelback returns.

27 THE DIVA OF BANDA AND BRANDING Jenni Rivera's path: from aspinng to success to inspiring millions of fans.

MUSIC 37 THINGS ALSO COME

The Roots go concept on new album undun. 39 6 Questions:

Bob Seger 40 Reviews 42 Happening Now

IN EVERY 44 Marketplace

45 Over The Counter 45 Market Watch 46 Charts

61 Backbeat



YEAR-END ISSUE

Who'll be Billboard's 2011 Artist of the Year? What past 12 months? Find out Dec. 10 when Blilboard publishes its year-end double Issue, the Year

OECEMBER 3, 2011 www.billboard.biz 5

UPFRONT

Music Industry Bets It'll Be Santa By A Nose ANTEBELLUM

Strong finish would mark 2011 as first sales gain in seven years

oming into Black Friday. year-to-date U.S. album sales were up 3.2%, accontinue to Nielsen SoundScan leaving music merchandisers cautiously optimistic that this holiday selling season will be strong enough to deliver the industry's first rise in sales since 2004.

Aside from an impressive release schedule, the major music labels, led by Universal Music Group (UMG), have fought back for the first time in years against the DVD's domination of holiday circulars and prime store real estate a trend since

the mid-2000e Beyond the label promotions.

retailers and label executives say the industry will benefit from a etropia class this holiday season The elete includes Deplets Take Care, Justin Bieber's Under the Mistletor Michael Bublé's Christmar Suran Roule's Someone to Watch Over Me, Coldplay's Mylo Xuloto Florence & the Machine's Ceremonials, Jackie Evancho's Heavenly Christmas, Lady Antebellum's Own the Night, Lil Wayne's The Coster IV Tony Bennett's Duets II, Jay-Z and Kanye West's Watch the Throne, Nickelback's Here and Now, Mary J. Blige's My Life II . . . The Journey Continues, Rihanna's Talk That Talk, Daughtry's Break the Spell and Taylor Swift's Speak Moss Woold Tour Line

On the other hand, the industry is measuring itself against a fourth quarter last year in which sales rose, particularly on the digital side. One chain merchant points out another challenge: While the total number of music transactions is holding up, customers are spending less this year ner sale. He says bad economic news and a wobbly Wall Street has consumers watching their 401k statements and worrying about the future

"It doesn't matter that they aren't going to rely on their 401k money until years from now," he says, "They see what's happening now and get more conservative with their spending."

A senior label executive says that he, too, worries about the economy's impact on music sales "It's hard to get a read on how the holiday selling season will go," he says, "Since the financial crash, everything has been so erratic "

However, the major labels seem prepared for the first time to combat the economy and the DVD industry with apprecise pricing promotions for the holi-

Taking a page from the major DVD labels, whose bit movie and catalog promotions since 2005 have all but pushed music to the back of the store during the season, UMG offered 115 titles to merchants at heavily discounted wholesale prices, given in the form of a rebate from actual sales for featured titles sold from Nov. 20 through Nov. 27.

chants agreed to feature titles like Under the Mistletoe and The Carter IV for less than \$7. they would get a rebate producing a net wholesale price of \$6 for each unit sold, provided they also featured the titles prominently in stores and where possible in circulars.

for new hit releases if mer

UMG also gave merchants the choice of featuring key catalog titles priced for less than \$6. with a rebate that would provide net pricing of \$5. For greatest-hit collections merchants that sold featured titles for less than \$5 would get net pricing of about \$3.25 per unit sold, sources say. Likewise, Sony Music Enter-

tainment also designed promotions to combat the DVD industry. although it didn't offer a blanket pengram like Universal Rather

Sony provided customized promotions to accounts, with titles that made sense for each merchant. Pricing was similar to the UMG repression sources say

In addition to UMG and Sony, WEA worked individually with accounts to promote titles. While its discounting strategy on wholesale pricing wasn't as low as the other two, the company did it earlier. Merchants re port that if Sony and UMG had come out with their programs sooner than five weeks ago, they could've provided better expo-

sure for the promotions. Nevertheless, the merchants applaud all efforts and say it shows that labels can put together overall pricing programs that generate excitement for music during the holiday season.

"We see it every year from the video side of the business and this year the DVD suppliers even seemed to be offering a deeper selection and providing more profit," one music merchandiser says. "Let's hope this year's effort by the music labels will open some eyes and canture real estate for the record labels that wouldn't necessarily be there for them."

Looking at Black Friday sale pricing at various merchants it seems that for the most part, \$6.99 will be the low price for bit titles. If the past is any indication that's likely to be the floor price through the remain. der of the sesson. The one count is that the Army Air Force Exchange Services will have four titles priced at \$5 for Black Friday, including Lil Wayne and I adv Antoballum

Aside from CDs, the other big music sales item appears to be discounted iTunes gift cards: Sam's Club is selling a \$100 gift card multi-pack for \$79.88. Meijer is selling two \$15 gift cards for \$24, and Target is offering a \$25 iTunes card for \$20.

In contrast to the deals being put together for big-box merchants and chain retailers, both major and independent labels outdid themselves with unique exclusives -- mainly vinyl--at premium pricing aimed at collectors for Record Store Day indie merchants.

Dubbed once again the *Back to Black Friday* promotion, the offering includes singles boxed sets from the Beatles, Bob Dylan, the Doors, Janis Joplin and Pink Floyd; and album sets from Ionlin Kings of Lean the Cestaful David and John Lannon

Moreover, quantities have been increased this year so that supplies last beyond Black Friday, Chris Brown, VP of marketing at the Bull Moose chain. notes that last year the Lennon singles boxed set had 7,000 units available, and this year the Beatles set will have nearly 16,000

conies available. Looking at everything that the labels are offering indie merchants for the holiday selling season. "the overall view seems that they have gone for premium packaging offering great quality all the way through from the mastering to the artwork," Brown says. "The labels put a lot of care into creating these boxed sets with gorgeous details in the artwork . . . you can just tell it's been done with love for the artists and the fans."



PANDORA POSTS PROFIT Pandora reported fis-

cal third-nuarter n share, It swung from a loss of \$1.8 million or 15 cents per share a year earlier as rev enue nearly doubled to \$75 million from \$37.7 million Total listoner hours in the quarter surged 10.4% to 2.1 billion from about 1 billion a year earlier Dandors's total active listeners (those who used the service during the 40 million during the period, up 65% from a

LIMG SHES

GROOVESHARK Universal Music Group sued Grooveshark in Manhattan for alleged copyright violations The complaint alleges that Grooveshark management led an than 100,000 songs to its music service. In response to the suit, Custor sald in a state. ment that Universal's claims "rest almost entirely on anony mour blatantly falce Internet blog comments and Universal's Ization of information Itself provided to

>>VICE INKS DEAL WITH WADNED

Vice Music signed a three-wear global nartnership with War per Bros. Records in a deal that includes distribution, marketing touring support nents. Vice Music, the In-house label at Vice Media has beloed Jaunch acts like Jus tice, Chromeo, Bloc Doath From Ahous 1979 It ended a narte nership with Atlantic Records in 2007

Reporting by Andrew

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JAMES A. FINKELSTEIN

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	_	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
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ľ	11	\$169.8U/\$5 .	Expo Bancomer, Mexico City, Sept. 50	16.927	Cookie Presenta
ı	5	\$891,622	ENRIQUE IGLESIAS, PITBULL, PRINCE RO	YCE IX 805	Concerts West/AEG Live
Н		5883,943	COLD CHISEL, YOU AM I	Winds	CONCRETE WELL AND THE SECOND S
П	6	St. 49	Sydney Entertainment Centre, Sydney, Nov. 15	10.374	John Watson Management
ı	,	\$778,346 \$445,544 /\$4950 \$150	ENRIQUE IGLESIAS, PITBULL, PRINCE RO	YGE 14,501	Concerts West/AEG Live
И	ı	\$766,296	SUGARLAND, SARA BAREILLES	AND DESCRIPTION OF THE PERSON	
Н	8		Honogen Sun Arena, Uncasville, Conn., Oct. 14-15	10,696	in-house
ı	9	\$727,523 Service \$635 \$39 Sur-	ENRIQUE IGLESIAS, PITBULL, PRINCE RO	VCE 10,926	Concerts West/AFG Live
П		\$704,844	ENRIQUE IGLESIAS, PITBULL, PRINCE RO	YCE	THE PERSON NAMED IN COLUMN NAM
ľ	이	\$1400 \$64 7\$3950v \$1400	Armway Center, Orlando, Fle., Oct. 21	13.087	Concerts West/AEG Live
ŀ	n	\$695,937	TOBY KEITH, ERIC CHURCH, JT HODGES Comcast Theatre, Hertford, Conn., Sept. 16	23,395	Live Nation
ı		\$680.585	MUMFORD & SONS, NATHANIEL RATELIFF	24000	
ľ	2	\$4919/\$*1.0	Air Canede Centre, Toronto, Oct. 25	14,855	Live Netion
I,	3	\$679,914	KATY PERRY OH LAND SIDE VIEW	15,429	SJM Concerts
ı	Н		Manchester Evening News Arena, Manchester, England, Oct. 51 FOO FIGHTERS, SOCIAL DISTORTION TH		
1	4	\$676,404 5 \$416 \$3950 \$25	Prudential Center, Newark, N.J., Nov. 14	13 936	Hetropolitan Talent Presents, Live Nation
I,	5	\$658,393	DEF LEPPARD, HEART, CHOIRBOYS	5.021	
П		Substanta	Sydney Entertainment Centre, Sydney, Oct. 20 TOBY KEITH, ERIC CHURCH, JT HODGES	5.021	McManus Entertainment
١	6	\$651,700	DTE Energy Husic Center, Clarkston, Hich, Sept. 30	14,794	Live Netion
ı,	,	\$641,761	TOBY KEITH, ERIC CHURCH, JT HODGES	17.076	
П	Н	1801.0	1-800-ASK-QARY Amphitheetre, Temps, Fla., Oct. 14	0,076	Live Nation
ľ	8	\$638,301	TOBY KEITH, ERIC CHURCH, JT HODGES Verticos Wireless Amphistreater, Harysand Heights, No., Sept. 23	10,981	Live Nation
١,	9	\$633,530	KATY PERRY, NATALIA KILLS, DJ SKEET S	KEET 9,944	
П		\$628,615	Arena Monterrey, Monterrey, Hexico, Sept. 5 RINGO STARR & HIS ALL STARR BAND	1350	Zignia
2	9	\$14.4 06/\$21.31	Auditorio Nacional, Mexico City, Nov. 1	9,269	OCESA-CIE
	21	\$623.991	TOBY KEITH, ERIC CHURCH, JT HODGES	19,740	Live Nation
П		177.42	Riverbend Music Center, Cincinnati, Sept. 29 STUDIO 54	13 (40)	Live Nation
2	22	\$618,055	Sportpaleis, Antwerp, Beiglum, Sept. 17	7,221	Oarcon Productions
II 2	23	\$616,519	TINIE TEMPAH, J. COLE	16,442	Live Netion
Н			OZArena, Lonzon, Nov. 4 TOBY KEITH, ERIC CHURCH, JT HODGES	4.00	Live Netion
2	4	\$614,137	Aaron's Ampritheetre et Lakewood, Atlante, Oct. 8	17,956	Live Nation
12	5	\$610,047	ROXETTE	7,969	KPS Concertbüro, Marek Lieberberg Konzertegentu
П			Oz worid, Hamburg, Oct. 25 RICKY MARTIN	A section	KPS ConcertbGro, Harek Lieberberg Konzertegettu
2	:6	\$603,057 \$100 \$3	Estadio Hodero Alberto Spencer, Guayequil, Ecuador, Sept. 20	9,324	T4F-Time For Fun
12	27	\$602,801	TOBY KEITH, ERIC CHURCH, JT HODGES Szratoga Performing Arts Center, Saratoga Springs, N.Y. Sept. B	18,220	Live Nation
1		\$602,049	FRANCO DE VITA	27 8144	Live Nation
2	8	5 5 7 5 4	Paracio de los Eventos, Maracalbo, Venezuela, Oct. 28	2.990	Evenpro/Water Brother/XYZ Live
2	9	\$600,282	RICKY MARTIN	12,379	
Н	H	\$597,906	Colisio de Puerto Rico, Hato Rey, Puerto Rico, Nov. 12 TOBY KEITH, ERIC CHURCH, JT HODGES	11,373	Tony Mojena Enterteinment
3	P	\$397,906	Verizon Wireless Amphitheater, Charlotte, N.C., Oct. 7	18,301	Live Hation
1	51	\$597.314	KATY PERRY, YELLE, OH LAND	13,581	Kilmanjaro Live/AEG Live
П	8	\$593,196	Netional Indoor Arena Sirmingham, England, Oct. 26 SANTANA	Office Co.	Annuaryary DW/AEG DW
3	52	3090,196	The Joint, Hard Rock Notel, Les Vegas, Nov. 11-13	5,463	Concerts West/AEG Live
3	53	\$591.873	DEADMAUS, FATBOY SLIM, FEED ME, A-TI	RAK TOMM	Y LEE, DJ AERO Another Planet Entertainment, Live Nation
П	-	\$591.471	8HI Graham Civic Auditorium, San Francisco, Oct. 29 TOBY KEITH ERIC CHURCH, JT HODGES	Section.	Another Manac Entertainment, Live Nation
3	14	p + Co	Cruzen Amphitmeatre, West Palm Beach, Flo., Oct. 15	17,532	Live Netion
3	55	\$588,423 \$1,425 \$1,415,4506	ENRIQUE IGLESIAS, PITBULL, PRINCE RO	YCE 6,271	Concerts West/AEG Live
T.		1000	Verszon Theatre, Grend Prairie, Texas, Oct. 18	serout	CONTRACT HEIL/VEG FINE





BRANDING BY ANDREW HAMPP

The Anti-Branding Music Branding Strategy

Cultural relevance. Positive buzz. Why Scion, Converse, Intel, Mountain Dew and other marketers place bands before sales

uring Cuther's CMI Masic Testini, Rochester, N. P. Masser and silve plan had power booked owner free time in one of Broodyris botter new studios. The state-self-sear recording peace had more board owner should be reported to the proposite to make the studies of the proposite to make the studies of the stu

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"We're not asking for anything in return," Cottrill told Joywave during its visit to Converse's studio—the much-covered Rubber Tracks—located on the corner of Keap and Hope Streets in Williamsburg, "You own all this content. Why would we want to own it? We don't want to run a record label, because we make apparel and shoes. We wouldn't know how."

Even the branch that do have formal record labels, like Mountain Dewis Green Label Sound, find the proof-deales metric to independent and that comprised. Green Label has had first-run releases of new singles from bands like Holy, Globan M. NDE, Chomes and Wiewe being Albel has to work with their existing labels to coordinate exclusivity. And not find a sarety spine goes the members of Holy Globat, currently and their existing labels to coordinate exclusivity. And not the road with a Green Label Sound-backed tour, cracking open a Mountain Dev on ontage any time soon.

"The music becomes decentralized so quickly, a lot of times it is not always the best analytica." Mountain Dev brand manager this son Sullivan says. "It's more about engagement, the convenation. An epoche talling about CES on "Sitter, or Facebook A" not possible to regative convenation?" Are artists talking about it? Our artists become a bouncer for the music community—that the because the artists become a bouncer for the music community—that the boundary singles, videos, tour sponsorships, we can go back to them and gauge how must herfife we've getting.

Mountain Dew's sister brand Pepsi docart have the same ability to rely primarily no social-medis base 2a a sales merit. This past spring the brand dipped to No. 3 in market share for the first time in decades, ioning he No. 2 abs to Dei Colae, according to Beereago Digest. The brand was accused of blinking on its marketing strategy, supporting great-roots institutes like the Refrieth Projection of the Colae according to the colae and the colae an

X Factor." In fact, Pepsi's first major TV campaign in three years premiered during "The X Factor." highlighting Pepsi's music campaigns through the years while showcasing the single "Tonight Is the Night" from emerging artist Outasight. Pepsi also sponsored Outasight's accompanying music video and helped book a performance by the singer on a recent "X Factor" episod.

Pepsi chief marketing officer of aparking bewerages Frank Cooper says the company swants to be a "much more integral player in the broader music ecosystem" going ferreark, helping connect the dots among music discovery, distribution and touring. "One thing we know for sure, and we hear this in virtually every quantitative and equilatives which; in that Pepsi and music very quantitative and equilatives which; in that Pepsi and music very quantitative and equilatives which; in that Pepsi and music tent, band equity allows consumers to go to the helf and pull tent, band equity allows consumers to go to the helf and pull Pepsi over our competition. And it allows us to maintain some

premium pricing in the process."

reported by Business Week.

Of course, brainful like Converse and Mountain Dev are more niche braind and in more stable place in immer alsale, It was revealed during Nike's fourth-quarter earnings call that Converse's signature shoe, the Chaol-Tolyto, has good from Saide of 4 million pairs in 2004 to 70 million as the close of the 2011 fixed lyear in June. Meanwhile, Mountain Dev continues to epicy asles in creases while in purent company Pepil Co's Tlagship Pepil brain strangels to ministruit market states against Cose Cold. Even the strangels to ministruit market states against Cose Cold. Even the greative concert and hour sponosorship program, has grown to become a \$5.2 billion feath and 1000, occording to ecompany figures.

By these measures, there's less risk for healthy brands to invest in these kinds of music programs. Converse can afford to pay Matt & Kim, Soulja Boy and Andrew W.K. to collaborate on an original song and appear in ads, even if they can't prove how that song sells a single pair of Chuck Tables.

So how to explain Scion? Toyota's niche, box-shaped car has supported metal and indie musis since it was launched in 2002, but its sales have slumped in recent years. Since a peak of 173,000 in 2006, Scion finished 2010 by moving just 46,000 vehicles, according to Ward's Automotive. And yet the brand ramped up its support of music tich year through its Scion A/V project. In the

UPFRONT





past three months alone, Scion A/V has released new music from acts like dance DJs Nadastrom, psych-rock band the King Khan Experience and grindcore group Wormrot; supported a fall tour (Check Yo Ponytail) featuring Spank Rock and Big Freedia; and hosted a two-and-a-half-day Music(less) Music Conference in Los Angeles. It's also prepping a mini-album from punk-rockers the Melvins in 2012.

shizu-Scion sales promotions manager and head of the brand's

Music and Arts Festival Such acts as Mark Ronson Florence & the Machine and Justice have since headlined Creators events for exclusive performances, while Spiritualized, N.A.S.A. and David Bowie are among the artists who partnered with the Creators Project for exclusive installations. Unlike Converse, Red Bull or Mountain Dew, which turned to music strategies to strengthen their existing relationships with young tastemakers, intel turned to music to start from scratch.

"We knew we had a problem with talking to young adults because our product isn't something you can touch and feel-

> it's built inside a computer," says Dave Haroldsen, who works for Intel's global partner marketing team and also serves as Intel's creative director on the Creators Project, "We wanted to really build a program to showcase the amazing moments happening in art and make it as transparent as possible to show people worldwide what happens when

you maximize with technology." Intel conducts extensive focus groups with Creators Project attend-

ees after each event, seeking to measure the brand's relevance and awareness among its influential attendees. And coming in 2012, Intel is looking to bring Creators Project materials to its retail spaces in ways it wouldn't dare at its own events. "You're never ever going to go to a Creators Project and have people hand out pamphlets or things like that—it's just not the way you interact with this audience," Haroldsen says, "It's all about the experience and aspirational ideas. You can't buy authentic trust and respectability. It's all got to mean something to this audience, or it's not going to work."

Authenticity is so important to Converse's Cottrill, he prefers not to actively market to his consumer base at all. "When we don't speakwhen artists speak and we don't-it's way more powerful," he says. By not putting any demands on the artist, they turn around and tell their social media following about our brand. Fifteen years ago, 'new media' was banner ads. Now this becomes the media."

Brands And Bands: By The Numbers

CONVERSE

Number of Chuck Taylors sold as of June 30, the end of Converse's 2011 fiscal year

million

Number of combined Escapook fans for Converse and Converse All Star

295,000 -plus

Three Artists, One Song" singles "My Drive Thru," "All Summer" and "I'm a Goner

MOUNTAIN DEW

80%*

Mountain Dew's rank among all carbonated beverages in the United States, behind Coke, Diet Coke and Pepsi

7.8 Video views for Green Label Sound's YouTube channel

featuring such acts as MNDR, Holy Ghost and Chromeo

INTEL

70%**

560,000

Video views of the Creators Project content

SCION

46,000

10,000

10,000 -plus

coording to Beverage Digest, ** According to PC World *** According to Ward's Automotive

Like Converse's Cottrill and Mountain Dew's Sullivan, Jeri Yomusic strategy-is equally ambivalent about research. "There is

....

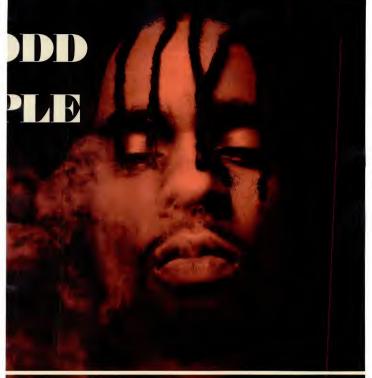
"When we don't speak-when artists speak-it's way more powerful. By not putting any demands on the artist, they turn around and tell their social media following about our brand.

-GEOFF COTTRILL, CONVERSE

no measurement of a lot of initiatives out there. People can tell you that there's impressions, but there's no equation. There's no magic tool out there that says, 'Because you're associated with the Melvins you're guaranteeing a certain amount of kids to sell a car," Yoshizu says. "It's about awareness and familiarity. We let people know that Scion exists and that Scion sells cars. If somebody has that software tool that will show you exactly how that patterns down to sales, they're probably going to be a billionaire."

One brand that is trying to match music marketing with tangible results is Intel, which teamed with Vice in 2009 to form a music, art and technology event series called the Creators Project. Starting with a launch New York event in 2010 that drew performers like M.I.A., Sleigh Bells and the Rapture, the Creators Project has gone on to include dates in London, São Paolo. Seoul and Beijing, along with a partnership with the 2011 Coachella Valley





No one saw this coming, ¶ Rick Ross, the author of Miami street anthems, becomes a critical darling and forward-thinking entrepreneur) ¶ Wale, the heady rapper everyone wrote off, turns into a chart-rattling star? ¶ It seemed unfathomable Is months ago. But with the reconstituted Maybach Music Group turning into a heavy-weight rap haven at Warrer Bross. Records, the unlikely duo is quickly taking its partnership to unforeseen heights. Arabition has legitimized a year's worth of work with its first week sales. There's more to come. including Ross' heavily anticipated God Forgives, I Don't and a large-scale MMG game plan for 2012. ¶ How did this happen? The story behind one of the year's most surprising tales of success.

—Jason Lipshutz

OH, LET'S DO IT

THE HIT-MAKING, PROLIFIC, SUPER-SOCIAL RICK ROSS IS SIGNED TO DEF JAM RECORDINGS AND HAS A LABEL. DEAL WITH WARNER BROS EVEN WITH HIS RECENT HEALTH SCARES, AND HIS FIFTH SOLO ALBUM PUSHED BACK TO 2012, HE SAYS HE "FEELS GOOD"

BY JASON LIPSHUTZ

lutch" is a word sports fans use to describe a moment in which someone recognizes the magnitude of a cituation and rises to meet it It's a buzzer-beating jump shot, or a Hail Mary

touchdown pass—a triumph instantly memorized and placed in the history books. The idea of being "clutch"—of having a sixth sense for

the defining moment—is one that Rick Ross relates to. After all, the 35-year-old Miami rapper has quietly been clutch bis antire career

When he needed a hit first single five years ago, "Hustlin" became an anthem, selling 733,000 copies, according to Nielsen SoundScan.

When he needed to win over critics, he released a frontto-back classic. Tellon Don. in 2010. It sold 682,000 copies and topped out at No. 2 on the Billboard 200

When he needed to deliver guest verses on tracks by Kanye West. DI Khaled and Lil Wayne, he crushed them. and beloed "Devil in a New Dress." "I'm on One" and "John" sell more than 2.1 million cumulative copies, according to SoundScan.

"I understand why New York's a huge fan of Derek Jeterbecause in the playoffs he always delivered, he always came through," Ross says, "And that's what it is when it comes to big records, big collaborations. I was fortunate last year to have a run with the biggest names in the game.

And when Ross moved to join hip-hop's elite (Jay-Z with Roc Nation, West with G.O.O.D Music, Lil Wayne with Young Money) by establishing a solid musical brand, he expanded his label, Maybach Music Group (MMG), to include Wale, Meek Mill and Pill last spring. The move also punched up the identity of Warner Bros. Records' urban department: Maybach inked a distribution deal with the major in February. And though there are rumors of itchiness. Ross continues his solo career at his longtime home. Def lam Recordings.

"t said to (Ross), 't think we could build something great together. You could build the next Cash Money." says loie Manda (@joeyie), executive VP/head of urban music at Warner Bros. Records. "And he said, 'That's what I want to do. That's my dream."

MMG sports an assortment of lyrical styles, but just when Ross needed to prove the power of his brand, Wale released

BOOKING AGENT: Melissa N. Sessoms of Total Access Talent

PUBLICITY: Gabriel Tesoriero of Def Jam Recordings;

ATTORNEY: Theo Sedimayr of Sedimayr & Associates

SITES: GodForgivesIDont.com, Richforever.tumbir.com

Phylicia Fant (@PurplePhy) of Warner Bros. Records

his sophomore album. Ambition, to stunning results on Nov. 1. With Ross executive-producing (with Wale), and relentlessly promoting Ambition the even set the avatar of his @rickyrozay Twitter account, which sports 1.5 million followers, with Wale's album artwork), the album sold 164,000 copies in its first week, according to Nielsen SoundScan. It's an improbable comeback (see story, page 14) that Wale acknowledges in the liner notes of the new LP. "Rick Ross." it says simply, "thank you for giving me my shot."

On Oct. 14. 18 days before the release of Wale's Ambition. Ross suffered a seizure aboard a Memphis-bound plane, on his way to opening a Wingstop restaurant franchise in Fort Lauderdale, Fla. The medical scare required an emergency landing and treatment at a Fort Lauderdale hospital, and when Ross tried to fly from Florida later that day, he suffered another medical setback and was rushed to an emergency room in Birmingham, Ala.

One month later. Ross says that he "feels great," and although rumors abound about his physical state, he chalks up the scares to a "lack of sleep," The incidents have delayed the release of the anticipated God Forgives, I Don't, his spectacularly titled fifth full-length originally slated to arrive Dec. 13. Island Def Jam (IDI) senior VP of marketing Chris Atlas says that the album is now expected "around first quarter, maybe early second quarter" (Billboard.com, Nov. 17).

We're all aware of his recent health issues, and based on some of the minor setbacks with that, we weren't able to confirm certain opportunities, because he physically wasn't able to deal with certain things at the time," Atlas says. "We want him, as we want for ourselves, to have the best setup for this album, and to have an artist that is 100% ready to go in releasing and impacting this record, because the expecta-

In the meantime, Ross is still firing on all cylinders, spending marathon studio sessions tweaking God Forgives and other projects. He's a tireless worker, literally-longtime manager Alex "Gucci Pucci" Rethune says that he and Ross usually get about three hours of sleep per night. Ross is constantly thinking, talking and tweeting about MMG, and wants God Forgives to pack the epic scope of a Brian De Palma filmhence the title.

"This album is almost like a movie," Ross says, "I wanted Ithe titlel to be something that was extremely emotional, to set up a real roller coaster ride as far as the music and thought process. It sounds like a term of retaliation, and with the

effort than his previous output, with guest verses by West, Jay-Z and T.I. and tracks like "Tears of Joy" offering insightful introspection. Pitchfork and Rolling Stone both included Teflon Don on their year-end albums lists, and "Aston Martin Music," the sparkling third single featuring Drake and Chrisette Michele and produced by J.U.S.T.I.C.E. League, gave Ross his biggest hit on Billboard's Hot R&B/Hip-Hop Songs chart, peaking at No. 2 in January.

picture that I'm painting, it felt perfect." lionejl), who began working with Ross on "Trilla," the "Aston ALBUM TITLE: God Forgives, I Don't Martin Music" beat originally was sent to both Drake and LABEL: Def Jam Recordings After breaking out with the 2006 single "Hustlin," Ross' Ross through a mix-up. When the two rappers met up. Ross first three albums-2006's Port of Miami, 2008's Trilla and folded Drake's hook next to Michele's chorus and created RELEASE DATE: Reportedly Q1/Q2 2012 2009's Deeper Than Ran-all hit No. 1 on the Billboard 200 a unique non track. "Ross has such a vision-he's a musi-MANAGEMENT: Alex "Gucci Ducci" Bethung and spawned hits like "Push It," "The Boss" and "Magnifical type of guy, and he can see the whole format of a beat," PRODUCERS: various cent." 2010's Tellon Don, however, was a lush, more cohesive A C.D. D. I Whaled The success of Teflon Don presented an opportunity for PUBLISHING: 4 Blunts Lit at Once/EMI Blackwood (BMI) Ross: He could begin building a roster of artists on his MMG

imprint and use his own visibility to give their releases some juice. Maybach's business model could become to Ross what Roc-a-Fella was to Jay-Z and what Young Money has become "I've most definitely been a fun of Hoy and his whole movement," Ross says of Jay-Z. "He gave a blueprint to a lot

According to the Grammy Award-winning production col-

lective LU.S.T.L.C.E. League's Kevin "Colinne" Crowe (@co-

12 BILLBOARD | DECEMBER 3 2011

TWEETS @richarorm

TEAM ROSS



of young entrepreneurs, as well as Wayne, with how active Wayne is with artists. There's a lot of different approaches, but at the end of the day, we've . . . just got to be hands-on and walk our own path."

The signings fell into place naturally. Meek Mill (@Meek-Mill), a mixtage specialist from Philadelphia, says he asked Ross through Twitter last year to contribute a verse to his "Rozay Red" remix and started seeing the rapper and talking to him on the road. "He must have liked what I was doing. I came down to Miami, and I've been Maybach ever since." Mill says.

Wale's manager, Rich Kleiman, who is also Roc Nation VP of management, says that Ross had been talking to Wale backstage at club shows for months last year—the D.C. rapper's verse on Waka Flocka Flame's hit single "No Hands" had been earning him new recognition. Ross says that he could see the passion in Wale's rhymes, and the poor sales of Attention Deficit didn't deter him from offering Wale a deal. "It wasn't about hype, and it wasn't about past success," Ross says. "It was about who Wale was as an MC-an incredible MC-that made me a fan. I felt we could make history together."

With Mill and Wale in place on the roster. Ross decided to inject some "new energy" in the Maybach imprint after the label's deal with Def Jam Recordings expired. Rumors of a bidding war for MMG spread until the label solidified a partpership with Warner Bros. Records on Feb. 22, the same day Ross announced the signing of Atlanta rapper Pill (@Pill4180), an online favorite, to MMG.

"[Ross] was someone we had our eyes on for a long time, so as soon as we were in a position to act on it, we did," Warner Bros. Records co-president/CEO Todd Moscowitz says. *When we started having serious conversations, he outlined exactly what he'd hoped, which was a multiyear plan to thoughtfully build an important label, artist by artist."

The first move was the May release Self Made, Vol. 1, an MMG compilation album, which featured the ferocious single "Tupac Back" and has sold 183,000 copies. according to Nielsen SoundScan. The album came out while Ross was supporting Lil Wayne on his I Am Still Music tour, and the rapper peppered his sets with Maybach shout-outs. During a March 26 performance at the Wells Fargo Center in Philadelphia, Ross brought Mill, as well as Sean "Diddy" Combs and DI Khaled, onstage. and toasted his MMG signee to Mill's hometown crowd. The audience went wild.

Meanwhile, Ross began guiding Wale as he readied his comeback album in Atlanta, giving him feedback on each song. helping him select the moody "Lotus Flower Bomb" (featuring crooner Miguel) as the impact single. (It was a Greatest Gainer on the Hot R&B/Hip-Hop Songs chart on Oct. 29.) Ross also appears on two tracks.

"He wann't there all the time, but he was instrumental in deciding where Wale was going to record, the people Wale was going have around him," Kleiman says. "And then there were periods where he'd meet with Wale in Atlanta or Miami or New York and have quality 24: to 48-hour periods of going through every song and trying things and giving advice truly executive-producing the album."

Ross also boosted Wale's social profile with nonstop promotion of Ameliton, including 71 mentions of the album on Twitter the day of its release and links to Wale's latest music videos. Now Wale has 1.3 million Twitter followers—almost as many as Ross.

The MMG deal put Ross in an awkward label position: He'd laid a foundation at Warner Bros. for his label, but was committed to Del Jam Recordings as a sole artist for three more albums. 'I get to see two different systems and two different perspectives,' he says. And Del Jam Recordings is happy to watch Marybach Flourish as it focuses on solo projects like God Forziyer, J Don's.

With all of the incredible activity Ross has been generating in the marketplace with MMG, his profile is as hot as ever, "IDJ precision!COO Serve Barrles says. This puts us in the unique position to do what we do best: catapult the artist to the next level, while solidifying and expanding his core and his standing in the industry."

Chris Allas adds that Rost 'many guest wress in 2011 helped increase his visibility in different genres. On the Oct. 22 Hot R&B/Hip-Hop Songs chart, Ross appeared on seven of the tully's 100 songs, including Monics's R&B jam 'Anything To Find You,' D J Khaled's chart-topping pose cut 'l'mo on One' and Mill's 'l'ma Bloss From Self Made, Vol. 1. 'Whether it sall MMG records or just other feature records. Hey've all added to his growing brand.'

Also on the Hot R&B/Hij-Hop Songs chart are a pair of Ross singles—the Nicki Minal, warmed pop track "You the Boss" and the Just Blaze-produced banger "I Love My Bitches"—that will be included on Gof Forgiers. The two tracks debuted Oct. 4—a little more than a week before Ross suffered the seizure—and design the abound clay, the songs will remain the focus of Def Jan Recording; the songs will remain the focus of Def Jan Recording; because the Songs with no new single expected before war's end.

"You the foar has moved 80,000 copies while "Love by Biller" Inseed 18,000 copies while "Love by Biller" has will 70,000 conceining by Niebre FoundScan, and Alkia says that "Insee" will be crossed over to hybrid and alkia says that "Insee" will be crossed over to hybrid and the same of the sam

It's not a surprising play for Ross. After all, larger-thanlife personalities are always looking ahead for new opportunities, searching for ways to "take it to the next level," as he so often says. Even if God Forgius, I Don't is coming out after the calendar Hips due to his seizure in October, he's making sure he has more clutch opportunities lined up for 2012.

"Rick's a warrior," manager Bethune says. "I hear what everyone is saying labout his health, but me knowing him, I see nome of that. I just know he probably needs to get a little rest. We all do. But . . . we're back at it, and we've been back at it for a while now."

"It could have been a lot worse," Ross adds of the health scare. "So I'm just thankful. I feel good—and I'm back on my grind already."

Jason Lipshutz (@jasonlipshutz) is an assistant editor at Billboard. com and edits singles reviews for Billboard magazine.

REAUTIFUL BLISS

HOT-AND THEN NOT. SIGNED, AND THEN DROPPED. BUT HIS RECENT SOPHOMORE ALBUM, "AMBITION," DEBUTED AT NO. 2 ON THE BILLBOARD 200. HOW WALE PULLED HIMSELF UP BY HIS NIKE BOOTSTRAPS BY BRAD WET.

ale know his new album. Ambision, would be successful.

He was absolutely sure his second effort when the subsolutely sure his second effort when the declaration, on the plone from his hashfull-bound tour bus weeks ago, it was a bit of a 'mugh sell—considering his debut, 2009's Autenision fortig fullbol/piterscope, mored only 3,800,000 copies in far first week. (Total sales now number 200,000, according to histens soundscan, 30 kills a beam hist scane, tives and the subsolute and the subsolute history and t

hard in not sig the Kool-Akii, Wale could "just feel it." Fast fewards: Her feels off at aga in his Lot Angales bootl room days after Andelsion's Nex. I release and readying himself for a performance on "Immy Kimmel Leid" - Andelsion operated for a performance on "Immy Kimmel Leid" - Andelsion operated to Lot In Billhoard's Top 888/High-Hop Albarms chart with 164,000 units.—and half in the bene for plants fleeter's Cristinass in in would be topped the Billhoard 200 as well. "It's not surprising." Wale water could be feel without. Elsent Lot of 164 feel. "

Onbownde "Wale" Falorin, ZJ, is as self-assured as they come. The Washington, DC, raulre, a light neods and college facilities (flootball, track), started out by using his Myrapec page to incipendently push his feer mixtages. The tapes, like 2009 inciically acclaimed The Missage About Nobing, were clever, ironic, instense and filled with everything from quips about return Jordans to polgnant lines about economic struggles—all this nestly wasped around his hometown's ga-pe grooves.

menty witspeet arteum on thorselown as ga-go glowers.
Whe also performed at local clobes, and he'd already tourred
lampse in 2007 with shaft Romons, which led to him signings of
performer, whether with a hand or a 10 for both, was any of
at these one quart of rappers like Clevelanch KKI Codd, Pittsburgh's
Witz Khalifa and Thorouth's Drake. And when he go for burdy
witz Khalifa and Thorouth's Drake And when he good in burst
with lay-27 Roc. Nation Management (Rihanna, Willow Smith),
the assumption was that Walle would critase to success.

But Assention Deficit's lead single, the frenetic "Chillin"—featuring a not-quite-ther-famous Lady Gagea—left many fans of his mixtapes confused. The album floopped. In 2010, Wale was quietly dropped from Interscope's roster. His manager, Roc Nation VP of management Rich Kleiman, recalls meeting with label con-chairman firmsy logine. Kleiman serva formiling wasen't walling.

to go to see for (Wide) again. I don't think Interscope met our expectations. Nedody worked plus scored singled "Petry Gint."

But Kleiman docunt remember Wale suiking, "Instead of speeding fereyol on deily wollswring in abusus asset that were less than projected, or numbers that weren't nearly as high as Could or Daile, who were in his immediate class, and who he was grouped with, he hit the ground running and said. 'I'm going now work the shit cost of his aboun." That he did, continuing to work the shit cost of his aboun. "That he did, continuing to make videos for singlet—on his own dime, according to Kleiman—and tourist like care."

"[He's] an artist that—with or without a hit record—is able to tour and give a phenomenal experience," says Jesse Kirshbaum, Wale's booking agent of three years and CEO of New Universal Entertainment Agency. NUE specializes in "boutique talent" for college fans. But only a few dates on his Ambition tour are at schools.

Wak's prodominantly performing at large-scale chabs that hold in 1,000-2,00° Kinhbaum says. "And be stelling the major the them out in advance on most nights—even on days that are less startactive. Selling out Lock Angelet House of Blues two weeks impressive. Selling out Lock Angelet House of Blues two weeks shaded is pretty impressive." On the ever of his recent allow heads of pretty impressive. "On the ever of his recent allow lease, Wale sold out New York's Terminal 5 (without an opening set, are the tastemates-Favoire DI Cassid—pagacier," but ext. save the tastemates-Favoire DI Cassid—pagacier, but and the selling of the selling the selling of the selling the selling of selling

In addition to his 2010 Australia Digical team, Wale logged on Adlatat shymer Wale Floories Harm (2010 calls thousand to Marka Floories Harm (2010 calls thousand to Hot 100 and his sould \$\$8,000 copies, according to Nielsen Sound-Scan. That big look, along with a sequel to his 2008 "Spinified" themeof fere mixtupe, 2010's equally priced More Alson Migrie (released through his/hot) blog Rap Radari, pretty much made him a bot commodity again.

The release of More About Nothing was celebrated with a soldout concert (featuring a full band) at New York's Highline Ballroom. Roc Nation Records artist; I. Cole (who recently debuted at No. 1 on the Billboard 200)—Wale's partner with Melanie Fiona on the sleeper song "Beautiful Bliss" from Attention Deficit ioined him onstate. The slace was fairly on fire.

This was all accomplished without label assistance. It was all sweat—and social. Wale personally handles his Twitter timeline 24-7. He has more than 1.3 million followers and a million-plus likes on Facebook. Labels began courting Wale again. But it wasn't until a chance meeting with a rap heavyweight in winter 2010 that Wale fund a new home.

Enter Rick Ross. The Def Jam Recordings artist was looking for acts to sign to his then-homeless Maybach Music Group Imprint. Ross reached out to Wale at Delaware State University after a homecoming show at which they'd both performed. They spoke in Ross' dressing room, and then kept in touch afterward. "I was nhis radar," Wale says. "Ross had the vision from the start."

Wale officially joined MMG/Warner Music Group in February.

"Ross believed in him." says Joie Manda, Warner Bros. Records
executive VP/head of urban music. "And when Ross came in and
played Wale's records, I believed also."

Wale was heavily featured on Maybach's summer compilation effort. Siff Made. Vol. 1., which has soid 183,000 copies, according to SoundScan. The track "That Way," featuring Ross and Right crooner Jeremih with Wale headlining, was the set's last single but also seemed like Amblichs unsofficial form.

Wale has good advice coming from all directions. "Jay-Z., essentially, is my business adviser," Wale says. "Him, Rich and (Roc Nation's) John Meneilly. I know Jay has a personal place in his heart for Ambhion. I remember one time I was on the phone

TEAM WALE

ALBUM TITLE: Ambition

LABEL: Maybech Music Group/Warner Bros. Records RELEASED WORLDWIDE: Nov. 1

EXECUTIVE PRODUCERS: Olubowele "Wele" Felorin; Williem "Rick Ross" Leonard Roberts II PRODUCERS: Diplo, DJ Toomp, Tone P, Merk Henry

MANAGEMENT; Rich Kleiman (@richkleiman) at Roc Nation BOOK ING AGENTS; Jesse "Kay" Kirshbaum (@JesseKay) et NUE Agency (@nueagency)

PUBLISHING: Warner/Chappell Music (@warnerchappell)
PUBLICITY: Phylicia Fent (@PurplePhy) et Warner
Bros. Records

BIG DEALS: Turntable.fm (tour sponsor); Nuvo Liqueur UPCOMING TV: "Late Show With David Lettermen"; ESPN's "First Take"; "Late Night With Jimmy Fallon" SITES: WeleMusic.com; Facebook.com/waleofficial; Myspace.com/wele

TWEETS: @wale

and many startups are vying to provide solutions. But the solutions they offer don't always offer mass appeal, which can limit their commercial potential-not to mention their attraction to music rights-holders. Sometimes founders misjudge their love for music as repre-

nts and needs of the wider major ity when, in fact, they don't. This isn't to say that there isn't a place for niche music products and services. Rather, the sticking point is that fanatic founders are unknowingly biased; they often solve fanatic problems and err in thinking that casual listeners seek these solutions too.

music fens mu keep their eye on the needs of listeners.

Turntable fm. the white-hot music startup of 2011, now rests at the chasm between its tens of thousands of early adopters and the potential of a wider market. Whether the service crosses over to the mainstream or not, in truth, it may not need to in order to be a called a success

But Turntable will want to avoid the fate of Last fm. A custom radio service that launched in 2002, Last fm is an example of a company that focused on music fanatics and eluded the mainstream market. It had the same fundamental idea as Pandora, but Last fm differentiated itself with a signature "music scrobbling, feature, which allowed users to record the details of every song they listed to in a single location. On top of that, Last fm built on many additional fea-

tures that increasingly catered to the needs of the fanatic By contrast, Pandora focused on creating a mainstream experience, ignor ing fanatics and continuing to make the service simpler and easier to use, so that more people would use it. Today, it's clear that Pandora resides in the main-

stream and Last.fm-while widely used-still escapes casual fans Music-ID and Shazam started as a "techie solution" to a fanatic problem. but it caught on-in part-because it solves a real-world dilemma: It enables fans to identify what song is playing on the radio or TV. At FutureSound, Shazam director of consumer marketing Jeff Roberto shared some user metrice more than 150 million worldwide users, more than 100 million songs sold annually and 2 billion recognitions to date. While it has released numerous upgrades through the years, Shazam knows what problem it solves and has brought its solution mainstream

Ultimately, not every startup has a goal of becoming a mainstream service. In fact, some companies find sustainability and profitability in market niches. Too often, however, fanatic founders make the flawed assumption that the way they consume and discover music is the same way that everyone else does. Thus, in developing new music services and apps, they underestimate the vast divide between themselves and casual fans, perceiving a problem as more universal than it actually is. In turn, they seek investment for a concent that provides a solution

most people don't need "A lot of people come from their own very specific experience and something they've had frustrations with-maybe for years, right?-and they're like, 'Well. somebody hasn't created a product for this, so I'll create the solution," RootMusic founder/CEO I Sider says. "But then they find out that, as they build it out,

'Oh, wow, the market for this, the opportunity for this to actually succeed as a business, is difficult." Sider, who presented useful tips for music entrecen be found in preneurs at FutureSound (see page 23), says that

some products "can definitely exist as a solution that you built for you and a few hundred or thousand people that want to use it." But he adds, "once you start cetting into having to create a business model to sustain this so you keep building and innovating on it, is when that really hits

THE SOCIALIZATION OF MUSIC: MOVING BEYOND FAN ENGAGEMENT

people as a reality."

ACEBOOK AND TWITTER, THE DOMINANT SOCIAL PLATforms, have the potential to connect artists with fans and expose thousands of users to online music services. They're the path to potentially hundreds of millions of eyeballs and ultimately dollars-a huge opportunity for anyone seeking an audience or money. But converting

all these fans and followers into paying customers isn't easy. These platforms provide artists with a great way to reach fans and make new ones, but it also challenges them to create content beyond music. They must post questions, photos and videos-things

Artists end labels ere looking for e-commerce solutions within sociel pletforms not epert from them. that fans want to share and respond to-as well as make use of social marketine tools Instead of engaging with fans on Facebook and Twitter, and sending them

to a separate storefront to buy products, labels and artists hope to utilize social commerce solutions like Moontoast to enable fans to make nurchases directly from these platforms or anywhere else online.

Moontoast's Impulse product allows sellers of all stripes-record compa nies, book publishers, consumer product companies-to place a storefront directly within Facebook and create unique offers that utilize the viral nature of the program.

While the future of social commerce isn't yet clear, it will be built on ton of today's most popular platforms. The leading platform is Facebook, thanks to its encouragement of third-party developers.

More than 7 million apps and websites are integrated with Facebook, according to the company. A growing number of music services-from Spotify to Ticketmaster-have integrated with Facebook, which drew 163 million unique U.S. visitors in September, according to comScore. Twitter also has the potential to evolve from a communication tool to an arena for e-commerce, with 32.3 million unique U.S. visitors in September, while Tumble attracted 14.3 million, according

"By 2015, 50% of a company's sales will come from social," Moontoast VP of client services Tim Putnam says. "There's been a shift in online behavior, as people are now aggregating their own data—they're letting the information come to them." But ultimately, as one candid digital music executive declares, "Most artists aren't in a position to harvest income from their fans

Facebook holds a beacon of hope for online music services too. Rather than creating its own inferior, internal social network, a music service can tap into Facebook's Open Graph to import the Facebook relationships of its users. Some companies think differently. Apple and Google want social experi-

ences to take place within their own ecosystems. Google is hoping to leverage its Google+ social network by incorporating the service into Google Music. A purchased song can be shared with friends through Google+, creating a unique vertical integration.

Pandora was a notable absence at Facebook's f8 conference that announced a round of music service partnerships. Unlike Spotify and many other music services. Pandora doesn't enable users to automatically share their activity in their Facebook news feeds. Instead, Pandora, which has 40 million active monthly users as of Oct. 31, built an internal social network using Facebook's Open Graph. This allows Pandora to offer social networking features-find friends or view friends' listening activity-within its ecosystem without having to create a social network from scratch.

Consider the investment in companies that build on top of Facebook's platform. RootMusic, developer of the BandPage app that enables marketing and sales within Facebook, has raised \$18.3 million and is the top music-specific developer on Facebook. In January, FanBridge announced a \$2 million round of funding and the simultaneous acquisition of Damntheradio, developer of a services can't build these platforms themselves. In the past rights-holders have relied on brickand-mortar partners to sell CDs and they've turned to digital retailers to sell downloads.

Similarly, most services lack the audience to create compelline social features in house Live music has also been deeply affected by social media. Ticketmaster has

earnings was

a successful sales channel

ucts. Just how they get to the contraction in many and they need to draw up a long-term plan to work out the kinks, learn best practices and eventually create

LICENSED TO ILL: SMOOTHING OUT FRICTION POINTS

HE MUSIC BUSINESS IS A COMPLEX WEB OF RIGHTS and procedures that create roadblocks for most developers. Without considerable funding to enable a multiyear product cycle that results in the acquisition of licenses, all but the best-funded developers are pushed out of the ecosystem. The result is a topdown system for inculation that remarks those

entrepreneurs with the best connections and the too costly for ell but the most well-funded most resources

But the music husiness shows that good

ideas can come from unlikely places. Opporfunities do exist to sour innovation at the grass roots level. One example is the developer "sandbox," a set of pre-cleared content from EMI and offered through music intelligence startup the Echo Nest. The sandbox provides the resources and expertise usually required to use copyrighted music, video and images. EMI licenses the app and keeps 60% of resulting revenue. The developer gets most of the remaining 40% and the Echo

Nest takes a small cut for providing services and infrastructure.

Services like the Echo Nest not only aggregate rights for develop ers, they do much of the heavy lifting required to work with developers Rights owners shouldn't be expected to specialize in every aspect of the digital value chain. Companies like this are needed to bridge the gap be-

Provisions of the DMCA

ble cash-strapp

tween content and app.

Working within the parameters of the Digital Millennium Copyright Act can enable a young, cash-strapped startup to launch a legal music streaming service—technically a webcasting service-in the largest and most

evolved digital music market in the world. The DMCA provides webcasters with a statutory license that allows it to stream any commercially available song without the need for direct negotiation with rights owners. Another advantage is the predictable nature of the statutory license, which includes a per-stream royalty for webcasters established by the Converight Royalty Roard

The growth in innovative services that rely on the DMCA shows that licensing need not be an impediment to services that use copyrighted material. A statutory license with a known and predictable royalty allows creative entrepreneurs to huild services quickly and cheaply. Startups bave found new and exciting ways to transform a typical webcasting model into something fun, social and textured.

Songza and Stracks, which were named to Billboard's list of the top startups of 2011, are good examples of how a new company can use the DMCA to its advantage. Both services operate as webcasters and pay the statutory royalty rate for streaming music. But neither is a webcaster in the traditional sense. Rather than mimic or enhance broadcast radio. Songza and Stracks offer mixtages-carefully curated playlists-in a wide variety of moods, themes and eras. Like radio, both services provide a "lean back" style of listening that doesn't require direct licenses.

By incorporating interactive gaming elements to its listening experience, Turntable.fm appeared poised to test the limits of the DMCA when it launched earlier this year. But Turntable has since opted to negotiate licensing deals with labels. Why? Because, co-founder Seth Goldstein explained to the FutureSound audience, licensing would help avoid potential lawsuits, help build closer ties with label marketing depart-

ments for possible joint promotions and enable the company to expand internationally. Meanwhile, the provisions of the DMCA can't satisfy the needs

of all startups that make use of music, whether it be for on-demand streams, downloads or other interactive uses. And for such companies, the arduous, time-consuming task of striking licensing deals remains a significant hurdle. The executive of one such startup argued that a company looking to launch a groundbreaking service that creates a novel listening experience for its users could wind up saddling the cost of huge legal fees to negotiate unusual label deals, only to have copycat rivals seek similar licensing pacts without spending the same time and expense to reach them.

Startup executives regularly call for turnkey music licensing solutions. "If you have to do a deal," the founder of a music startup says, "it doesn't scale. The way husinesses do well is 'once and done." But performance. synchronization and mechanical rights are all treated differently under

One solution to the high upfront cost of direct licenses is to give rights owners equity in the music service. The approach aligns the interests of startups and rights owners and hrings about a sense of shared sacrifice-and potential upside. Royalties could be

waived for a certain period and incrementally raised upon meeting predetermined mile-

stones and metrics. During their opening keynote at the FutureSound conference, Loeb & Loeb partner/

chairman emeritus John Frankenheimer seked SV Annel co-founder Pon Conway whether he thought it was fair for music com-

panies to seek equity participation in exchange for licensing their intellectual property *For sure," Conway responded, urging music companies to assemble port-

folios of innovative startups building applications for music-related platforms, providing them with music licenses in exchange for equity stakes. How much equity? "Probably to each label a couple percent, in that range," he said, (For more from the Conway/Frankenheimer keynote, see page 20.) doesn't yield royeltles that go back to ertists, reducing

But equity stakes raise important issues that should be discussed among artists, labels and publishers. An equity grant isn't a royalty that will eventually be returned to artists. As a result, the practice can reduce transparency

and sow the seeds of artist distrust of label and publisher.

The greater question here involves the roles of the label and publisher. They are clearly the risk takers on the music side of the business, but should they also be expected to share the risk of launching the next generation of music services? Has the country's investing institutions become broken to the point where the parties that are best at identifying entrepreneurial talent and distributing capital can no longer bear the risk alone

commends that usic companies bui vestment portfolio

18 | BILLBOARD | DECEMBER 3, 2011

RESURGENCE ON THE ROAD

Hard lessons learned, the touring business rebounds

ITH A LASER FOCUS, the bouring industry this past year took aim at the factors that led to its doos ble digit down turn in 2000—from poor pricing strategies to less-than-compelling content. The result is abunce-back in the concert business nearly to the record levels of 2009, tempered only by the national cooning to the concert business. The forestable year

of 2010 brought canceled shows, reconfigured lineups, unhealthy levels of ticket discounting—and a wake-up-call for the industry.

This comeback year of 2011 was when everyone smelled the coffee. As the dust settles, it's safe to say that in 2011 the live industry showcased the resiliency for which it was

In 2011, stakeholders in the live music business reacted to the travalls of the recent past with a wealth of well-conceived, synergistically packaged, smartly marketed, properly scaled and value-oriented tours by artists who people wanted to see in buildings that worked best for each show.

The top 10 tours of the year, as tracked by Billboard Boxscore, were staged by U2, Bon Jori, Take That, Roger Waters, Taylor Swift, Kenny Chesney, Usher, Lady Gaga, André Rieu and Sade.

This could well be described as a "back to basics" year, proving that the basics still work. If fans in 2010 had been protesting by way of their wallets, the industry heard them. It was tough to find industry stakeholders to agree on much of anything a year ago. But this year there's a consensus on at least one

"2011 was a very robust year for Live Nation and our tours," says Bob Roux, president of North American concerts for Live Nation, the world's largest promoter and, as such, the bearer of the brunt of last year's downturn. Live Nation was the promoter behind tours

point: Business was good.

by U2, Gaga, Waters, Rihanna, Sade, Lil Wayne, NKOTBSB, Britney Spears, Prince,



Jason Aldean, Brad Paisley and others, leading Roux to declare: "Gross ticket sales exceeded the previous year."

Randy Phillips, president/CEO of the world's second-largest promoter, AEG Live, called 2011 'the biggest year in the history of the company." AEG promoted tours by Bon Jovi, Swift, Chesney, Usher, Iglesias and American Idols Livel, among others. "It's a tough economy, but we're cautious. We don't let the tail wag the dog."

Phillips is referring to prudence in terms of talent buying, but the sellers—the agents—also call 2011 a banner year.

"I've only seen it from the perspective of [Creative Artists Agency], but in light of the economy, in light of what's going on in the

world, I thought it was a very healthy year."

CAA head of contemporary music Mitch
Rose says.

Marx Geiger, head of contemporary music at william Morris Benderve (WMS), called 2011 "a largely positive year" in a time of transition froughout the music business. Since the core business of digital music is in transition, then the concert business in it transition at the same time." he says, citing developments in tickerselling systems, dynamic ticker-pricing models and customer retention programs, among other areas.

But the most important change in 2011, Geiger says, is that talent buyers were more sensitive to ticket pricing, the "success ratio" of profitable shows to overall shows "and not wanting to overbook. The big buyers have gotten more judicious, and what that has yielded is a more successful concert business."

successful concert outsiness.

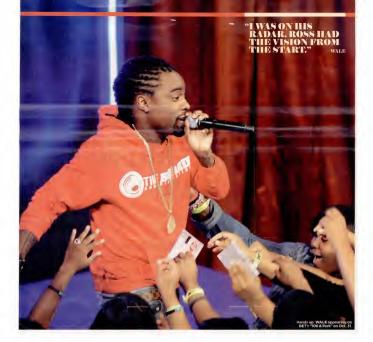
Geiger, who predicted a rough year in 2010

months before the bad news hit, summed up
2011 like this: "The marketplace had a good
scare, just like the stock market or real estate,
and it yielded more careful buying and sales."

UP IS BETTER THAN DOWN

The overall numbers reported to Billboard Boxscore in 2011, while generally positive, don't tell the whole story, as they seldom do.

In the most basic terms, a year where 20% fewer shows were reported worldwide still managed to notch an increase of 15% in gross ticket sales and 1.2% in attendance.



with lay, asking him. What did I do (wrong) What can I do differently?' He was like, 'Maybe you just didn't come with that single. You made a solid first album. But you didn't come up with that single." That just added fuel to my fire."

Ambition is a concentrated effort, mostly stripped of big-name producers. It builds on Wale's go-go base, bringing a genre whose most notable hits are 1986's "Da Butt" by Experienced Unlimited and "Sardines" by Junkyard Band, screeching into 2011 with tracks like "Don't Hold the Applause" and "Double M Genius." Along with Wale's ever-improving rhymes, the album boasts several of those strong, radio-ready records.

"That Way" is the biggest radio record of his career," Manda says. And it's no coincidence that his charming single "Lotus Flower Bomb" (with ByStorm/Jive R&B singer Miguel) also targets women. Wale has a tendency toward romance. "His marketing director Shari Bryant is super-serving his female fan base and making sure they know how great he is, and how he's speaking to them," Manda says. Wale credits the response to the single (which is No. 5 on Hot R&B/Hin-Hon Sones after seven weeks. making it one of the chart's fastest-rising tracks of the year) to its honesty-and his zodiac sign. "Lotus Flower Bomb' is a real

love song, It's no secret, I'm a Virgo, I love love." Wale and Miguel met after Wale reached out to him on Twitter. "He had heard a song on my album called 'Vixen' and had an idea for a record," Miguel says. "Wale basically quarterbacked

the whole thing." Wale wrote the majority of the song's silky hook, with Miguel providing some "lyrical edits." But Wale was responsible for its orgasmic bridge, a call-and-response cooing of vowels. It's the

Wale's use of social media doesn't end with sparking creative partnerships through Twitter. He's also utilizing Turntable.fm as his "opening act" on the Ambition tour. Before shows, Wale fans gather in a Turntable.fm "room"-it's projected on a wall of the venue and they can virtually spin tracks. Elsewhere? Fans can use the app to "DJ" at the club. "I just thought it would be

part that women are most anxious to sing at concerts.

something dope. Social networking is important," Wale said recently to Wired.com. "Anything that's social and music combined is something I want to be a part of I'm very hands-on with it." The project is Turntable fm's first partnership with an artist for live events.

Among Ross' support, advice and the quality of Ambision, Wale appears to be on a bright, new path. What may or may not be tougher to achieve is his goal of undisputed greatness.

*[Rappers] used to take pride in being the best or become the best. Now they just talk about who has the most swag. But who wants to be the best?" he asks. Wale really wants to know. "Come to the table with your albums. I nailed it this time. I'll keep busting my ass until... you're going to have to respect me. I love hip-hop so much, and I'm really a humble dude. We're all

cocky inside our records-because that's how rap is." Freelance writer Brad Weté (@ BradWete) is a former Entertainment Weekly and Vibe reporter.



INTELLIGENCE REPORT

Building Digital Businesses Around Music & Rights

By Kyle Bylin, Louis Hau and Glenn Peoples

The excitement—and the power—of possibility. ¶ That's what emerged from Billboard's inaugural FutureSound conference in San Francisco Nov. 17-18. ¶ What made this gathering different? Music rights-holders and digital startup companies had conversations that moved beyond the antagonism of the past. ¶ They're joining to find ways of mutually profiting from new businesses built on social media and cloud-based streaming platforms. But as entrepreneurs move to take advantage of opportunities, they're honing their business models, optimizing social tools, but also untangling a thicket of licensing issues and attempting to overcome lingering cultural differences with music companies. ¶ In this exclusive conference wrap-up, and based on public and private discussions held at the conference, Billboard examines these issues—and presents the ultimate white-paper report on the very future of the business of sound.

ACROSS THE GREAT DIVIDE: Bridging the culture gap between rights-holders & Startups

URING HIS KEYNOTE, SV ANGEL'S CONWAY, an early investor in Napster, recalled the pioneering peer-to-peer service's failed efforts to secure licenses from record labels

"If people left their egos at the door and walked into meetings and said, 'Let's solve this problem in a businesslike manner," it could've been solved." Conway said. "But as many of you will recall Napster was a lightning rod of emotion. People never left their egos at the door, and therefore it never got solved and Napster went out of business."

The egos, he emphasized, were found on both sides: "Everyone at Napster and everyone in the

music industry. It was a two-way negative effort." As that formation experience demonstrated en-

counters between early digital startups and record labels were typically shot through with suspicion and hostility. But that was before recorded-music sales entered a tailspin. Before (Tunes ushered in the era of digital music retailing. Before the emergence of social networking platforms that made familiarity with Facebook, Twitter and other online tools of fan engagement an imperative for artists, managers and labels. And before smartphones revolutionized how consumers interact with online media and entertainment.

Today, music and technology companies cooperate more than ever before. But a clash of cultures between the two sides still persists-one that hampers the extent to which the two sides could cooperate, NARM VP of digital strategy and business development Bill Wilson observed that developers come from an API culture of openness and experimentation, while the music industry is accustomed to a milieu of rules and control over its content and where marketing, not product innovation, is its forte.

Music companies and startups do share a key similarity, one that the latter in particular would probably have a hard time acknowledging: a culture of risk-taking. During the Conway keynote Loeb & Loeb's Frankenheimer pointed out that

risk-tekers too, et leest in A&R.

of experimentation

even though labels and publishers invest a tremendous amount of capital in A&R, only a small percentage of the artists they sign break even, much less turn a profit. "So they're starting from a place," Frankenheimer said, "where they already view themselves in some form of being venture capitalists . . They have a few things that break through, whether it be compositions or artists. They husband those very carefully; that's the lifeblood for them. If they misstep in licensing and sharing that material, it strangles the company.

But even as music companies regularly take risks on signing talent, the majors in particular could exhibit more flexibility when it comes to embracing new business models, said Charles Caldas, CEO of indie rights organization Merlin. "All of a sudden, the record company knows more about what your service should look like than you do, and tries to get you to shape your service accordingly," he said. "And we've seen instances of what we think is lost revenue, because we're there waiting for a service to get off the ground and the major record labels are, all in their own way, trying to shape the service to what suits them best and what they think gives them a particular competitive advantage in the market, which is nuts." Jeff Smith, CEO of music app developer Smule, agreed that greater flexibility is needed on the part of rights-holders.

*From our perspective, we're tried to innovate around a business model, to actually monetize content that otherwise would not be monetized," Smith said. "And the response has not been open minded."

Tunewiki CEO Larry Goldberg acknowledged that because startup companies are often presenting rights-holders with new distribution channels and business models, it requires many conversations between the two sides to reach an understanding of how their business works, what their cost structure is and what they

"Some are more recentive and more willing to try new ways of making money in areas where they may not have been able to in the past." Goldberg said, "What is interesting is when you get most of the people to agree to a certain model and you get some people who say, 'Well, no, that model doesn't work for me.' It's hard to understand why it works for some and not for others. The argument of, 'Hey, well, everyone else is doing this, why can't we use your stuff as well?' That can fall on deaf ears. That's tough. The way I look at it is it requires more education, more patience, more of an understanding that we're really here to generate revenues for ourselves, for the music publishers for the artists

Robert Allen, former senior VP and head of business and legal affairs at Universal Music Publishing Group, said rights-Startup evecutives wonder: Why eren't rights-holders more open-minded if we're

holders aren't interested in startup pitches that amount to little more than. "This is what it is and everybody else is doing it, and you should be happy with it."

"The most successful negotiations and most receptive negotiations I've had are with people that come in and say, 'This is the idea that we have. Here's our P&L, these are our costs, this is what we've allocated for publishing, records and marketing." Allen said. "They really come in as a true partner and want to engage in a discussion of bow to move forward, and sometimes we might say. The split should be this or that,' but at that point we are already pepotiating what the

monetizing their

terms are. We've already, in effect, signed on to the possibility of doing a deal." What else could help narrow the culture gap between rights-holders and startups? Education can be part of the solution. NARM's Music Start Up Acad-

emy at South by Southwest provides sessions on music law, licensing deals, content delivery and other related topics

Greater geographic proximity could also produce dividends. Most major music companies don't have the same presence they once did in the San Francisco Bay Area, and even then they were typically limited to regional sales and marketing offices. Rights-holders should consider establishing a physical presence in Silicon Valley or the Bay Area, either through their own companies or the trade groups that represent them. They should facilitate regular events in other markets to spend more time with the investor and entrepreneur commu nities-on their turf. The creation of better personal relationships should be a top priority and will allow various stakeholders to better relate to one another.

For all the struggles that rights-holders and startups have had to understand of each other. FutureSound participants said they Despite persistent

were encouraged by recent progress. "If we had this conference three wars ago, it would have been brutal-we would have had first

every day is a little easier than the day before."

gitel stertups fights," Allen said with a laugh 'I'll give the labels and publishers some credit in that it's easier today than it ever has been." MOG CEO David Hyman said. "Four years ago, it was way harder. I find that

The music business shows that good ideas can come from unlikely places.



EARLY ACTION

Two leading players at the intersection of music and investment talk halo effects, Spotify, audience engagement and raw startups

illboard's inaugural FutureSound conference began with Loeb & Loeb partner and chairman emeritus with Loeb Parakenblemer's engrossing keynobie interview with SV Angel co-founder Ron Corway, an early investor in Napster, Google, Twitter and Toursquare.

What follows see edited excerpts from their onstage convessition.

Frankenhelmer: It seems as if there's more receptivity in the investment community to be involved with things involving music. Is there any particular reason you think that's starting to lappen? Is it a halo effect from Spotify, or something else! Is there a sense that the music industry is perhaps more open to a dialogue?

Conway: Yes, finally there it shis delayed ruction where I think the digital community and the music industry are working together. Steve Jobs moved the needle more dramatically than anyone, and then you have the birth of services like Pandora and then more recently Sportify. And event though it took a while for those comparies to responsive with the libest, the deal slid happen. Those parties to responsive with the libest, the deal slid happen. Those to naccess breeds naccess.

In this I the No. 16 Google Music announcemen low the services, think I the No. 16 Google Music announcement is very significant to the property of the services.

nificant. I think there's a lot of optimism that you can build

billion-dollar industries by selling music digitally only.

The other way that I look at this is you have these services that Apple, Google, Amazon, Spotify and Pandon have (breads) and the analogy full like to make in Joh think of those as platforms. Those are platforms that construers to love, they love all the brand harnes. Now you're going to see a wave of applications that and that get developed on top of these platforms so that construers can discover and curate in their interest area and go find music in the energe that they like.

You know how Facebook has an app society around it? These music sites are going to have an app society around them—building social media on top of these sites, building discovery and curation. And this could be thousands of companies.

vestment and tech communities need to focus on is how to get to that monetization even sooner. It brings the music industry much more enthusiastically to the table. Do you see that in the conversations you're having with the young companies that come to you?

Conway: Yes, we do. But I think in the progression of the startup, they are must to focus on buildings an address are alwed engagement first. The bagger that audience gets, the better. And then mon-citazion will fallow. Some of the most successful companies of this generation—and i'm thinking about Google. Facebook and Twister—are companies that focused on building suddence and croaggement and not nonestical. The music industry and the tech industry have got to be painer and recognize that building address and engagement and by improgreement exply is improgreement really in i

Frankanhelmer: What you're going to hear from the music industry oftentimes is that until there is critical mass—an audience in sufficient numbers to get their attention—they don't even want to go through the process of licensing. We get a hundred of these every month and we can't discrete which ones are good and which ones are going to be successful, so they need to go up to a certain loved before we take them services.

Conway: My advice to the music industry would be yes, there's thousands of startups that are going to start in the next few years in the missipace. In this the music industry should want to build a portfolio of what they think are the best startups where you grant the rights and in that case, become a portner of the company. I think that the startup abould give the music industry equity so that if there's a paperts or mode, and the comes langually in path for the music industry. That's a good thing because then the interests are sally entire the same of the start of the interests are sally entire the same of the same of the interests are sally entire the same of the interests are sally entire the same of the same of

You see all the big VC firms now are setting up mechanisms so that they can invest in startups—raw startups, too. The music industry needs to take a lesson from that and say. They, we need to have a universal vehicle to allow these young companies to have access to the licersting. "Make it a win-win."











3 Superfly Presents co-founder Rick Farman talked about the festivel producer's efforts to build Bonneroo brend onli

the Bonneroo brend online.

4 Enjoying o Futura Sound

4 Enjoying o Futura Sound

5 Enjoying o Futura Sound

6 Enjoying o Futura

5 Attorney Joy Teltel (left) of Loeb & Loeb and Oliver & Sabec partner eline Sebec.

6 S-Curve Records founder/CEO Stave Greenberg (left) and We the Kings frontman Travis Clark demonstrated en in-teractive music video using

ReverbNetion COO Jed Carlson (left), vith Myxer founder/CEO dyk Willis, talked about ow artists cen connect of the new fension societ

8 Kemi Kneke (left) of Bokstgr end Ruth Gonzalez of 12 South Entertainment.











MAKING WEB **RADIO PAY**

Pandora CEO on the evolution of the company's business model

t's been a heady year for Pandora: It went public in June, expanded its presence in the automotive market and partnered with Austin-based music services provider DMX to launch a personalized radio service for businesses. In a keynote interview conducted by Billboard editorial director Bill Werde, Pandora CEO Joe Kennedy talked about the economics of Web radio. Following are adited excernts

Who do you consider your biggest competitors for edvertising dollars?

Ultimately there are two pieces that you need as an ad-supported media company: the advertiser side and the consumer side. We're looking to take the time people have been spending listening to AM and FM and move that to Pandora. That means that most of the consumer time spent is going to come from FM-it's going to come from Clear Channel, CBS and players like that. Who we compete with for ad dollars is actually complicated. We compete for interactive digital advertising with Yahoo and AOL and all the other major players in interactive, and we also sell traditional radio advertisements-audio spots-and we're competing with Clear Channel and players like that.

Pandora had a valuable asset in the Music Ganoma Project. Describe the thinking that went into the company's decision to leunch an internet radio service from that sees By 2004, our dominant product was providing software for

kiosks in brick and mortar music retailers.

You wisely got out of that situation.

That was not what we needed. If you're going to be a BZB provider, make sure the second "B" is healthy and growing. In a certain sense, when you're looking at a pivot or a turn or whatever you want to call it, it's actually nice to have that much clarity. Frequently if it's kind of going OK, then you argue, "Well, maybe I'm really on the right path and I just need to tweak it." The investors, led by Larry Marcus, who came in at that time said this intellectual property makes the most sense fueling a consumer service. The company is deeply rooted in enabling





people to discover and enjoy music that they love—so where's the market where those things can intersect in a powerful way? That's what eventually led us to radio. There were early efforts like LaunchCast that were exploring personalization, using the internet to personalize radio. And we said, "This is a termendous transector".

What did you learn from the last Copyright Royalty Board proceeding, and how will you approach the upcoming process?

We were not part of that proceeding. We were just getting single hatter proceeding had larely him of discont. Ti khoo and ACL, the early leaders, were resign the ones smolved in and ACL, the early leaders, were resign the ones smolved in value of the early leaders. The early leaders had been also also to the early leaders and the early leaders and the early leaders to that no one know what interest and swood look like when it goes we. The business model was incredibly assecut. It was a supply that the early leaders and the early next interest raide CRB proceeding. I think the economics of the business will be perty stabilished—what he model, how's it work, what are the costs, c covers, and I think has been is a basin to believe that there is going to be a ratical

The lack of statutory licensing rights in international markets has stopped you and other services from expanding overseas. Do you see a solution here?

We think it is a big miss. We know that there are consumera around the world that would enjoy listenija to Pandora. We know that there are artists and labels that would like to be receiving royalties from that, artists that would like the music to be discovered. In many countries there have been collection societies for broadcast radio and slowly their remit is being broadened to cover Internat radio, but there's still a

Do you view Spotlfy as a major competitor?

No. If you look back at the pre-digital era, there were record stores and there was radio. Though many things will change, the fundamentals will remain. There will be very substantial periods of time when consumers will want someone else to play D) where the model will be ad-supported free. And there's times when, you know, "I've just not to hear this track."

WHAT PEOPLE SAID

Alliance Entertainmen

business and legal affairs

HOT STARTUPS

ARTIME
"It's the next level of how people are
going to meet and relate to each other."

—Daniel Glass, founder
Glassnote Entertainment Group

Glassnote Entertainment

ROOTHUSIC
"It's simple to use, they've got independent artists, they've got major artists, they do everything."

—Ken Glaser, VP of sales.

MUSICMASTERMIND

"It allows people to express through music how they feel. I'm excited to see what comes out of it." —Robert Allen, former Universal Music Publishing Group senior VP/heed of HUI SIAKTUP EXECUTIVES

THE ECHONEST CEOJIMLUCCHESE
"He has incredible perspective, creating
the persessary exprit de corps."

—Jon Vanhala, senior VP of digital, brand Integration and new business for Universal Republic and Island Det Jam Music Group

SONGKICK CO-FOUNDER IAN HOGARTH; TOPSPIN CEO IAN ROGERS "Ian Rogers uniquely understands the

traditional music business and the artist business, in addition to being a technology guru. Ian Hogarth has a very focused, special vision to marge the live experience and social."

> -John Boyle, owner, BAM Group

HOT LABEL EXECUTIVES

JON YANHALA, SENIOR VP OF DIGITAL, BRAND INTEGRATION AND NEW BUSINESS FOR UNIVERSAL REPUBLIC AND ISLAND DEF JAM MUSIC GROUP

the digital world and going forward, I'd

Stephen Warner, partner,
 Third Wave Productions

"He's one of a set of people who's a great guy, honest and looking out for the interests of all partners."

—Jason Asbahr, CEO, Monstrous

SONY MUSIC ENTERTAINMENT EXECUTIVE VP OF GLOBAL DIGITAL BUSINESS MICHAEL PAULL "He has a lot of good ideas about Integrations, what services will be

more Important."

—Music startup executiv

S-CURVE RECORDS FOUNDER STEVE GREENBERG "He pushes the envelope ... He's on both

sides—the industry side and the tech side."

—Music startup executive

"I love it as a fan and as a label."

BY THE DOCK OF THE BAY

Top music, startup executives converged at Billboard's FutureSound conference in San Francisco





Negotiating music rights was the subject of an aniwas the subject of an aniunder Merin CEO Charles
Caldas, Smule co-founder/
CEO Jeff Smith, Tunewiki
CEO Larry Goldberg, former Universal Husic Pubhead of business and legal
affairs Robert Allen and
MOG founder/CEO
David Hyman.

2 Jon Vanhala (left), senior VP of digital, brand integration and new business for Universal Republic and Island Def Jam Music Group, clowns around with Echo Nest CEO Jim Lucchese.



3TIPSFORMUSIC

J Sider, founder/CEO of BendPege developer RootMusic, took the FutureSound stege to share advice for erectives looking to turn a music-releted concept into a business.

1. HOW TO TALK TO MANAGERS AND LABELS

Make sure you're bringing value when you have the opportunity to talk to a manager or a label. It's important you understand that they're super busy, don't have much time. Every day they get hit up with all kinds of new concepts and ideas, It's important when you have that moment that you're providing real value. To get started, make the product and give it to your friends or musicians you know and work on building it up from there. And as you create case studies around those, then present to managers and labels. That's what we did, and we got a little bit of press. Ryan Chisholm [of Bill Silva Entertainment] read the press. He works with Christina Perri and Jason Mraz. We were in our living room when he called me up and I was like. "Sweet, our first big call!" It was because we had slowly built it up to something that was a working product that showed value and created interest. We continued to work together and he gave feedback so we could make the product much, much better, which then led to other relationships and growing it from there.

2. HOW TO APPROACH INVESTORS

Make sure you're trying a bunch of different things before you place your bet on this one thing and you try to convince everyhody of it. Iterate on that product. Watch what works and what doesn't. Then you so to these folks-whether that's a friend-of-the-family round or a series A-and grow from there. But don't feel like you need right upfront to get all that money to get started. Just take the first few steps and get going. Another great way to get conversations going [with potential investors] is don't go to them saving that you're wanting all this cash, but that you're looking for advisers and you're looking just to get feedback and keep in touch with them. One of the guys I first met when I got here was Larry Marcus [of Walden Venture Capital]. who's a great investor and a great person in this particular space, and that's how we started working together in the very beginning. Now he's on our board and an incredible asset to the company.

.3. HOW TO GET TO MARKET FASTER

When you start out, you have this massive idea about what you're going to huild and you try to explain it to everybody and put it out there. Know that right off the bat, that it's going to be very difficult to build out this huge platform, so you need to look at integrating. There are great tech companies that you can integrate with, whether that's streaming providers or show listings-whatever it is, make sure that you're resourceful and you're focusing only on what you need to do to get the product out there. A lot of times there will be other folks that are iterating faster and integrating with a partner, so therefore getting to the market before you do with your product. The way we did that was integrating with Sound-Cloud for music. We integrated with Topspin to allow people to merchandise directly through Facebook, Bandsintown, SonicLiving Songkick for show dates. At the end of the day if wor're an up-and-coming entrepreneur and trying to start up a company, always make sure that you're focused on exactly what value you can bring and present it at the right time.





times pointed takes on Publishers' Assn. president/CEO David Israelite duve Music GM Jeff Toig

business devei



erding; Herding's wife, nnifer Miller; CEO Geoff otz: end VP of sales and



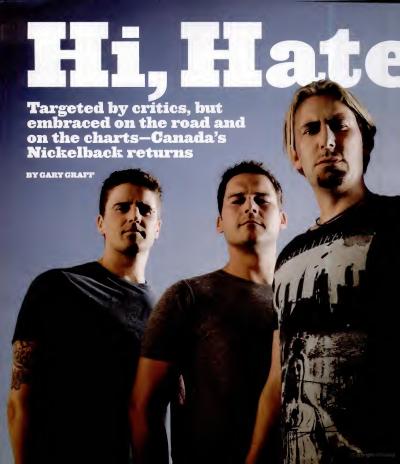
4 Relaxing during e Nov. 17 FutureSound recep-tion were Billiboard pub-lisher Lisa Ryen Howerd, Glassnote Entertainment Glass, Fuse senior VP Llana Huth Fernham and Billboard associate publ







ocialization of m CEO Steve Jeng (i



rs!



t's been a challenging fall for Nickelback.

As the Canadian quartet pergured for the Nov. 21 release of fits severth alloum. Here and Now (Roadrumer Records), the band was named the No. I make alturned fin a poll conducted by Taschusk fim. and found is self the target of a notine pertion seek with the target of a notine pertion seek either target of an online pertion seek ingo to have it removed from a halfitten performance at the Dennit Lend samual Tanakspiring football game. Launched by a Archigam music fin the colline perition drew more than 40,000 signatures and international attention.

But the band remained unfazed, and played the Thanksgiving Day

game anyway,

"We get that all the time.
We yet that all the time.
We've never really been a critics'
darling or anything like that,
says frontman Chad Kroeger,
who formed Nickelback in 1995
in Hanna, Alberta, with his
brother Mike on bass and guitarist Ryan Peake. Drummer Daniel Adair joined in 2005, "The
peoples peak We sell a lot of records and fill a lot of arenas, and
see don't beer many compositors."

The statistics certainly bear Kroeger out Nichelback has sold more than 50 million albums workishe, according to the label, and the band's late four releases have debuted in the top 10 of the Billbond 200—and at No. 1 in its bornel and. Add 17 top 10 mainstream and alternative rock hist. 11 of which have also made the top 10 at adult top 40, and you have a durability and consistency rarely seen arymore.

Here and Now finds the band getting 'back to basics'. Kroeger says, following 2006's triple-platinum Dark Here. 'This isn't our The Wall or anything like that.' he adds. "This is just four guys jumping back in the studio to write and record 11 newsongs and make sure each one of them gets as much attention as they need."

Working with Roadrunner, the group launched Here and Now with two singles—the rowdy, hard-rocking "Bottoms Up." which is already a top free his it atmainsteam rock, and the more melodic, solid consist "When We Stand Together," which is top 15 on the Adult Top 40 bart. They've sold a combined 245,000 copies, according to Niclean SoundScan.

"We thought, 'Why not do it all at one time—a song to please the rock fans and a pop song for that side—and get the train rolling, make two videos and two campaigns and build it up," says manager Bryan Coleman of Union Entertainment Group, "It's maybe the only band out there that can really do that successfully, on a major scale."

"Most people assumed this is something they'd done all along, throughout the band's career," Roadrunner president Jonas Nachsim says. "They're sunprised it hadn't been done before, but it's the result of over a decade-long career of having so many hits at these formats." Nickelback is pearine up for a bassy

period around Here and Now's release. It performed on "Jimmy Kimmel Live!" on Nov. 22 and is set to make an appearance on the WWE's "Tribute to the Troops," which airs Dec. 13 on USA and Dec. 17 on NBC. The band will also appear during halftime at the 99th Grey Cup Canadian Football League championship in Vancouver, which will air on TSN and RDS in Canada.

Roadruner senior VP of marketing and creative services Madelyn Scarpulla says that online. Here and Now will "have comprehensive visibility via multiple individually particular sold services and extensive and extension." That includes a widget that II extlainm buyers access exclusive online content, a custom Facebook app for "Bottoms Up" and a Gold Marketing Park on Sporifs, Flanes also began streaming the album on Nov. 13

The two-prong radio release will carry over to online and traditional ad campaigns, including TV and radio spots, outdoor billboards and lifestyle and event marketing as seen in Thanksgiving parades in the United States and at movie theaters and malls on Black Fridas.

Nichelback's tour, meanwhile, will wait until the spring. 'We're trying to go a few singles deep, possibly three or four, before we go out? Kreeger says. 'We want to make sure three's familiarity, We don't want to be that band that everybody comes to hear all their favorites, and when there's a new one they all run up to the concourse to get a beer.'

Also looming on the horizon is Nickelback's future recording home. The group signed a 360 deal with Jave Nation in 2008, and Here and Now is the final studio effort under its deal with Roadrunner. Roadrunner has deadrunner has been an amazing partner for 12 years," Coleman says. "We have a great relationship and may continue that

... but we need to see how the landscape looks and test the freeagent market."

Nachsin says Roadrunner will release a Nickelback greatest hits album "at some point" and plans to make a hard push to keep the group in its stable. And part of that, he says, is making a solid push for Here and New.

"We're approaching this album campaign like we would any other." Nathsin says. "We're highly motivated to promote and market this new album to the best of our abilities... and then we'll see what happens. The future is untold. We can only remain hopeful that it involves us in some canacisty."

TEAM NICKELBACK

Album Title: Here and Now Label: adrunner Records

Roadrunner Records

Released:
Nov. 21

Entertainment Group

Freducers:
Nickelback, Joey Mol

Ron Burman Studiec

Publishing: Arm Your Dillo (SOCAN, administered by Warner-Tamberiane/BMI)

Booking Agents: Raiph James (Canada), Steve Kaul (U.S.) and Neil Warnock (Europe) at the Agency Group

Upcoming TV:
"Tribute to the Troops" (USA Network, Dec.
15: NBC Dec. 17)

Publicity:
ulle Lichtenstein et Roadrunner Record
Maureen O'Connor at Rogers & Cowan

Attorneys: Jonathan Simkin et Simkin & Co. Sites:

Nickelback.com, Facebook.com/nickelback, Myspace.com/nickelback

@Nickelback, @TeamChadKroeger, @thedanieladelr, @ryrypeake

DE ERMER S. John

Entertainment's MUST READ



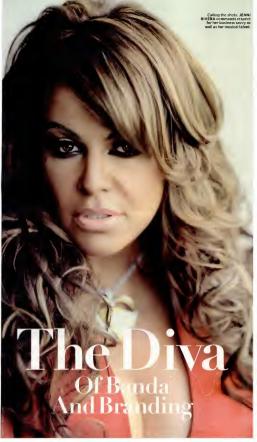




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Hollywood



Jenni Rivera's path: from aspiring for success to inspiring millions of fans

BY JUSTINO ÁGUILA

ore than a decade ago, Jenni Rivera was another budding singer making her way through the ranks of the regional Mexican music business. Some saw her potential, but others closed their decar on her pand deemed her a novelly set.

their doors on her and deemed her a novelty act. Today, after years of career development, she's a major force in the regional Mexican genre.

a major force in the regional Mexican genre. She's seizing opportunities beyond what anyone had imagined—and doing so on her own terms. A case in point: On a cool night in September,

A case in point: On a cool night in September, Rivera was backstage at the Staples Center in Loo Angeles doing what she does best multitasking. She was moments away from making her way to the stage as the first female star in her genre to perform at the venue.

The success of the night rested heavily on her shoulders. But she remained focused and cool-headed as she balanced businesse matters, from signing checks to consulting with her team, while preparing for a milestone show in front of more than 13,000 enthusiastic farus.

In 2011, Rivera has more than proved that she's no sideline act. That sentiment is a far cry from a decade ago when some promoters passed her by and didn't see her potential.

"It was definitely discouraging for Jenni," says Pete Salgado, her longtime business manager. "As her team we kept reassuring her that she could make it in this business even when concert promoters didn't."

In some ways, those doubters pushed Rivers to work harder. But most important, she understood that her U.S., audience was bilingual, bicultural and growing. The Long Reach, Callif-born performer knew that hen needed to catter to herm, stay accessible and let them see the real person befind the performer, from the mother struggling to raise a family to sometimes failing at love—all loss reflected in the sonest that the sines.

"I've seen her cry in private." Saigado says of the sessures and disappointments of the early days. "But when it came time to come out to meet fars and members of the media, she did so looking like nothing was wrong. She'u ii fighter and she would never let arryone see her broken." Today, Rivera, known as "the Diva of Banda." is calling the shots and making key business decisions to strengthen her empire. She has sold more than I million allowns in the United States, according to Nielsen SoundScan. Her 2009 release, La Graw Strieva, has sold 112,000 units and reached No. 2 on Billionard's Top Latin Albums chart, and she's sarrind five top 10s on the list. On No. 22, she released two versions of the album Jeyos Persadas, one in pop and the other in Novale.

In addition to ber sales achievements, Rivera has a lucrative TV deal with NBC Universal's bilingual music cable network mun2, beauty and fragrance products, a clothing line, a radio show, a healthy touring schedule and a film. "Philly Brown." produced by Edward James Okmos, that's making its way to the 2012 Sundance Film Festival.

"She's very business-savey, and she commands respect," AEG Live/Goldenvoice VP of Latin talent Rebeca Leon says. "But she also cares about her (business) partners. During her Staples concert we were part of the bigger picture to help promote the show, but she self-initiated a lot of that work herself. She figures out what she has to do to get somewhere and she does it."

Backstage at the concert, Leon looked more like a proud sister than an executive behind the scenes, supporting Rivera with last-minute details in a show filled with about 50 songs, along with guest stars Alejandra Guzman and Olga Tahon.

The night also brought great vocal demands, as Rivera performed songs ranging in genre from bands to norteño to pop and even hallads in English. The women in the audience dressed like Rivera, mouthed the lyrics to her inspiring songs and raised their fists into the

air, nodding with approval.

'Jennit represents these women.' Leon says.

'They see something in her that's familiar.

She's a regular girl, lives in English, sings in spanish, and her music is about empowering women. She makes her fans want to lay down the law and not be afraid to be who they are.

They see her struggles and that makes them believe in themselves.'

Like some of her inklings (most notably naconduction artist Lupillo), Rivera has bured consistently for years, and her live portfolio keeps growing, In July 2009 she sold out two nights at Lox Angeler's Notal's Theater, grossing nearly \$1 million with attendance of more than 12,000, according to Billional Bosscores. Since then she has continued to outdo herself by repeatedly selfine out versue.

Proof that Rivera is connecting with her fans is evident on mun2, where earlier this year producers aired the reality show 'I Love Jenni.' More than 75% of the viewers were females aged 18-34, and the program attracted more than 3.5 million viewers, according to network officials. The show is returning for a second season, which is now in production for 2012.

"I Love Jenni" is the result of another successful reality program, "lenni Rivera Presents Chiquis and Raq. C." The program features her daughter Chiquis, but a large part of the focus remains on Rivera. Plans to create more programming around Chiquis are in the works.

"Jenni is a power brand," Telemundo Communications COO Jackie Hernandez says. "And she's expanding. She's real. What you see is what



you get, and that's what everybody responds to and celebrates. She loves life, family, culture and music, and it's very clear that she follows her paging with full force."

Mun2 renewed Rivera's contract recently in an unprecedented multimillion-dollar commitment, according to Salgado, who is also a producer for her mun2 shows.

For mun2 VP of programming Flavio Morales, knowing Rivera for more than a decade has meant seeing her grow as a performer who clearly knows firsthand what it takes to maneuwer through business meetings without losing track of what brough ther stardom: her loyal fins and the music that has made her a household name amone Mexican Americans.

"She's [also] going beyond Mexican fans," Morales says. "But a big part of her success is that she knows her audience well."

To make his point, Morales refers to a time during the production of the first season of "I Love Jenni" when Rivera called a camera crew to her home to film her cleaning. Producers thought it was an odd request, hut then the magic happened.

"When she was cleaning her son Johnny's room, she found letters to his deceased father and Jenni shared that with us," Morales says. "It was part of a bigger universal message that makes her Jenni."

That transparency is a big part of Rivera's story, which began early in her life when she and her sibilings worked at her father Pedro Rivers's label, Cintas Acuadrio, founded in the mid-80s. That was where she learned about the music business before she even stepped into a recording studio—along with such survival practices.

as keeping ownership of her master recordings. But getting airplay wasn't easy. Rivera and her father knocked on doors until people played her music, most notably KBUE (La Que Buena) Los Angeles.



Rivera is known for her loyalty, according to Salgado, who says that when her contract with Universal Music Latin Entertainment was up in early in 2011, the singer received calls from other labels. "At the time we had so many different offers," he says, but she's loyal and has been like that through the years. When It came time to presse with Universal."

she said the label was her home and wanted to stay there."
Gustavo Lopez, UMLE executive VP of brand partnerships, business development and digital, says Rivera's straightforward manner makes her likable. He recalls that several years ago she had a question about why her albums weren't.

stocked at a particular retail store.
"Up to that point I had never had an artist
call me to ask why their product wasn't located

at a store," Lopez says. "Jenni can be tough, but in a loving way. She'll say you totally fucked up, but she'll say she still loves you and then she'll tell you to go fix the problem."

Olmos says he personally asked Rivera to appear in "Philly Brown," a story about a young female hip-hop artist (played by Gina Rodriguez) who has a mother (Riveral in prison.

who has a mother (Rivera) in prison.

"This is the first time she has been in a film and she performed from the heart." Olmos says.
"Jenni and Gina eat up the screen, and when they're together—oh, my God. It's amazing."

olimos says that Rivera has made sacrifices in her life to attain this level of success. "She deserves it," Olmos says. "She's been

thrown many curveballs in life. I'm very proud
of her. As an artist she's quite stunning and
well-rounded."

Fonovisa/ Universal Music Latin Entertainment would like to congratulate their exclusive artist Tenni Rivera for Billburd's well beserved tribute, sed to present the singer's new groundbreaking alberty oyas Trestadas recorded in both Gop & Banda genres.

'I Bring My Life Onto The Stage'

Jenni Rivera reflects on a career of struggle and triumph

BY CRACE BASTIDAS

Music Awards launched in Octo-outspoken, tequila-imbibing feminist. ber, the star of the show was banda queen Jenni Rivera

Not only did she take home the artist of the year award, but the Long Beach, Calif. native founded the record label Cintas Acuario, and was also honored with the El Premio de la Es- her Grammy Award-winning brother Lupillo trella accolade for her achievements as a philanthropist and entrepreneur.

Lauded for her professionalism during the awards show, the singer/songwriter has always since she became an artist just to prove to naysavers that she was capable of putting her own in her San Fernando Valley mansion. stamp on the male-dominated genre. And she did just that by refusing to play the stereotypical

Then the inaugural Billboard Mexican submissive female, instead casting herself as an

Needless to say, earning the respect of her peers and critics was a challenge. Not even her famous last name-ber father, Pedro Rivera. Rivera was already on his way to becoming a narcocorrido icon-could convince detractors.

The fans, though, came easier. Having always identified with the hardworking woman behind stood out among the macho cowboys of norteno the marquee lights, they've helped make her music. After all, it's been more than a decade a regional Mexican superstar, according to her label. Multiple platinum and gold records hang

What's more, her devoted followers have helped her blaze new continued on >>p32



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CONGRATULATIONS

lenni THE BEST IS YET TO COME...

Anthony R. Lopez, a Professional Corporation LAW OFFICE LOPEZ & ASSOCIATES



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from >>p30 trails as a live performer: In Los Angeles, she is the first female banda artist to sell out the Gibson Amphitheatre (2006), the first Latin artist to sell out the Nokia Theatre (2009) and the first female regional Mexican artist to headline the Staples Center (2011).

All this success has come with its share of drama both on and off the stage. Infidelity, domestic abuse, arrests-Rivera has been through it. And while these trials and tribulations are regular gossip magazine fodder, they have also served as inspiration for her heartfelt lyrics and raw performances. The key to Rivera's longevity has always been her authenticity, from the moment she first grabbed a microphone as a divorced mother of three trying to pay the bills to her present-day status as a multi-hyphenated performer who is really a businesswoman at heart.

Now, she is attempting to conquer a new legion of listeners with her latest studio album. Joyas Prestadas (Fonovisa/Universal). For the double-disc collection, she reinterpreted the ballads of such '80s sirens as Lupita D'Alessio and Rocio Durcal as both pop and banda songs. The first single, "Basta Ya," a collaboration with legendary crooner Marco Antonio Solis, has reached No. 24 on the Hot Latin Songs chart.

Rivera reflects candidly on her roller-coaster ride to stardom, talking about her struggles along the way, the fears that come with touring border towns, the burning desire to be the Mexican-American Oprah Winfrey and why early

retirement may be on the horizon.

How would you sum up your career now? I've been recording since 1993. It was a hobby for six of those years. In 1999, I decided to do it full time and take it seriously. When I started getting so many haters and closed doors, I decided

to prove that it could be done. I was a divorced single mother of three at the time and a size 12-not your typical model artist that labels feel work for the music industry There were so many no's because of my

music, how I looked and because I decided to enter a male-dominated genre. They thought that I was crazy

The adversity and struggles ended up being my blessing. That is where my following came from. My fans would say, "She's really like us. She looks like us. She talks like us. She acts like us. She goes through what we go through." Here Lam 13 years later

What attracted you to the norteño genre? That's the first music that I listened to. Not just norteño, but mariachi. Mexican music runs through my veins. I loved it, Growing up, my father didn't allow us to listen to English music at home. That's all I heard. I had no choice. As I got older, banda started coming in and I

We had our own music stands in the local swap meets. We sold cassette tapes at the time, and that's how we made a living. We stepped it al JENNI RIVERA

up a bit when my father opened his own record store and eventually started his own record label.

Do you remember your first performance in front of an audience?

The first time I got onstage was in 1993, a few months after the father of my first three children and I had separated. We had been together since I was 15. Because of domestic violence and other issues in our relationship, I got the courage to leave him. When we split up, my friends picked me up and took me to a nightclub called El Rancho Grande in Carson, Calif.

That's the night I discovered tequila. A sin-

Besides sharing the great honor of being your friend, I have seen how you have conquered your dreams and have faced life with your faith at heart. You have an exceptional and admirable capability of transmitting love, compassion, joy, and hope into peoples lives while asking nothing in return and for that I celebrate you. Your #1 fan and friend, Elena Iimenez



gle mother that had never gone out before, in a nightclub with tequila, wasn't a good mix. My friends dared me to go onstage and sing. I was a little tipsy and sang "Las Nieves de Enero" by Chalino Sanchez, who had passed away close to a year before. After I was done, all the other drunken people applauded me. I liked it. Since

my dad wanted me to be an artist. I figured be already had a record label; maybe I could have access to the municious and the studie. That's when I started recording

It must have been tough to pursue a singing career as a single mom

I had no choice but to work hard. I was a straight-A student, went to college, and I loved business, I never thought I was going to be a singer myself. It came accidentally. When I started petting called for exemps at local ministribute 15t leave the kide with the babysitter and go work and make \$100. All 1 wanted to do was bring cheese, tortillas, beans and whatever else I could get for the refrigerator.

What challenges did you face at first?

It's a male-dominated genre. It was hard knocking on those doors to get my music played. One radio programmer in L.A. the meanest rop of a bitch in the world, threw my CD in the trash right in my face. I'm glad I went through that because it gave me the gas to keep on going. It made me say, "One day, I'll prove to this guy short I can make it "

When did you start writing your own music? I wrote my first corrido, "La Chacalosa," in 1994. I was telling a story about a female drug dealer that learned the business from her father. At that time, corridos were hardcore, I figured if I'm the only female that's going to sing one, it's going to attract attention. People

still love it to this day.

Did writing come easy to you? My inspiration is always what I think my fans

want to listen to. I often write about social problems. If I'm not going through it or I haven't gone through it. I want to make sure it touches someone. That's what I base my music on. I'm really in touch with my fans. Through their emails. letters and stories is how I decide what music I'm going to perform.

In 1999, you switched from Sony to Fonovisa/Universal. How was that change significant?

It was very big. At that time Sony was very successful and had a long list of artists that were more successful than me, regional Mexican musicians like my brother [Lupillo Riveral and other artists that my father had licensed out to them I needed to get out of there and go somewhere that I could get more attention. I gave Fonovisa the album Oue Me Entieren Con la Banda Iwhich contained the single "Las Malandrinas" Land they were the ones that marketed it.

"Malandrinas" means "bad eirls." but not had in a negative way. I wrote it in homage to my female fans. The type of girls that go clubbing, drink teouila and stand up for themselves. The sone blew up. People became interested. That's when Jenni Rivera the artist was actually born

What better way to attract attention than to females? I am a female. I know all about

us. There are more females in the world than men. I always thought that was the market to go after. Those are the buyers and the people who understand me. That's why I continue to write songs like that.

Are you a malandrina? Always have been since I was in school. I'm the ton malandrina!

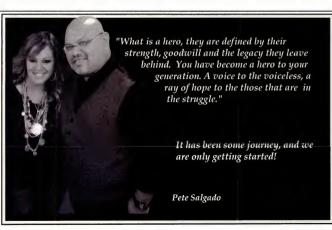
You scored your second hit with "Mi

Querida Socia" from the Latin Grammy Award-nominated album Delate Amar, Did it feel like you had arrived? I started playing more across the U.S. I thought,

"I could do this for a bit longer." And then it just snowballed from there and got bigger and bigger. In 2007, you sang about your crazy life in

the autobiographical album Mi Vida Loca. That was more of Jenni telling her story through music. My life has been so put out there by the media that I figured I might as well put it out there myself, in my own words and through my music. I wanted to clear up speculations about my private life.

You've dealt with more than your share of drams. How has that shaped your career? Lalways try to nut a positive spin fon it! no matter how difficult the situation, criticism or scandal



Diva de La Banda!

Te queremos, te apoyamos, y celebramos tu éxito.



Lili Estefan y Raúl de Molina

may be. Why am I going through this? What I have I done wrong? What I have I done reigh? How am I going to learn from I and how it my I how an I going to learn from I and how it my I have I done wrong? I have I h

Jenni, the performer, loves to drink tequile end cuss onstege. Is that pert of the act?

People love to see that I'm as normal as they are. They think that it is a big deal and an honor for their artist to take a nhot with them. As for the cussing. I've tried to tone it down as much as I can, but when I do it, it's to make my audience laugh. But mainly it's to show that I am accessible. I am just like you. Not better.

Speaking of fans, you've had a few runins with disrespectful eudlence members end were errested for hitting one with e microphone in 2008. Does your own reaction surprise you?

Just because I'm 42 years old does not mean that I'm not going to make mistakes. We all become uper when we're attacked in a negative way, especially at work when you're trying to support your kids. I'm the first one to admit that things can be done in a different way.

Is the banda audience e bit more rowdy? Our music is op pasionste and heartfelf that it goes line and line with alcohol. You listen to our concerts and take a couple of shots of tequila. And alcohol makes everyone act differently. That's when some people gother other way and instead of applauding, they do dumb things.

You've played Juarez and other Mexican border towns plagued by violence. It has to be scary.

Obviously, I've heard all the stories. A lot of my friends, colleagues in the business, have been kidnapped or murdered or whatever. You do think anything can happen. The best thing

that I can do is pray and ask God to give me grace while I'm onstage and get me safely back home. There's not much that I can do. I have my security team in Mexico, but otherwise I'm pretty simple when it comes to traveling.

Simple? Isn't your nickname "la Dive de la Banda"? Yet you're elways so down to earth.

It depends on what you [think] the term "diva" means. To many people, diva means you're hard to please. To me a diva is someone that works hard to be at the too of her same.

Speaking of that, you started producing your own work with 2008's Jenni. How did thet change your career?

I've always chosen and controlled my own music. I began producing in 2008 because the day will come when Jenni will not want to record music, and I want to prove to future artists that I can produce them. I can be known as a producer and be in the music industry in that way. That's why I began doing it, so that the title was there and it was my emphasizing.

In 2009, you took a break from bende end put out the renchere elbum Le Gren Sefore.

That was very daring, and it marked my camer in a positive way. I had been successful with bands for no long that people said. "Why doyou want to fix what a not broken?" But I wanted to grow. Believe it or not, bands is more limited. The people that litten to bands will listen to marked it is worth buying it is worth buying but there are certain national-ties that will listen to marked in a worth buying but there are certain national-ties that will listen to marked in a moth buying the three are certain national-ties that will listen to marked in a door lands.

I nose were the peope must was going after. Commercializing a ranchera album is much harder. There had not been a successful female mariachi artist in a long time. It was a big risk, but it was a risk that I was willing to take. La Gran Schou ended up being the biggest-selling fregional Mexican album of 2010.

You elready had the blessing of ranchera icon Vicente Fernandez.

I have pictures of him carrying me when I was 4 years old onstage at the Million Dollar The atter here in L. A. I'm such a fan of his. One day [in 2007] I went to one of his concerts and be recognized me and asked me to sing with him. He lowed to watch me _continued on >>>50.

"To your fans you are a star,
to me you are my universe"
Love your husband
Esteban







from >>p34 sing while he smoked a cigarette and took a tequila shot.

The next day he was interviewed on a radio station here in L.A. and they asked him about inviting me constage, and he said, 'I love the way she sings. She is a complete artist all around.' When I heard those words I was driving and had to park on the side of the freeway just to lisen to this and cry. For him to support my music and always have something positive to say, that is a blessing.

For your new eibum, the double CD Joyas Prestadas, you're reinterpreting anthems by '80s singers like Rocio Jurado and Ednita Nezario, as both ballads end po songs. What are your goals for this eibum?

I listened to those songs as a teenager and never imagined I would be recording them one day. The plan with the banda is to keep the audience that I have now, but extend it with the pop. That's the goal: to reach my people and acquire more.

is a crossover into the Anglo market part of the dreem? I don'tknow if I would be willing to struggle in

agencal market and go mainstream. Before I retire, I would like to do an English-language country album. How the story-telling in country songs. I think it goes hand in hand with what I do now, but in another language. How Gretchen Walson. I'd probably pee my pantsif I mel Brad Paisley. Patsy Cline, Dolly Parton. I'm that type of chick.

It's not the first time you've mentioned retiring.

I'm a woman of goals and accomplishments. I've accomplished a whole lot in my music career. Now my heart is set on having a TV and radio show. I want to be able to talk to the people that love me and get paid for it. I want to be the Mexican-American Oprah Winfrey. That's what my goal has always been.

You're on your wey. You recently leunched e four-hour radio program celled "Contacto Directo Con Jenni Rivera." Thet's e lot of time to fili. I'm a communicator. I want to touch different subjects—relationship problems, social issues, immigration, gossip—whatever people are going through. I want them to hear firsthand how I feel. Plus, I get to play music and clear up gossip about myself. It goes by quickly.

We have a segment called "Que Haria [Jennī"—what would Jenni do in my situation? I have a forgiveness section. If there's somebody that you burt, we can connect you to that person and smooth everything out so that you guys can be friends, lovers, business associates or whatever. I want to do positive things for my people.

You have so many different businesses—fregrances, jeans, sportswaer, cosmetics and soon hair products. Do you consider yourself more of e musician or a businesswoman? I am more of a businesswoman. That's what

I've always been. Since I was a little girl, I'd find something to sell to make some extra change, and that continues. Singing is my job. I will always be a businesswoman, but not always an artist, a musician.

is there enything else you want to eccomplish?

I'm satisfied. I'm livinga true Mexican-American dream. That's the story I want to tell through my autobiography, which will hopefully be done soon. I want to inspire other human beings.

it's e dream that didn't come easy. I wasn't born with a silver spoon in my mouth.

My parents were immigrants. They were prejunant with me when they crossed the border illegally. I was the first one-born in the United States. They came to this country to give my brothers a better life and here they were prejusant with me. My mom was very honest when she told me. "Mija, I tried all kinds of home merchels for you not to be born, but you were a nur iver since then." When she told me that I refused no exist the body that just gave me more power. I've been a nurvive ever since! I refused to exist the word was the since the since the company of the since the life since the since the



Korn, Skrillex tear



Hot Chelle Rae gets



LIKE A ROCK collection new much



COMES ALIVE "The Voice" artist Frampton's solo debut



COLD FRONT v Patrol bows blo In U.K., preps for U.S.





HIP-HOP BY KEITH MURPHY

Things Also Come Together

The Roots go concept on new album 'undun'

hmir "Questlove" Thompson had finally reached his breaking point. It was during an early-2011 reconding session for the Roots' new album undur when the drummer of the acclaimed Philadelphia hip-hop band stormed out of the troop's recording studio. At issue? Thompson's meticulous percussive work on an early version of the group's somber first single, "Make My," was rejected hy his fellow members. Cue blow-up.

"I worked so hard on the drums alone for a month and I presented it and they just told me, 'Thumbs down," the usually affable Thompson recalls. "And I'm like, 'What?' I instantly said. 'I quit.' I left for three weeks. I didn't show up to the studio. I went to the movies. I went out on DJ gigs. I'm telling the guys in the band, 'I'm not coming back . . . fuck y'all.' But then I started to think, 'If [MC] Tariq ["Black Thought" Trotter] can write a verse 15 times in a row and not complain. I can do the same,"

Through the years Trotter has gained a reputation as the most uncompromising Roots member. But like Thompson, he had to leave his comfort zone throughout much of the recording for undun, the Grammy Award-winning act's 13th set, due Dec. 6 on Def Jam. For Trotter, writing within the parameters of a 10song concept album that begins with the 1999 shooting death of lead character Redford Stevens was an exercise in patience. He says that everyone-including the album's roster of guest MCs, such as Mississippi rapper Big K.R.I.T. and longtime Roots

affiliates Dice Raw. Phonte and P.O.R.N .---were subjected to endless rewrites in order to stay on tonic

*I could actually not out an album called undun-rough deaft * Trotter says with a chuckle, "There were some good lyrics that we thought of and wanted to contribute to the album, but it would have strayed away from the overall topic. I submitted my lyrics to Richard Nichols, the editor and executive producer of this record, and he would manipulate my words so they would fit into the concept. It was more of a challenge to stick to the script."

Sticking to the script is something the Roots have largely avoided throughout their 20-year run. *The artistic freedom that we fought so hard for during our career has allowed us to become a prestige act as opposed to just being a 'Hey, this is our third album' type group," Thompson says of his band's improbable run.

And the Roots are still rolling the dice. Thompson points to the group's use of orchestral arrangements on undus, an idea he introduced to the band while he was collaborating with an ensemble of classical musicians for an April performance at the Philadelphia International Festival of the Arts.

Most of the string players we used on this album were from the same orchestra that I worked with on orchestral projects like the 'Philly-Paris Lockdown," he says. "I feel like we are at the point now where the label respects what we do and there's not any pressure to get our music on '106 & Park' or beat out Adele for the top of the charts."

Indeed, when the eight-piece band released its 1993 jazzinflected independent debut, Organix, the group was an East Coast hip-hop aberration in the sample-heavy era of A Tribe Called Quest, Gang Starr and the Wu-Tang Clan. Even with its fiery MC attack and Thompson's boom-bap production sensibilities, many observers considered the act a novelty. But after a run of critically acclaimed projects highlighted by 1995's Do You Want More?!!!??! (No. 22 on Billboard's Top R&B/Hip-Hop Albums chart), 1996's Illadelph Halflife (No. 21, Brillboard 200), 1999's Things Fall Apart (No. 4, Billboard 2001 and 2010's How I Got Over (No. 6, Billboard 200), hip-hop's first official band more than survived. Through its continued success, the Roots created an alternate rap universe that would go on to influence everyone from Common to the late J Dilla. High-profile gigs backing icons like Jay-Z and Eminem, along

with Thompson's production work for D'Angelo, John Legend, Al Green and Betty Wright, further established the group's mainstream presence. Then, in 2008, NBC's "Late Night With Jimmy Fallon" hired the Roots as the show's house band, a slot that Thompson credits with making the group a dramatically tighter outfit-a factor that he says can be heard on undun.

"Being on ["Fallon"] has made us all better songwriters, better musicians and better producers," he says of the group. "I believe people will hear that dedication on the new album."

dala, ultra, For real: tooning his fi rk show two w tue to Illness (and de am to play two shows d gig will be b Nov. 27. "bring your family. shit." Ocean wrote on mblr. Maybe leave the ds at home?... Assalamu atly in the middle of a ell as Black Star, wil ar at Providence, R.I.'s (sans Kweli) on Dec. 10, the day after perform Black Star hits New York's Buy Theater on Dec. 3 or 15 Satisfa w York entropress g third albu 24). The insunt kicks off Nov 24 at the Ten Fleven in San Antonio and wraps April 7 at nd Live in Columbus o, with a Jan. 26 stop at Hall A Classic Educ ort...Everything in in will go global in early 2012 in support of its most nt Warner Bros. release we and Things. Stop

St. Louis. But first: "Jimmy Kimmel Live!" on Dec. 2. Hey, -Maggie Doherty

rail and a handful of

dates in Japan. The run kicks

off Jan. 19 at the Pageant in

METAL/ELECTRONICA BY KERRI MASON

THE DUB FACTOR

Korn teams with Skrillex and dives into dubstep—surfacing with a hybrid sound that stands tall



vou ask lead singer Ionathan Davis. Korn's foray into dubstep is more natural than the band's metalhead fans might realize-or admit. *We were dubstep before there was dubsten." Davis says. "Tempos at 140 with half-time drums, huge bassedout riffs. We used to bring out 120 submoofers and line them across the

whole front of the stage, 60 subs per

side. We were all about the bass." Korn mines those roots on its 10th album, The Path of Totality (Dec. 2, Roadrunner), enlisting the talents of the aggressive electronic genre's top producers, from poster boy Skrillex taka Sonny Moore) to Noisia one of its most respected experimental collectives, for an 11-track set that signifies more than an urgent new sound for the almost 20-year-old band. The Puth of Totality also stands as dubstep's first official smash-up with its obvious cousin, hard rock. And if social media tests are any indication, the kids are

*Probably the most active young audience out there is the duhstep audience, just as Korn's was when they first came on the scene," says Peter Katsis, the band's manager since its self-titled 1994 debut. "There's a reason why they're attracted to each other; why a guy like

more than ready for it

Skrillex went from Isinging lead in a hardcorel band like From First to Last to doing what he's doing [today]." Korn's interest in bass music started

with Davis, a longtime DI and student of new sounds. "I've been a fan of electronic music since the beginning. Davis says, "When I first heard Skrillex's stuff, I was blown away."

Earlier this year, Davis tried playing some guitar riffs over Skrillex tracks. liked what he heard and got the rest ber keeps growing. "We have weekly of the hand's blessing. "That's when I

called Sonny, and he was like. 'Fuck yeah," Davis says. Some studio time with Skril. lex-meant more as an experiment than a formal allum sessionvielded three -JONATHAN DAVIS.

tracks, including

Get Up!," which Davis says took three-and-a-half hours to write and record. The incendiary track blends Skrillex's loose, half-time break beats and growling, stuttering have sounds with Korn's moments of melody and Davis' own demon roar. The band premiered the song with

Skrillex during his April 15 Coachella set and posted the studio version as a free, fan-only download on its Facebook page four days later.

"At first we said. 'You want to give it away? Really?" Katsis recalls with a laugh. In the end, the band's instincts proved sound. According to Katsis. Korn had about 4.5 million Facebook fans before the track posted: It now has 7.3 million, and the num-

online meetings. --and when they "We were pull those stats up on the screen it's dubstep before really impressive. there was You almost have to do a double take." dubstep, We Roadrunner sewere all about nior director of marketing Suzi

Akyuz says.

"Obviously when

we saw that hap-

the bass.' KORN

pen, we said. What should we do? Should we make an EP?" Katsis says. "We want to go in this new direction and claim it for our own. It's struck a unique chord inside all of up but how do we do it? The answer ended up being a whole alhum." Using Skrillex as a conduit, Korn reached out to a host of other young dubstep acts: Canadian-born Excision. whose flinty, metallic sound seemed a natural fit; former drum'n'bass producers 12th Planet and Downlink; U.K.-horn Feed Me, who released

his first full-length on MauStran this year. "These kids are onto something completely innovative and new," Davis says, "It's pure and awesome and underground and heavy and different. not like stale-ass metal and rock'n'roll

I low them all, but the old-school metalheads are not open to change. Korn has sold more than 19 million albums in the United States, according to Nielsen SoundScan, and even though Davis himself cites the potential for backlash, he says that so far on the band's 13-date tour-which kicked

off Nov. 3 in Boston-everyone is getting along "It's really cool to see glow sticks at the show, to see dance music culture infiltrating and becoming one with the metal community," he says. "At the last show, there was one mosh pit where they were moshing, and another with kids doing glow stick tricks. They were taking turns and shit 1 think no've

are happy with."

opened up a new style that both sides

POP BY JILL MENZE

Radio—active

Hot Chelle Rae heats up with sonhomore set

alike many of ledgy's young, upcoming bands. It let the Chelle Rae want be on the Internet before it landed a deal. "One of the main reasons we were getting turned down [by labels] was because we didn't have enough Myspace friends, "ocalitaginatiral Kyan Follose says of the band's early days." It was like, "Ohy oun ohy bave 30000 Myspace friends. That's only 30,000 allourns. I'm sorty." We knew we needed to get the attention of a label that didn't

To say that Sony's now-defunct live Records didn't care about Internet buzz may be a stretch. but in 2008 the label did see something in the then unknown act, and it woun't its Museace. friends. Three years later. Hot Chelle Rae is far from an online nobody. With the band's sophomore set, Whatever, set to arrive Nov. 29 on RCA, the Nashville pop act has more than 60,000 Twitter followers, 300,000-plus likes on Facebook, an American Music Award (AMA) for new artist of the year and, perhaps most important a left Delegrad in March, lead simple. "Tonight Tonight" peaked at No. 7 on the Billboard Hot 100 in August and has sold 2.3 million copies, according to Nielsen SoundScan. The video has racked up more than 20 million

"Tonight Tonight was really all it took to change the trajectory into something more rapidly upwardly rising," says RCA VP of mastering Dam Mackta, who has worked with the band since its 2009 five debut, Lovesiće Electric (20,000 units, secording to SoundScan), "We had slowly and stendily been building for three years, and then we had a massive his record over the third numer. That changes the complexion of thirse considerable."

things consideraby:

Formed in 2005, Hot Chelle Rae is no
stranger to the industry. Follese and his brother
Jamie (drums) are sons of songwriters Keith and
Adrienne Follese (Tim McTawa's 'Something.
Like That, "Faith Hill's 'The Way You Love
Me';); lead guitarist/yocalist Nash Overstreet
is the son of sinner/songwriter Paul Overstreet
is the son of sinner/songwriter Paul Overstreet

("Daddy's Come Around," the Judds' "Love Can Build a Bridge"]; and bassist Ian Keaggy's father. Phil, is a Grammy Award-nominated gutarist. "We're songeriters, not just a band," Ryan Follese says. "We grew up on the radio. We've always loved pop music. It's a genre we really love, and we wanted to touch that same audience."

In addition to "Tonight Tonight" and second single "Like It like That," which Features New Boyz and is No. 25 on Billiboard's Mainstream Fop 40 airplay Antr, the band fully explores its pop potential on the 11-track Whatever—tollow-made for a young demographic at radio. Producer Emanuel Kirakson (Clay Allen, Backwester Boys), songwirer Form Yaddi Ropart (Bernett Boys), songwirer (Bernett Boys), songwirer

useu to the project. With radio already onboard, Hot Chelle Rae is amping up its online presence: The video for B' I Like it Like That *Clocked more than 1 million views in the three days following its Oct. 7 Vevo debut, and the group has been active on Sporify, with ad placement targetting specific playlists.

The band performed Nov. 20 during the AMAs' preshow (the broadcast's only live performance) and picked up the Sprint new artist of the year award. TV appearances are also lined up for "The Tonight Show With Jay Leno," "Late Night With limmy Fallon," "Today" and "Livel With Regis and Kelly" during release week. On Dec. 9. Hot Chelle Rae will share a hill at New York's Madison Square Garden with Lady Gaga. Pitbull, Kelly Clarkson, David Guetta and others. as part of WHTZ New York's linele Ball. The group will also open for Taylor Swift in March during her arena tour of Australia, "This is going to be massive for them, and it's going to have an echo effect around the world," Mackta says of the tour

Yet, the band sometimes still feels like an unknown act. "Every time we play a show, my brother Jamie still asks if we're sure people are going to be bere," Ryan says. "I don't know that we'll ever fully believe it."





Boo Sages, 65, certainly houn't registent how to sock, inducted into the Rock and Boil Valid of Fermin 2004, the Dational tools in the midst of this accord Morth American bour this year. (for non-veryor too) bout Margas, with a mode-up date in South Caroline on Jan. 14, 3 year, the company of the Caroline of the Sages of the Caroline of the Sages of t

1 It must be e trip to compile Ultimate Hits end realize just how much enduring music you've made.

Well, you hope that is the case, but you really don't know. People choose to like what they like, and you can't control that, ever. What's amazing to me still, is how much airplay we've gotten down through the years. We've never neally ogne away, and even the Beatles have gone away for stretches of time. But we never seem to go off the radio. The wery grateful for that.

2 You had a perticularly fertile period between Night Moves and The Distance, maybe even Like a Rock. What were you taking back then?

[Laught] really don't know. That was an experiency ?3 to ?4 meho I was writing and of songs, even thought iddin't have a whole lost of time to write. We were (performing) a force than we are now, and I was recording, which code much move time hant does now because I was like girned; pringsteer—I was like a cray man. If age in the read allie in the studies, and didn't know what I was doing, so it took me along in that time peried. I don't know what was going through my mile of the principle of t

Wrave been nominated for the Songerific res Hell of Fenne, is that a different kind of honor than the Rock and Roll Hell of Farmer? I'm very ganeful because I really work had on longwriting! I like to think that, like [Don] Henkey ays, I leave a little blood on the page, and work really hard on my lyrise; and chord changes and structures and everything. So list protty heartmein to see that not I have some

stiff competition, so we'll see what happens.

4 You recently entered the digital realm efter years of holding out.

It has it really changed anything for me because 'I've never owned an IPod. I don't download. My 've never owned an IPod. I don't download. My wife bought me an IPod and I never even picked is tup—I gase I to my son. I'm old school. I go out and buy CDe because I think the sound of a CD is better than the sound of an MPA, and even over that I prefer the sound of vinyl. My go down to my basement and break into my records all the time.

5 Whet's the status of your next stu-

I've got six joongil that I really, really like, and I dilke to have six more that I feel that way about because then I don't bave to use anything old and i'tall ble freish. That's why I want to stop [burring on Dec. J0], because part in winter—I may going to I renormobilizing this year, but I certainly don't ski—on Lan sit and write for three solid months, January through March. I thould be able to come up with something good in three mouths. Then come April. I'll record what mouths are considered to the solid months of the solid months of the solid months. I would be able to come up with sourching good in three mouths. Then come April. I'll record what mouths are solid months of the solid months of the solid months.

6 You've made comments about coming off the road for good after this tour.

[Laughs] Well, we'll see. I take it tour by tour. I'll tell you on Dec. 31, because I don't know how my body's going to react. I could retire Jan. I in a heartbeat, but I never know. I'm 66. I don't know if! I want to do this when I'm 67. But I still love doing it, and I love the band we've got now. So we'll see.

BETTY WRIGHT & THE ROOTS

Betty Wright: The Movie Droducer: unclose S-Curve Records/Ms. R.

Records Release Data: Nov. 15

Betty Wright ("Clean Up Woman") uses the Roots to return to her own roots in the vears that framed the discoura a time when soul music still had messages and the beat was danceable but varied. On her first album in a decade—and the first to combine S-Curve with her Ms. B imprint-Wnohl sings mostly about troubled romance after opening the set with reminiscence about peers from her hit-making days. Rappers I II Wayna Spoon Dogg and Robert "the Messenger" Bozeman provide quest spots: Lenny Williamshoilers through the dust "Baby Come Back": and Joss Stone, who Wright mentored early in the British singer's career, glides through the smooth "Whisper in the Wind," Throughout the album the Roots provide a churning hackdron of funky rhythm quitar and rolling drums. Vocalis strong. Wright shines brightest on songs that reflect past musical styles "In the Middle of the Game (Don't Change the Play?" taps the Philly soul and adds a sansually percolating disco heat And "Look Around (Be a Man)" works in



DAVID NAII The Sound of a Million Producers: F. Liddell, C. Aintay, G. Worf

MC4 Nashville

Simply put. David Nail isn't one of us-at least he doesn't sound that way. Take, for instance, the stunning title cut on his latest aibum. The Sound of a Million Oceans It could be around that Nashville, or any other city, doesn't make music this great anymore. And that's just the tip of the iceberg. Nail is a master storyteller, and this disc delivers with such tracks as "Half Mile Hill" and the eloquent "Songs for Sale," which features some spellbinding harmony from the always-great Lee Ann Womack. He turns up the tempo on the frisky "Grandoa's Earm" and the Keith Urban-written "Designe" But Noll is at his hest when he slowe down and releases that Mississippi River-drenched bluesy voice, which he does time and again on cuts like "Catch You While I Can" and the beautiful Cathorine Tredtten shout his wife Alail is an artist that many in Nashville have been cheering on for a long time, and listening to The Sound of a Million Dreams makes you realize why.--CD



GYM CLASS HEDDES

The Panercut Chronicles II Producers: various Fueled by Ramen Release Date: Nov. IS Given the success that frontman Travie McCov had on his own last year with his popreggae smash "Billionaire," Gym Class Heroes might've been expected to pursue a similarly lightweight vibe on The Panercut Chronicles //." the New York alt-rap combo's first album since 2008's The Quilt Yet following a computer-voice intro that links the new record to

Tounderstand Spanish singer

Shalla Durcal one must note that she grew up in show business as the daughter of the iate Rocio Durcal, the legendany chanteuse who had a loval following in the millions, especially in Mexico and the United States. At 32, Shalia Durcal releases her fifth shurtin set 4s/ Although she always credity her mother for guiding har through the number of the business it's Durcal's own musical path and Impressive vocal range that makes her latest project a gift to her fans and an undeniable contribution to the regional Mayican genre. The album features Il tracks with two of those songs, "Convenceme" and El Dia Que Me Fui" in banda style-tha brass-based form of traditional Mexican music. Another standout is the souiful "Tanto Amor," about the aftermath of breaking up. The album, arranged by Jose Hernandez (director of Mariachi Sol de Mexico), gives Durcal a platform to shine on and reminds us that while the markis sometimes shared, she stands prominently on har own in a well-deserved spotlight.-JÁ

a similar fashlon—the groove and sentiment of the mid-70s combined with contemporary brashness -- PG

FRIC PORFRSON Mister Nice Guy

Producars: various Blue Erro Sout/Durnose Music Group/eOne Rajease Date: Nov. 8 Eric Roberson, aka the king of india soul, ushers in his 10th

since written or collaborated vocally with till Scott and Music Soulchild, among others. But the two-time Grammy Award nominee still regales as a solo artist. On this 15-track set Poherson polishes his key creative talents-smooth, pliable tenor; storyteller lyrics; and sumptuous rhythms-to a lustrous sheen. Beginning with the opening title track, Mister Nice Guy brims with fun. lighthearted prooves jaced with turics that cover everything from lovers-turnedstrangers (on the staccatorhythmed "Strangers") to resisting a woman's tampting advances ("Shake Her Hand*). Atmospharic lead single/love song *Picture Perfect," featuring Phonte of the Foreign Exchange, and "How Would I Feel" with

Jean Baylor call to mind Ste-

vie Wonder in his '70s/'80s

heyday. The bottom line: In

an increasingly Auto-Tuned

phone-it-in world, Roberson

is an original.-GM

year of independence with

his eighth allburn. Mister Nice

Guy A singer/songwriter/

producer who charted a top

40 Billhoard single "The

Moon," as a Warner Bros.

artist in 1994. Robarson has



HOT CHELLE RAE Producere: various

RCA Records Release Date: Nov. 29 Nashville pop-rock group Hot Chelle

Rae has friends in high places. Singer Ryan Follese and drummer Jamie Follese are the sons of country songwriter Keith Follese, while guitarist Nash Overstreet's older brother, Chord, stars on "Giee." And on Whatever, its omore disc. Hot Chelle Rae gets an assist from Demi Loveto in "Why Don't You Love Me," a midtempo power ballad not unlike Lovato and Joe Jonas' duet from "Carno Rock." (Los Angeles teen-rap also-rans New Boyz turn up, too, in opener "I Like It Like That"-though they're probably refiting more from the collab than Hot Chelle Rae is.) You can hear the result of all those showbiz connections in the radio-ready economy of blob-sheen book bombs like "Keep You With Me" and "Tonight Tonight," the latter of which reached No. 7 on the Billboard Hot 100 earlier this year. Put it this way: The guys of Hot Chelle Rae probably aren't lacking for people willing to tell them to hurry up and get to the chorus,-MW

CHILDISH GAMBING Camp Producers: Donald Glover, Ludwig Göransson Glassnote Records Release Date: Nov. 15 When it comes to his dual identity

as a respected underground rapper and the star of a prime-time sitcom, Donald Glover occupies a lane all his own. (Let's just say Will Smith wouldn't have blown up the blogs if they'd existed during "The Fresh Prince of Bel-Air.") Speaking strictly musically, though, Glover-known to TV vers from his role on NBC's just-shelved "Community"has much more company; On Camp, his first commercial release under the name Childish Gambino, Glover offers up a series of moody, introspective emo-rap jams that share quite a bit with the self-interrogating work of Drake and Kanye West, His first words on the album, delivered over woozy vocal harmonies that sound sampled from a Grizzly Bear record: "I used to dream every night/Now I never dream at all." Camp's familiarity doesn't necessarily detract from its quality. Glover raps with an affecting tension in his voice, and the punch lines in tunes like "Ronfire" and "Racknackers" hit as hard as you'd expect from a former writer on "30 Rock." But it's easy to imagine who populated those long-lost dreams,-MW

its 2005 namesake, the first track here is a thudding ranrock blast called "Martyrial Girls " In which McCou woude Fred Durst-style, "I never felt so alone in a room full of peoplef" Indeed, much of the curiously aggrassive Chronicles sounds designed to notify fair-weather McCov fans of the MC's roots on the Vans Warned tour Unfortunately that's an everyise that seems more satisfying for him than for us. The band fares batter in a handful of frothier cuts including "Life Goes On " with Danish electro-pop singer Oh Land, and lead single "Stereo Hearts," featuring Maroon S's Adam Levine In those momente the Herner remind that before "Billionaire" they had their own ton 40 hit with "Cupid's Chokehold."-MW

SHAILA DURCAL

Producars: Shalls Durest Dono Ferreiro EMI Music/Capitol Latin Release Data: Nov. I

MAC MILLER Party on Fifth Ave. (2:53) Producer IO Lahe Weltager uniform Publishers: various

On Oct. 27 the video for Mac Miller's "Party on Eifth Ave. hit YouTube. To date, the clip has garnered more than 1.7 million views, and for good reason: The clip perfectly encompasses the song's old-school, carefree vibe, as Miller and his reew dressed as senior citizens in wice and cames. zoom around the neighborhood on motorized scoot Take the visuals away, however, and the track, featured on Miller's Rive Sirie Park loses some of its ornown Miller's isolated rhymes aren't as slick or excited as they seem when watching the rapper and his friends scoot down the street. The "Fifth Ave." video is a risnice monner but the song alone is less vibrant—it wants for audible raucousness, some "outdoor voices." Even the tempo could be hiked up a notch. This is a party, after all-fight for itt-DM

HIP-HOP COMMON

Sweet (T-TO) Producer: No I D Writers: L. Lynn, E. Wilson, D Burton H Kelley **Publishers: Think Common** Music (BMD/Chrysalis Music/Let the Story Begin Publishing (ASCAP)/Iza Music (BMD administered by Clyde Obs Music Group Think Common Music/ Warner Bros

During his nearly two-decade-Iong career Common has ventured into classic East Coast rap, neo-soul and pop. On

"Sweet" the latest single from The Dreamer The Believer however, the Chicago rapper breaks character, eschewing the cloud-gazing wisdom that has become his wort in favor of glowering boasts and references to Air Jordans. "I rhyme for the commoners/ My name synonymous with prominence/I'm to hip-hop what Obama is to politics." he raps gieefully. When he's not rhyming. Common carelessly drops insults as if he's

on a mixtage interlude. The dramatic character shift and the steely No i D heat touch upon a street-level populist appeal. The switch-up isn't entirely convincing given Common's reputation as the conscientious rapper but of all the genre archetypes he could've embodied, "street corner philosopher" is probably the most fun -EN

WADE BOWEN

Saturday Night (3:29) Producer: Justin Mebank Writers: W Rowan I T

Publishers: House of Sea Gaule Music/Sparks to Strings Music (ASCAD) Writers of Sea Gayle Music/ Itchy Rahy Music (RMI) Sea Gaule/BNA Records

Wade Bowen, one of Texas brightest stars, has released a single that sounds a bit more akin to mainstream country than a lot of music coming out of the Lone Star State. That's not exactly a bartthion, as "Saturday Night"has a natural flow that could pay off on country radio. His vocals sound reminiscent of Richie McDonald of Lonestar and invite the listener in, while the tempo of the song



INCDID MICHAELSON Ghost (3:28)

Brockson David Kahoo Midden / Mahabasiasa Publisher: Cabin 2d Records (ASCAR) Cabin 24 Records/Mom + Pop Missic

There's a whisner of Little Earthquakes-era Tori Amos in "Ghost." the ach-

ing first single from Ingrid Michaelson's upcoming Human Apain, and as the

singer seeks sonowriting maturity the darker sharle suits her well. Michaelson has said that

her labort full-length carbons "a really dark time" for her, and "Ghost" appears to attack the notion that she can only pen adorable love songs. "I'm a ghost/Haunting these halls/Climbing up walls that I never knew were there," she walls, sounding defeated and determined to share her tale of woe. Michaelson's lyrics are at times too straightforward, but with its muted electric quitar amptional stripps and subble percussion "Ghost" includes a baunting atmosphere that abets her words without overpowering them. Michaelson has long been a talented artist without an immediate persona. With "Ghost," she may have found the key to becoming a

and earthy feel ring true. "Why does everybody love Saturday night/Stale smell of beer and the smoke in your eyes," he

sings. After many years of success in the Texas scene, Bowen seems ready to take things to another level, and "Saturday Night," the first single from his

forthcoming album, appears to have all the ingredients for a breakout hit -- CD

RED HOT CHILI PEPPERS Monarchy of Poses (4:11) Producer: Rick Rubin Writers: Red Har Chill Penners

Publishers: Wagging Dog That Music (BMI), Earl Grey Songs (ASCAP) Warner Bros Part Hot Chili Penners have embarked on something new with I'm With You, their 10th studio album and the Klinghoffer, Album opener "Monarchy of Roses" is a testament to such a genesis, but the transition to an evolved sound isn't quite complete. The absence of former quitarist John Frusciante's playful trills are the first noticeable aspect of "Monarchy," while Anthony Kiedis chimes in with distorted vocals, denving listeners the chance to decinher his storytelling and effortlessly bright tenor. Eventually the song kicks into gear with a disco-thump bassline from Elea but ultimately "Monarchy" represents a mixed bag of new ideas. Like any veteran band, the Chili Peppers are experiencing growing pains, and these "Roses" prick as much as they please.-MD

first to feature guitarist Josh



THE KNOCKS Brightelde (4-20)

Producers: The Knocks. Victor Van Vuot Writers: B. Ruttner 1 Publishers: Avenue C Music/WR Music (ASCAP) A&M/Octone Records New York-based production building buzz with produc-

tion work and remixes for everyone from Elle Goulding to Foster the People to Rihanna. Now, Ben "DJ B-Roc" Ruttner and James "JPatt" Patterson have steoped out from behind the curtain to deliver "Brightside," the first single from their upcoming Magic EP. It's a dance cut that manages to hit most genre tropes, with verses building to chorus drops, a funky per-

cussion groove stabbling synths a wandering female vocalist to add a bit of texture and a hands-in-the-air hook tying it ell together. Unfortunately, the formula and overall ingenuity of "Brightside" leaves something to be desired. The Knocks have proved they can craft dancefloor bangers, but "Brightside" likely wouldn't stand in e DJ's set during an all-night rager. - JB

EDITED BY HITCHELL PETERS (ALBUMS) AND JASON LIPSNUTZ (SINGLES) CONTRIBUTORS: Justino Águila.

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Reality Shows & Heartbreak

NBC "The Voice" contestant Dia Frampton gets raw and personal on solo debut

uring one of his first promotional gigs of fice of Reveille Productions. "I felt very for the second season of NBC's "The Voice," Blake Shelton couldn't stop talking about the effect that his charges. Dia Frampton and Xenia, had on him in season one. His job was to mentor a singer-it turned out to be Frampton-to the finals to compete against three others. But along the way he experienced an artistic reawakening. "Xenia and Dia rejuvenated me . . . maybe that's why I got so attached to those two," he said in October. "They made me feel alive again,"

Following a tour on which the two opened shows for the country singer, Shelton has continued working with Frampton, recording a track on her debut solo album and booking her as an opening act on a tour that begins in February just as "The Voice" returns. Traveling with Shelton will put Frampton on bigger stages than she has played with her sister in the act Meg & Dia and in front of country audiences she only saw after appearing on "The Voice." This is a singer who, after winning a Myspace contest, had to duck flying objects while playing three separate Vans Warped tours.

The country crowd is not so self-conscious, a little more family, more community," Frampton says. "I'm excited to be in that world. Everybody in my band is so excited. All five of us will be backstage every night watching and learning."

Red, Frampton's debut, arrives Dec. 6 on Universal Republic. She says the album is far more upbeat than Meg & Dia's three albums and four EPs, owing to her collaborations with other writers in Los Angeles, Nashville and London. Without her older sister to split writer duties-"We don't work together; she writes her songs and I write mine"-Frampton found the experience different from what she expected.

"This record is very personal, almost uncomfortable," the 24-year-old artist says after doing a promotional concert at the Hollywood alone on this record. On our last [Meg & Dia] record, we were stuck in this little cabin sharing bedrooms, just the five of us. The guitar amps were in the living room

"This time I didn't have Meg to ask, 'Do you think this is a good idea? Is this line stupid?" I don't trust other people as much. I had written about 40 songs and lost my perspective, so I called her and said, 'I don't have fresh ears. I want you to come out here and be a part of the record."

Meg traveled to Los Angeles and the sisters vrote eight songs together, their first-ever collaborations. One of them, "Hearts Out to Dry," appears on the iTunes version of the album. The others sucked," Frampton says.

While collaborating with such songwriters and producers as Isabella Summers of Florence & the Machine, Tom Shapiro, Kid Cudi, Toby Gad, Mark Pontius of Foster the People and Eg White, Frampton was the lyricist "90%-100% of the time." That also led to the extremely personal nature of the songs

told directly from a first-person point of view. Frampton performed two of those rippedfrom-the-heart tunes, "Daniel" and "Trapeze," at Reveille, which NBC.com filmed and will include in an online series to promote "The Voice" in February. "Daniel" was written about a boyfriend she broke up with just prior to "The Voice" and after Warner Bros. had dropped Meg & Dia; "Trapeze" followed a friend's disclosure of a horrific childhood that he remarkably had kept hidden

Regarding the song "Daniel," Frampton says, "I didn't even change the name. It's really strange when you're getting so emotional. While I was cutting the vocals, I was thinking about all the things we could have had. The vocal fon the album! is the very first demo. Toby Gad said there's no emotion like the first one. When I wrote it, it had only been a week after we broke up. So we kept that raw vocal track."

THE RIGHT STUFF

When country chart newcomers turn into leading men right off the bat

Brantley Gilbert becomes the 10th solo male artist to reach No. 1 with his first appearance on Billboard's Hot Country Songs chart in the Nielsen BDS era (since January 1990), as "Country Must Be Country Wide" jumps 3-1. The track is from Gilbert's second album, Halfway to Heaven, which has sold more than 303,000 copies, according to Nielsen SoundScan.

Traditional country stylist loe Diffie became the first to accomplish the feat when his sentimental debut single, "Home," reached the summit in the fall of 1990. Not surprisingly, the only years represented by more than one such artist are 1992 and 1993, when the early-'90s country music boom was at its zenith (see graph, below)mullet-wearing Billy Ray Cyrus ("Achy Breaky Heart's and vocally potent neo-traditionalist Tracy Lawrence ("Sticks & Stones") wore the crown in 1992, followed by cowboy-hatted singers Toby Keith ("Should've Been a Cowboy") and Clay Walker ("What's It to You") in 1993 The longest gap between two such achievements

was the seven years between Blake Shelton's "Austin" in 2001 and Darius Rucker's "Don't Think I Don't Think About It" in 2008. The latter is included on the list because Rucker didn't have any previously charted titles on Hot Country Songs as a soloist or with Hootie & the Blowfish.

There are six such rookie artists climbing Hot Country Songs (see chart, page 53), the highest

"Storm Warning" rises 22-20. The list includes Casey James (No. 38), Andy Gibson (No. 44), Brent Anderson (No. 52), Wade Bowen (No. 54) and Eric Paslay (No. 56). -Wade Jessen



Title	Artist	Date Single Hit No. I On Hot Country Songs
"Home"	Joe Diffie	11/10/90
"Achy Breaky Heart"	Billy Ray Cyrus	S/30/92
"Sticks & Stones"	Tracy Lawrence	1/25/92
"Should've Been a Cowboy"	Toby Keith	6/5/93
"What's It to You"	Clay Walker	10/16/93
"What Mattered Most"	Ty Herndon	5/27/95
"Austin"	Blake Shelton	8/11/01
"Don't Think I Don't Think About It"	Darius Rucker	10/4/08
"A Little More Country Than That"	Easton Corbin	4/3/10
"Country Must Be Country Wide"	Brantley Gilbert	12/3/11



ROCK BY RICHARD SMIRKE

White Hot

Snow Patrol's sixth album makes strong U.K. debut to set up U.S. push

now Patrol has come a long way in recent years. A good measure of just how far? The company that the Irish/Scottish five-piece now keeps. When singer Gary Lightbody was suffering from writer's block last year, for instance, he called up R.E.M.'s Michael Stipe for advice. Not a bad phone friend for a band once virtually unknown outside the United Kingdom. Stipe's tutoring had the desired effect, providing the creative catalyst for Snow Patrol's sixth studio set. Fallen Empires.

Recorded in Los Angeles with longtime producer Carnet "lacknife" Lee the 14-track set arrived Nov 14 on Fiction Records/Universal and debuted at No. 3 on the U.K. albums chart with first-week sales of

80,000, according to the Official Charts Co. Faller Empires is the band's fifth top five album and follows 2008's A Hundred Million Suns, which has sold 500,000, according to the OCC. Faller Empires also debuted at No. 1 in the Netherlands and Ireland Since forming in Scotland in the mid-'90s Snow Patrol-Lightbody, guitarist Nathan Con-

nolly, bassist Paul Wilson, drummer Jonny Quinn and keyboardist Tom Simpson-has sold more than 11 million albums, according to its label. The group's best-selling album in the United States is 2006's Eyes Open, which has moved 1.3 million copies, according to Nielsen SoundScan, A Hundred Million Suns peaked at No. 9 on the Billboard 200 and has sold 210,000

"I feel like they've realized their potential on this record," Fiction Records managing director lim Chancellor says, "Gary summed it up when he said that they've grasped their inner dance monkey. There's a lot more groove to the tunes. There's a couple of big songs instead of just one. There's dancey songs, untempo rock tracks . . . it's just a really great palate.

Chancellor credits radio support from national op 40 station BBC Radio 1 in building a strong U.K. launch platform. Lead single "Called Out in the Dark" was playlisted on Radio 1's Adist (placing the track in regular daily rotation) and debuted at No. 11 on the U.K. singles chart in September. A second single. "This lan't Everything You Are." has since been added to Radio I's A-list

"We're in a pop market, and getting anything with a guitar on the radio these days is literally like running up a hill in treacle * says Chancellor, who cites TV appearances on "The Graham Norton Show." "Later... With fools Holland" and the BBC 1 broad cast "Children in Need Rocks Manchester" charity concert with further driving sales. The band also performed a free outdoor show in Belfact North. ern Ireland, on Nov. 6 for 15,000 fans as part of the MTV European Music Awards. "It's the best TV plot we've ever had in the history of the band," he says. TV will also play a big role in the forthcoming U.S.

ush. Snow Patrol is booked to play "Late Show With David Letterman" on Jan. 9 with Fallen Empires which features guest contributions from U.S. folk singer Lissie. Queens of the Stone Age guitarist Troy Van Leeuwen and the L.A. Inner City Mass Gospel Choir-set to make its North American bow on Jan.

10 through Island Def Jam. "Called Out in the Dark" has been serviced to triple

A radio ahead of the band traveling to the States in December for promotion. A U.K. and Ireland tour will commence Ian, 20 at Dublin's O2 Arena, booked by London-based X-Ray Touring. The 17-date trek includes two nights at London's 17 000-conscity O2 Arena, followed by a monthlong run of European dates. U.S. live plans are to be announced.

official video

ALL 'HEART'

Niche artist Jonathan Coulton debuts at No. 1 on Heatseekers following physical release of album

For his new album, Brooklyn-based nusicien Jonethen Coulton called in a little halp from his friends. The vacuit? Astiliain! Hanet his sloubth studio elbum (and first sinca 2006) and the first produced by someone other than himself. With They Might Ba Giants' John Flansburgh at tha helm the IR-track set dahuted atom Billboard's Nov. 26 Haetseakars hart and at No. 125 on the Billhoard 200 salling \$ 000 eoplas accord-Inn to Nielson SoundSean. The feet was largaly thanks to Coulton's fan base and a tiered-pricing system that drove anticipation for the release

"Jonethan has e great personable side that comas across very cleerly to anyone that hears his songs, sees him play or chats with him," says Girlie Media director of label services Kevin Wortls, who raprasents Coulton. Whan he got his CD made and asked his fens to buy it from him, they did. And sales will continue " Through his site JonathanCoulton,

com, he offered fans the option to buy one of savarel packages-\$10 for e digital download: \$15 for digital download and a signed CD; \$40 for digital download, signed CD, postar and T-shirt; and \$100 for "The Big Packaga of Everything," which featured everything in the \$40 package. plus mora music and other items According to Wortls, 1,000 people bought the \$100 bundle. The project is now available on iTunes. Amazon and Spotify, among other outlets. "One reason I've been able to make

this work financially is that I have a very direct relationship with my fans " says Coulton, who raleased dabut album Smoking Monkey in 2003, and is best-known for his "Thing a Week" series and his work in geming. (His song "Went You Gone" eppeared in "Portal 2.") According to NPR.org. Coulton cleared \$500,000 in music revenue in 2010

"It vary much feels like my career done a ton of the heavy lifting, end I'll always be grateful for that."

and released three india albums beis something that we all created tofore gaining a national platform. But to provide the key indicator informa gether," Coulton says. "My fans have





Eli Young Band scores first No. 1. as 'Life at Best' gets even better

"it's been a long, yet short road for us," Ell Young Band vocalist Mike Ell says. "Time flies by and before you know it you're a band for 10 years. The first five years our focus was on finishing college and the band was a hobby. Then it turned into this career."

The week of Nov. 19, the Ell Young Rand celabrated a career milestone with its first No. 1, "Crazy Girl," which topped Billboard's Hot Country Songs chart after 38 weeks, it's the laad single from the band's fifth album and second in the Universal Music Group family, Life at Best. The set arrived Aug. 16 on Republic Nashville end debuted et No. 6 on the Billboard 200 (No. 3, Top Country Albums) with 35 000 sold acrding to Nielsen SoundScan, the group's best opening week to date "We besidelly took averything that EYB had built, raintroduced them to radio and built more on too of that," Republic Nashville prasident Jimmy Harnen says.

The band's pravious album. 2008's Jet Black & Jealous arrived on Universal South, peaked at No. 30 on the Billboard 200 (No. 5, Top Country Albums) and spawned the singles "When It Rains" (No. 34, Hot Country Songs) and "Always tha Lova Songs" (No. 11, Hot Country Songs, No. 69, Billboard Hot 100). Republic Noshville picked up the band earlier this year. "Our lournay began last Janu-

ary in a rental van visiting country radio," Harnen says. "It was wildly apparant to sae the very real connaction heppaning batwaan tha Ell Young Band, country radio and eountry music fans." Ell, guitarist James Young, drum-

mar Chris Thompson and bassist Jon Jones formed the group while they wara students at North Taxas State University. They toured extensively it's "Crazy Girl" that's proved to be a game-changer.

"The strongest driver is the song itself...fit1expanded their consumer base," Big Machine Label Group VP of sales, marketing and interactive Kelly Rich says, "Wa have run targeted promotions through [the band's] website and social networks that not only got the fans excited but engaged them to participate in spreading the word. By empowering their fans to participate and graata their own videos, they then took ownership in the visibility campaigns eround the release of the

ITunes has also propelled the band's succass. "The positioning allowed the bend an opportunity to not only be top of mind with the

country consumar, but for all games In the digital space, you couldn't miss them on the site, which translated into purchases," Rich says, "Leveraging the single sales, we were able tion to physical retail to enable them to make an educated decision to bring in anough stock to cover our street week effectively."

The momentum continues with new single "Even If it Breaks Your Heart,"co-written by Will Hoga, who released it in 2009, "It already had this cult following before we even recorded it " Fil says adding that the band was drawn to it because it felt "autobiographical": "It's a song about draamers, and we've been dreaming about doing this our whole lives." -Oeborah Evans Price



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Drake's No. 1 As Holiday Season Begins In Earnest

Over The

Counter

KEITH CAULFIELD

largest sales week of 2011 for an album, as Take Care debuts at No. 1 on the Billboard 200, selling 631,000 copies in its first week, according to Nielsen SoundScan

The only two sets to sell more in a week this year were Lady Gaga's Born This Way debut (1.1 million) and Lil Wayne's The Carter IV start (964,000).

Take Care is Drake's second charttopper, following 2010's Thank Me Later, which launched with 447,000.



TALK OF ANO 1: The star filled Nov 21 release schedule provided an embarrassment of riches for music fans. Among the acts that dropped new albums that day: Rihanna. Niekalback, Daughtry, Mary J. Blige, Michael Jackson and Taylor Swift. And that's just the tip of the iceberg. (Don't forget Lady Gaga's second remix album a

Tima Rush's possibly big Flevate.)

Rather amazinely Ribanna has yet to score a No. 1 album in her prolificyet still young-career. Her new Talk That Talk is her sixth studio set in a

little more than six years and eneme certain to also be her sixth top 10 effort. But early word from

industry prognosticators suggests Rihanna could be denied yet another No. 1, as Talk might take either the No lor No lelot behind either for both Nickelback's new Here and Now or Michael Bublé's Christman

Despite Rihanna's staggering success with singles on the Billhourd Hot 100 (11 No. 1s and counting), she's never gone higher than No. 2 on the Billboard 200 (with 2007's Good Girl Cone Radi Her best sales week for an album was for 2010's Loud, which shifted 207,000 in its premiere frame at No. 3.

While Rihanna's popularity is arguably at its peak, it's not translating into massive first-week album sales. In the past year alone, she's scored four No. 1s on the Hot 100 including "We Found Love," the lead single from Talk

A manager friend of mine, David Russell at jermusic, calls this stage of Rihanna's career her "imperial pe-

As expected, Drake nets the third-new Bob Sagar hits nackage and Blo riod," Meaning: Basically every single she releases is a smash. (See also: Madonna from 1984 to 1992 and Marlah Caray circa 1990-99.) Intriguingly. RiRi's imperial reign still isn't quite potent enough to land her a No. 1 album.

So, what about that Nickelback? The rock band's seventh studio set Here and Now might take the top slot next week-if Bublé doesn't stand in its way. Nickelback has had three previous efforts start in the tallu's ten two slots

including one No. 1: 2005's All the Right Reasons. Its last album, 2008's Dark Horse, bowed at No. 2 with 326,000. Its big first week was aided by its hit lead single, "Gotta Be Somebody," which reached No. 10 on the Hot 100.

Wild cards in the mix next week include Blige's My Life II: The Journey Continues, Act I (say that five times fast) and lackson's Immortal, the companion piece to Cirque du Soleil's touring

production about the entertainer Since 1997, all of Blige's studio alburns have debuted at either Nos. 1 or 2 on the Billboard 200. Can her new My Life II continue the streek? Doubtful with Nickelback, Bublé and Ribanna in her way. But we hear a top five bow is double. Blige's last set, 2009's Stronger With Each Tear, landed at No. 2 with 330 000 in its first week, follow-

60.000 106.9%

ing its release on Dec. 22. Immortal is a quasi-preatest hits set, in the style of the Baatles' Cirque-presented Love. where the King of Pop's biggest singles are mashed up into medleys. Sources say Immortal is off to a less-than-roval start and may only sell around 50,000. lackeon's last release the northumour studio album Michael, sold 228,000 in its first week (No. 3) last December. while the Beatles' Love shifted 272,000

Billboard

when it started at No. 4 in 2006 Don't forget about Daughtry's Break the Spell, Swift's Speak Now World Tour Live CD/DVD package and Big Time Rush's Elevate. The lattermost set could curnrise everyone with a start that evceeds 100,000. But we'll get back to you on that after Black Kridau

GOOD WORKS: The latest release in KTCZ Minneapolis' annual charity compilation. Sampler 23: Live From Studio C takes a how at No. 12 on the Billboard 200, shifting 33,000 copies. Since 1989, the series has raised nearly \$9 million for local charities. This year, according to KTCZ, the Tarnet-exclusive set sold out on its first day of release. Only 33,000 CD copies of Sampler 23 were available, and all of them had sold out on their Nov. 17 street date. Why were only 33.000 made? That's the maximum number that could be manufactured because of publishing and label gratis licensing restrictions for charity CD efforts.

Market Watch A Weakly National Music Sales Report Weekly Unit Sales Year-To-Date

7043.000 2372,000 21,727.000 6,439,000 2,026,000 22,697,000 Last Week 7.2% -4.7% 000.80 901.000 22.468.000 -13.2% 14,3% -3.3% Weekly Album Sales (Million Units)



	2010	293	CHANCE
OVERALL	UNIT SALES		
Alberts	261,778,000	268,939,000	2.7%
Digital Tracks	1,000,622,000	1,099,556,000	9.9%
Store Singles	1,912,000	2,113,000	10.5%
Total	1,264,312,000	1,370,608,000	8.4%
Albuma on Pedias	701040300	T20 004 000	4 700

"Includes track equivalent albu-DIGITAL TRACKS SALES

SALES BY ALBUM FORMAT 106 700 000 170 101 000 -4 490 87.608.000 20.0% 2.342,000

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		MAZOLA TE MISHINESTE AND 20 III	selling Oristmas alliants of the			ш	afficiency rowsts as in rady 4
52 - 0		James layer At Crimetinas	SoundScan era	173	157 152	*	ASSASS SCHOOL BOX 4: WARRING LOG
00 - 1		MANNHEIM STEAMROLLER Christmas: 25th Anniversory Collection 25	(1990-present)	174	149 119	20	60YZ II MEN The Beat Of Boys II Mars 20th Century Masters The Millermium Collection on the collection of the Collection
45 - 1	12	KENNY G The Greatest Holiday Classics 3	returns to the tally (up 79%), So far,	178	136 127	42	THE CIVIL WARS Berton Holic
97 - 1		VINCE GUARALDI YRIO A Charilla Brown Christmas (Soundinack) 1 30	the set-first	176	155 138	n	THREE BOD NIGHT - The Best Of Three Dog Night 20th Certury Masters The Millernium Collects
10 10		JUSTIN MOORE Outlant Like Me	released in 1996— has moved 3.2	0	10-00 7 07		SOUNDTRACK
41797	4	TRANS-SIBERIAN ORCHESTRA Christmas Eve And Other Stories	million.		145 125		MACING SOURCE SAME
		DESCRIPTION OF SEA OF SEA				and.	ATT BUT A CONTROL OF THE SAME AND A STATE OF THE SAME
10 195	1	CHICAGO AND			172 148	71	NOME SOCK 1787081 MARKAGE BROS (15.00)
50 140 1		DRAKE Thank Me Later 1 State of CASH BETTER 11-ASSESSMENTAL REPUBLIC (13 Mg) Thank Me Later 1		100	AG-19090		VARIOUS ARTISTS Tie The Seeson Kids Christmes Sing-Alor
43 - 1		KENNY G	-	183	AC-08787	18	VARIOUS ARTISTS NOW That's What I Call A Country Christma
29 98		BIG SEAN C.) C To CELLOW CESSES (IN DELLO	10000	182	81 ·	2	AS I LAY DYING Deci
is fill it		PINK FLOYD Dark Side Of The Moon Φ	160	102	196 530		BARRY WHITE The Best Of Barry White: 20th Century Meeters The Millennium Collection
70		CENTER WOMAN	Possibly a gain	1000	161 132	늹	WIZ KHALIFA Bolling Page
		MODEL TO THE SECOND SEC	performance on			2	ROOTPUSEAU ANTI: 127889 AG (1) 881 41
13 61		TITHE STATE CONTROLATED USE SERVINGS THE SELECT	ABC's breadcast of		AC-09722	*	BI SINGLACON 1, M. # HA OLY OUT LINE MOUNTAIN LICE
93 116	157	ZAC BROWN BAND The Foundation The Foundation 1 1	the American Music Awards (Nov. 20),		AC-CRESS	B	VARIOUS ARTISTS ENTRACE IN CITE BUILDING THE SIG. The Essential NOW Ther's What I Call Christmann Committee and C
37 156	181	TAYLOR SWIFT Fearless II a	the set jumps by	100	HEW	1	JILLIAN EDWARDS ALTERNATIVE PRINT, 17 of 50; He addirect (E)
10 82		DEMI LOVATO Urbroken 4	22%.	180	AC-08/90	0	LADY GAGA STREET, AND AND CHERNYTHE INTERCOME BURGOS MA (12 88)
21 96	Ħ	UNITED SIGNATED The Best Of Lycyrd Skyryyd 29th Century Mesters The Millannium Collection		100	NC-68097	I	KENNY ROGERS & DOLLY PARTON Once Upon A Christm
07 76		BLINK-189 BLINK-189 BLINK-189 Neighborhoods 2	4	100	144 157	쀠	RASCAL FLATTS Nothing Like To
							AMY WINEHOUSE Rank To Black
eacar	ш			Sec.	163 87	ш	THE TEMPORARY AND
26 110		ENC CLAPTON The Best Of Enc Clapton: 20th Century Mesters The Millennium Collection C-Recognition and Security 20th Century Mesters The Millennium Collection	194		152 134	1	MITTERS TO ADDRESS OF THE
20 119	12	VARIOUS ARTISTS NOW That's What I Call Country Volume 4	The second live	1000	100 -	3	VARIOUS ARTISTS Do You Hear What I Hear?: Women Of Christins som sold contribute Most about 1988 Solv Most 17 Mil.
98 - 1	f	AMY GRANT The Christmas Collection 45	album from the	2	HEN	O	SLASH FEATURING MYLES KENNEDY Live Made in Slove 24/7/
N 57 W		CRISTIAN CASTRO M Arrigo El Principe La Historia Continua Viva el Principe Vol II	former Gans N' Beses anitarist	103	11-G1707	M	TAYLOR SWIFT Taylor See
4 2/		PUSHA T Feet Of God 2 Let Us Pray	bows with 4,000.		170 175		KIRK FRANKLIN Helio Fe
			The double-disc set				
39 114	11	NESKE DOUBLE FROM THE PROPERTY AND SELECTION AND SELECTION OF THE PROPERTY AND SELECTION OF THE	boasts familiar GAIR singles like "Sweet	9	HERE	N	BETTY WRIGHT AND THE ROOTS Betty Wright The Mov VARIOUS ARTISTS This Warm December: A Brushfire Holiday Vol.
28 -		SOUNDTRACK Phresas And Ferb. Holiday Fevorites 12	Orlid o" Mine" and	0	HEN		SRICHARD STATISCHMERIAS REPUBLIC (13 98)
33 100 1	12	DAVID GUETTA Nothing But The Beat Nothing But The Beat	"Paradise City," with vacab lay	1	ac-currer		BIG TIME RUSH BTR (Soundtree
92 75		M83.	with vocats by Hyles Engeds	200	192 154	28	CREEDENCE CLEARWATER REVISITED Extended Version
7-1	-	WED 951 8-46(75 (16.94)	THE RESIDENCE	No. of	-		The second secon
IDONOR I	92	### 100 PER	MUSIC THE VC10/10US US ALBUM ON THE HIS TV MUSIC THE US ALBUM	SHOW 1	47 (00C) 17/865		
SONS I	127 140	OPENING AND	S ALBUM		-11/63		Del SSCHTAN HOW COUNTY YOUNG # 145 WOW CPRSTMS 32 MAY WAR!

SOCIAL 50"

JUSTIN BIEBER

ST SHAKIDA PROVINCE LATAGOR

13 55 AVRILLAVIGNE NA

52 COLDPLAY range

51 I II WAYNE PARAMETERS STREET

JUSTIN TIMBERLAKE JOSEGA 23 26 SEPRIEV on statement and and

WIZ KHALIFA morromen and

BNOOP DOGG COOCYTYLEBORY/CARTO

40 45 DEMI LOVATO HOLTHWOOD AUSTIN MAHONE (MDGMED

ONE DIRECTION type

1 MEGAN & LIZ cousers source

47 19 SOULJA BOY COLUMNS ON MONEY GANG OUTERSCOPE

AVENGED SEVENFOLD HOPELESS/SHE-WARNER BROS 46 31 35 JENNIFER LOPEZ SLANDSDAND

THE WHITE STRIPES THE MAUMANNER LEGS

10 MADDI JANE JOI

LADY GAGA STRAM OR STRANSPORTERSCOPE

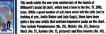
(F) YOUTUBE

SEXY AND I KNOW IT SOMEONE LIKE YOU WE FOLIND LOVE



ou can always count on the Chipmunks to brighten up the Holldon burns; shart with their separaky takes on Christmas; classics. The erious yuleitde albums by the animated trio of Simon, *Alvin* and n albums in the United States since Mielsen SeundScan began on data in 1991, in 2010. Christmas With the Chiemunis (2001 rus the year's 25th-best-selling holiday set (62,000).





5 MAC MILLER NOTTION



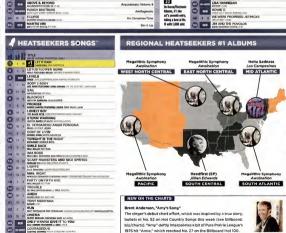
THE ONE THAT GOT AWAY PARTY ROCK ANTHEM ROLLING IN THE DEEP MOVES LIKE JAGGER RAIN OVER ME SUPER BASS DANZA KUDURO WITHOUT YOU HIT THE LIGHTS MISTI FTOE AI SE EU TE PEGO TITLE THE ONE THAT GOT AWA WE FOUND LOVE PERSONAL JESUS SOMEONE LIKE YOU GOD GAVE ME YOU MISTLETOE COUNTDOWN SEXY ANOTHEROW I PARTY ROCK ANTHEM MOVES LIKE JAGGER WHEN WE STAND TOGETHER



STACY EDANCIS

NEXT BIG SOUND

HEATSEEKERS ALBUMS TITLE TITLE O 2 N AWOLNATION 28 43 2 CRISTY LANE Mogelithic Symphony 17 Christmas Classics 2 1 GROUPLOVE Never Trust & Happy Song 28 42 8 YOUTH LAGOON 21 5 CAST SOUR THE CONVENTION OF THE HEAD AND THE HEAD 20 27 II COMMITTED 30 Manual SIDEWALK PROPHETS The Head And The Heart Thomas d'America Touthe SEVENTH DAY SLUMBER 31 E 2 LIKE MOTHS TO FLAMES The Anthem Of Appele When We Dont Exist and new Billiour com show "THI: The Physic Insides 32 4 22 THE JOY FORMIDABLE B 20 4 KEITH & KRISTYN GETTY 83 ELIGH & AMPLIVE Joy: An Irish Christman (Nov. IT), vanits Therapy At 3 34 7 2 ONEOHTRIX POINT NEVER 9 16 36 VOLBEAT Revood Hell/Above Heaven 10 IS 8 WOMEN OF FAITH WORSHIP TEAM 35 22 SHAILA DURCAL CANTO LIFE HOST IT THE CITY HARMON MINISTRATO CONT. THE CITY HARMON MINISTRATOR CONT. THE CITY HARMON MINISTRAT 11 18 56 FITZ & THE TANTRUMS Figur' Up The Pieces I Marin A Decemble English Like Marine) 12 16 3 PHANTOGRAM Maketin IEE Secolar Since Soc Mr. Mate 13 sex Don't Forget Your Roots final week on the tally for the Crazy Clown Time 40 33 S JEFFREY BIEGEL 10 BROTHER Gerden Window A Steinway Christmas Album: Piano Music For The Season as his new set, 41 30 4 THE GREEN 10 SEW HAYSTAK & JELLY BOLL Carlothy Provinces Wase & Meson JULION ALVAREZY SU NORTEND RANDA CRYSTAL STILTS pped Nov. 21 17 RT# Merchate y Olviderne Bertland Door (ES) and could bow in the top 100 of the Billboard 200 (thus rendering 43 N 5: ACOUSTIC ALCHEMY 18 N 4 GI 44 45 57 THE LAURIE BERKNER BAND 10 BLY CYNIC Carbon Based Anstrony The Best Of The Laurie Berkent Band MARKET SECURIT OF SEC. MAYSA 45 41 SETH MACFARLANE Music Is Batter Than Whorks Motions Of Louis KENDRICK LAMAR Section 80 17 LISA HANNIGAN ABOVE & BEYONG 22 Aniunabeats: Volume 9 Passenger On Dance/Electro PUNCH BROTHERS 40 HOWIE D Antiformatic Back To Me 49 I I WE WERE PROMISED JETPACHS ECLIPSE 24 16 2 It's Chostmas Time in The Bit Of The Stomach taking a bow at No. 19 with 1,000 sold. JIM ANOTHE POVOLOS The Holiday Club (EP)



Jeffrey Biogel

- Dynas Chimas Abert Toro Marc for Data

Vanna And They Came Baring Bo

AWOLNATION Megalities Symphon

Acoustic Alchemy

Los Campesinos! Kina Grannis

3 Cohens

Melissa Ferrick Stil Right Here

Fitz & The Tentrums

The Joy Formidable

Eclipse its Christmas Time AWOLNATION Megalithic Symphony

followst Seyand Netl'Above Heavy

Illian Edwards

Kine Grannis

Eligh & Amplive

fels Wolf

Jenny Oaks Baker

Julion Alverez y Su Norteno Bando Marchasa y Olividama

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п		_ E m	TITLE Actial	N.
Do 3-1 (129 million	10 M	A AND A STATE OF THE PERSON NAMED IN COLUMN 1 IS NOT THE PERSON NA	PRODUCEA (SONGWRITER) MPRIAT / PRONOTON LANCE	3
audience	65	13 -	COURS Toylor Swift (15w/F) 9 to Microst	
Impressions, up 14%), Bilianna	0	50 57	YOUNG, WILD & FREE Snoop Dogg & Wiz Khalife Feeturing Bruno Mers	100
scores her minth No.	0	74 68	LET IT RAIN David Net 1,000L1 Applied Date 1990(1704) David Net 4,000L1 Applied Date 1990(1704)	
1 on Hot 100 Airplay.	0	a5 60	LOTUS FLOWER BOMB Welle Featuring Miquel	
Since the chart's faunch 25 years ago	0	Page 1	FUMOUR HAS IT AGENT AGEN	
this week, only	61	57. 49	R: TRUTH = CANS. RS TLOCCS: THAT WAY Wate Featuring Jeremin & Rick Rose	
Mariah Carey (15) has more leaders.	82	56.58	LUTLICATE ID AKHTAKHIN W ROOFN'S ILLITECTOR LA LEWIS	1
	100	-	BRIGHTER THAN THE SUN COIDS CASSA	
	0	87 62	RID TECCHOR EC LANGAT RID TECCHO)	
600	0	69 66	J STRONG IC YOUNG L CHARGE.	
101	65	82 52	MARVIN & CHARDONNAY Big Sean Featuring Kenye West & Roscoe Desh	
Teegage Stream	0	HOW .	LEVELS Avice Avice (A) Control of the Control of	
becomes just the	0	HEW	HATE SLEEPING ALONE DIAME OF TURNS HONE TO SHEET AND REPORTED TO S	
seventh album to spawn at least six	0	93 95	HEARTBEAT The Frau	
Hot 100 top 10s and	~	200	YOU AND 1 YOU AND 1 Give Cast	ŧ.
. the first since Janet Jackson's Janet, in	0	70 50	I LIKE IT LIKE THAT Hot Chelle Ree Feetung New Boyz	
1995-94.	9		I GOT YOU Thompson Squere	
_	•	16 13	W. IS THOMPS ON A SECURIS PARTICIPAL.	6
	72	39 35	* MAYOR IN CARMAN FINEL HANS A SELTMANNING THINAULY OF YOUNG MONEY CASH MORE TURNS ASSET REPUBLIC	
4 7	73	75 71	COUNTDOWN Beyond	
11	2	80	SET FIRE TO THE RAIN O INCH IS ADMISSI LIMITE O IL COLUMBIA O IL COLUMBIA	
The TV troupe talties	78	71 65	BODY 2 BODY Ace Hood Featuring Chris Brown List 1ch 16462 is seconstructure of second containing the district seven second containing the second se	
its fifth-highest	78	61 83	TM GONNA LOVE YOU THROUGH IT Marsing McBirde Wellington Holling B Highlic Marsing McBirde	Bu
digital sales frame, as its Adele mash-	77	72 74	ONE MORE DRINKIN' SONG Jerrod Nament	
up lounches with	78	65 50 7	CHEERS (DRINK TO THAT) 8 SCI GMENT ASSAULT	
160,990 downloads sold, With	100		INTERNATIONAL LOVE Pribuil Featuring Chris Brown	
additional debuts at	0	02 -	I CAN'T GO FOR THAT YOU MAKE MY DREAMS GIVE COM	
Nos. 69, 80 and 86, the cast extends its	0	-	A ASSESS THEROW BY SUPERING IN ALLESS OFFICE AND DESCRIPTION TO LESSON	
Not 100 record to	61	64 55	MAIN MARTIN SHELL BACK (SHELL BACK MAR MARTIN TAMBER) OF SHELL HER	
168 charted entries.	82	80 78	STRANGE CLOUDS B o B Featuring Lil Wayne	
60	0	84 85	YOU THE BOSS Rick Rose Feeturing Nick Minag	
The "Glee" cast's	0	96 96	SAIL AWOUNATION BY TO BUY	
exposure for "Rumour Has It."	86	70 -	HOME Dierks Gerties SINGUIS WOOTEN ID MY SON'S SEASONS DISCRIPTO BOOK IN THE PROPERTY OF CAPACIC MININGS.	
sours the original	0		HIT ME WITH YOUR BEST SHOT : ONE WAY OR ANOTHER	a li
version's best divital sales week	~	87 92	A ANDRES PAST NOW A ANDREW OF SCHOOL TO ANDREW OF STREET	
(42,000, up 177%)			OTIS Jay Z Kanye West Featuring Otis Redding	
and Het 100	80	77 80	WE'LL BE FINE Drake Feeluring Bridge	
ranking. It reached No. 16 in Assest	0	MEM	THE CAMPBELL HAVE DESIGNATED IN COLUMN TO A COLUMN TO	
amié its chart-	0	60 62	BHAKE IT OUT Florence + The Machine Florence	
topping run on the Triple A anyloy talls	91	83 \$1	PROMISE RODULLA SALTOS PALODES	
	0	SCH	HYFR (HELL YEAR F***** O RIGHT) Draws Featuring Lil Wayne	
66 Having peolod at	0	55 87	REALITY LLEVEN & CHESSEY & CHESSEY & AMERICAN CONTROL OF SAME	
No. 15 on Dance/Mix	0	15-1000	LONELY BOY THE BEACK KEYS TRANSIT MOUSE SHE BLACK KEYS IT AND REACH PERSONS BUFFORS Q ADDRESS VALARIAN BROWN BARRIES.	
Show Airplay in	95	63 -	FOOTLOOSE Bloks Shellor	

98 51 54 BETWEEN THE BULLETS

RIHANNA TRIPLES UP IN DIGITAL TOP 10

WHAT DOESN'T KILL YOU (STRONGER)

THANCTTA, I CARISAN

MARRY THE NIGHT

LOOT NOTHIN



01's track (76 000 downloads, up

property affection

365/(1) |c ment

via Fio Rida's

sampling of it in

Rihanna becomes the first woman to chart three titles in the Hot Digital Songs top 10 simultaneously, as two new tracks join "We Found Love," which tops the survev for a fifth week (and the Billboard Hot 100 for a fourth frame) with 211,000 downloads sold, according to Nielsen SoundScan, Drake's "Take Care," on which she guests, arrives at No. 4 on Hot Digital Songs (162,000) and her own "You Da One" opens at No. 9 (124,000). No artist had placed as many entries in the chart's top 10 since a record six songs by Michael Jackson, led by "Thriller" at No. 2, ranked in the region the week of July 11, 2009, following his death. - Gary Trust

ROCK

PARADISE

THES	LAST WHITE	WINE	TITLE	
0	3	6	WE FOUND LOVE	u
2	1	16	MOVES LIKE JAGGER BRANCH 1 FURT CAMPETRA AGRICUM RAMOCTORERS	ni
3	2	15	SOMEONE LIKE YOU	

AMILYCOLVEA 5 12 WITHOUT YOU SEXY AND I KNOW IT YOU MAKE ME FEEL

NI**AS IN PARIS M PUMPED UP KICKS GOOD FEELING

> S O'CLOCK GIVE ME EVERYTHING PARTY ROCK ANTHEM

THE ONE THAT GOT AWAY MR. KNOW IT ALL .. SHE WILL JUST A KISS

15 COUNTRY MUST BE COUNTRY WIDE 25 12 IT GIRL

HOT DIGITAL SONGS

NE SE SE TITLE 34 S TATTOOS ON THIS TOWN
JASON AGREEM RACKLY SOW

32 S PARTY
SEYONGS FLAS ANDRE 2008 PROTYCOOL

33 11 WE OWNED THE NIGHT
LAW ANDRELLIN CATTE NIGHT
36 M BAGGAGE CLAIM SPARKS FLY MP CANODICAL

KEEP ME IN MIND 20 CRAZY GIRL DANCE (ASS)

ROLLING IN THE DEEL 17 I GOT YOU YOU AND

NOT OVER YOU LAND SEGMENT OF THE LET IT RAIN BODY 2 BODY

LOTUS FLOWER BOME DRINK IN MY MAND MAKE ME PROUD I DON'T WANT THIS NIGHT TO ENG

BRIGHTER THAN THE SUN

SE SE TITLE

26 3 2 IF THIS WAS A MOVIE

YOU AND I

IE GOD GAVE ME YOU BLASS SHEETEN

RUMOUR HAS IT

HATE SLEEPING ALONE

YOUNG, WILD & FREE

45 ROLLING IN THE DEEP

22 LOVE YOU LIKE A LOVE SONG SEINA COME A THE SCIME HOLLDWOOD

SE IF I DIE YOUNG

JUST A KISS

DOMINO

ALL YOUR LIFE

GIVE ME EVERYTHING

WE OWNED THE NIGHT

CAN'T GO FOR THAT I YOU MAKE MY DREAMS

B WHEN WE STAND TOGETHER SCHOOL OF THE PROPERTY OF THE PROPERT

O . WHEN WE STAND TOGETHER 12 28 RUMOUR HAS IT S 31 ROLLING IN THE DEEP AME TO THE RAIN

2 2 44 PUMPED UP KICKS

1 13 SOMEONE LIKEYOU

10 30 SAIL SHAKE IT OUT 1D 2 12 NOTHING

11 1) BLACKOUT E HEARTBEAT

PRINCESS OF CHINA

28 4 LONELY B

R&B/HIP-HOP

SE SE TITLE TAKE CARE
TAKE CARE
THE MOTTO 3 1 5 O'CLOCK

4 2 II DANCE (ASS) O 3 IS NITAS IN PARIS O I II WORK OUT 7 E H FLY 5 7 33 SUPERBASS O _ I HATE SLEEPING ALONE

10 g YOUNG, WILD & FREE ON 19 31 GIVE ME EVERYTHING 12 11 H SHEWILL WE'LL BE FINE SHOT FOR ME

(F) COUNTRY

8 4 RED SOLD CUP 0 S 10 I DON'T WANT THIS NIGHT TO END 3 I F THIS WAS A MOVIE B III GOD GAVE ME YOU BLAX BIGUTON WATER BIG 12 28 JUST A KISS 14: WE OWNED THE NIGHT

10 11 DRINK IN MY HAND 14 28 EASY MACA PUTTS FOR 16 37 CRAZY GIRL ELLYDONG BARD I 15 24 REMIND ME TATTOOS ON THIS TOWN

LATIN

SE SE AMOUNT 12 PROMISE EL VERDADERO AMOR PERDONA 8 M PRINTED AND ME CALLE OCHO 5 80 WAXA WAXA (THIS TIME FOR AFTICA 3 2 INTENTALO 28 12 FELIZ NAVIDAD

10 MIPS DON'T LIE 15 86 HERDE 11 55 BON, BON 13 36 TABOO

13 12 62 LOCA ENAME PLAY EL CAS 14 30 VEN CONMIGO

() HOLIDAY

1 1 MISTLETDE

2 3 DRUMMER BOY

ALL I WANT FOR CHRISTMAS IS YOU

DO YOU HEAR WHAT I HEAR

(F) KID

O

COMM. AMERICAL VALLE OF THE MINISTRA VALLE OF THE COMMUNICATION OF THE C DETERMINATE

Inc. IDEA CONTROL OF THE CONTROL OF TH

BE ALL I WANT IS EVERYTHING IN SUNDER THE SEA LAMILE WOODS WILL COME 16 12 22 WATCH ME

SANTA BABY N 22 WHERE ARE YOU CHRISTMAS? S OF THE WORT WORDERFUL TIME OF THE YEAR

WE FOUND LOVE SEXY AND I KNOW IT TAKE CARE 0 RUMOUR HAS IT / SOMEONE UKE YOU GUE CAST SCHICKSTUSH FOR "VICESSMANA" GOOD FEELING 6 16 SOMEONE LIKE YOU YOU DA ONE THE MOTTO

THE ONE THAT GOT AWAY 27 MOVES LIKE JAGGER PUMPED UP KICKS
NISTER FIG. PLOPEL STATES
STEREO HEARTS PARTY ROCK ANTHEM 12 NIT AS IN PARIS PARADISE

4 RED SOLO CHP 1 DON'T WANT THIS NIGHT TO END A THOUSAND YEARS 26 N II MR KNOW IT ALL

Data for week of DECEMBER 3, 2011 | For chart reprints call 212.493.4023

- 4		ь.	JP 40
18	THE REAL	BILLIS Del Cert	TITLE ARTIST (APRILIT) PROMOTION LARRY
0	2	12	WITHOUT YOU
2		15	STEREO HEARTS
0	8	8	WE FOUND LOVE ROWANN FEAT CALING MARKES (SEP DES JAM 10, MIS)
4	3	15	SOMEONE LIKE YOU
0	7	12	SEXY AND I KNOW IT LIMBO PARTY ROCK BILL I AM CHERRYTREE HTTPSCOPE
5	5	19	MOVES LIKE JAGGER MARON SPEED DRIVEN AUGUSTUS STEELING
7	4	21	YOU MAKE ME FEEL

10 6 THE ONE THAT GOT AWAY LATY FOR THE CONE THAT GOT AWAY LATY FOR THE CONTROL OF THE CONTROL O SE BOA PER STATE PUMPED UP KICKS

11 13 IT GIRL 15 25 PARTY ROCK ANTHEN 18 11 LOVE YOU LIKE A LOVE SOND

D 22 10 NOT OVER YOU 18 16 YOU AND I 24 7 JUST A KISS 27 4 HEADLINES SHALL FOR MAN

28 5 BLACKOUT 23 16 MR. SAXOBEAT

36 3 WORKOUT 30 8 WHEN WE STAND TOGETHER TONIGHT IS THE NIGHT

35 3 39 2 NI**AS IN PARIS WISH YOU WERE HERE INTERNATIONAL LOVE HTBULFUL COMP SHOWS IN 1997
37 31 16 KEEP YOUR HEAD UP

34 7 DON'T HOLD YOUR BREATH

David Gaetta somes his first Makesteam Top 49 No. 1, or "Without Top," heaturing bilaw, rises 7-1. The seas marks the French Dulgor-descriptosymetrics Toke lander on the last. He had previously as high as No. 3 with "Serry Chick," heaturing Alber, but year. the second No. 1 state religioning frience states of "basid," search 10 no and leaders, in 2004. Not it stopped just

Also making news is Brune Mars, who rises 12-9 with "II Will six." from the Fuelfield Sans: Breaking Down: Part Foundition

(solick debuted on last seek's Billboard 200 at many tries disting to his arrived last year as a feetured vocalist on B.o.B's No. 1-peaking "Nothin" on You." No other male



-		-	STATE OF STATE
E É	31	MESS.	TITLE ATTEM PROMOTION (ABIL)
0	2	13	SOMEONE LIKE YOU
2	3	25	IF I DIE YOUNG THE BRIEF PROPERTY BASE-PALL LUNCTERS, REPORT
3	5	14	JUST A KISS LAST ANTIGUM (CAPTEL MADERALE CAPTEL)
4	3	37	ROLLING IN THE DEEP ROLL AL COUNTRY
5	8	43	F**KIN' PERFECT
6	7	22	GOOD LIFE DRING MODERN WITH SCORES

8 8 35 FOR THE FIRST TIME THE PROPERTY OF THE ALL I WANT FOR CHRISTMAS IS YOU 12 IS MOVES LIKE JADDER 14 ti MR. KNOW IT ALL BRIGHTER THAN THE SUN

28 2 IF'S SEGNMENG TO LOOK A LOT LIKE CHRISTMAS MCHAD, BURLE, 143 FC 114 A LOT LIKE CHRISTMAS HAVE A HOLLY JOLLY CHRISTMAS 19 17 LAST FRIDAY NIGHT (T.G.L.E.) 21 7 A BRIGHTER DAY
THE COME ANTENNA SECTION
22 35 TORIGHT TONIGHT
AND CHILD UNIT OF C

20 10 LET THE RAIN FA LA LA

ADMIT TOP 40

TITLE SOMEONE LIKE YOU 2 20 MOVES LIKE JAGGER
MADES THE DRIVEN SPACE AMOUNT OF THE 4 16 NOTHIND THE SERVICE S 21 BRIGHTER THAN THE SUN 8 10 JUST A KISS
10 J

7 14 YOU AND I LAFT GASS STREET 12 24 TONIGHT TONIGHT WHEN WE STAND TODETHER HEARTBEAT

STEREO IT WILL BAIN 22 5 THE ONE THAT OUT AWAY 80 8 PARADISE

THE ADVENTURES OF RAIN GANCE MAGON 21 12 KISS ME SLOWLY

28 5 BANANTE LAND SET FIRE TO THE RAIN

ROCK SONGS

SE SE TITLE THE SOUND OF WINTER 3 10 PARADISE

FACE TO THE FLOOR 7 8 7 6 16 THE ADVENTURES OF RAIN GANCE MAGGI PUMPED UP KICKS

8 9 BOTTOMS UP 11 17 COUGH SYRUE WHAT YOU WAN

16 35 SAIL 16 7 SHAKE IT OUT PLOWING + THE MADENS
20 30 COUNTRY SONG

16 23 ROLL AWAY YOUR STONE 16 39 ROPE 15 14 HELENA BEAT

23 12 MONSTER YOU MADE PROPER (ALL)
25 4 MONARCHY OF ROSES HE HET CHURCHER (ALL) THIS IS GONNA HURT PROMISES, PROMISES 24 12 NARCISSISTIC CANNIBAL

28 & AFTER MIDNIGHT 28 17 UNDER AND OVER IT

31 6 ABERDEEN
CASE FOR ELEPHANT COS
36 6 THE COLLAPSE A WARRIOR'S CALL 25 0 33 19

DON'T STOP (COLOR ON THE WALLS) PUNCHIND IN A DREAM CURL OF THE BURL REMEMBER EVERYTHING
THE PROOF STATE PURCH PROSPECT IT
LUCKY NOW BULLET IN MY HAND

HELL 48 2 CALLED OUT IN THE DARK 43 8

44 1

38 16 SOMEONE LIKE YOU ALL EVER WANTED THE AMERICAN AND THE AMERICAN CONCERNS AND THE AMERICAN CONTROL OF THE AMERICAN CONTRO

es this week in 2000 with the di



SE SE TITLE 1 2 10 1 GELATIST 1 LONELY BOY 4 20 COUGH SYRUP S S 25 WALK SOOTHERS PRODUCT B 6 42 SAIL DARK HORSES B 7 44 PUMPED UP KICKS TONIGHT B 31 18 ID 9 16 HELENA BEAT FACE TO THE FLOOR 13 6 % THE ADVENTURES OF RAIN DANCE MAGGIE

13 10 ABERDEEN 17 18 COLOURS AFTER MIDNIGHT MONARCHY OF ROSES 18 14 16 WHAT YOU WANT 21 SHAKE IT OUT
A MENCE + THE MICHINE SANTIALS
22 13 PUNCHING IN A DREAM 21 19 19 PROMISES PROMISES 23 12 ALL I EVER WANTED 25 4 NARCISSISTIC CANNIBAL SERVICE CANNIBAL SERVICE BOULTS BULL TO ROTE BOACOTT

TOIDI S'A

PARA LONELY BOY CALAMITY SONO 5 4 33 LOST IN MY MIND NOW COME YOU NEVER OO THERE 7 7 12 CALLED OUT IN THE DARK 6 8 THE WALK
SHAKE IT OUT
11 6 SHAKE IT OUT

1D 10 26 HEY MAMA 12 HEARTBEAT 12 5 16 SOMEONE LIKE YOU 13 16 29 PUMPED UP KICKS 17 12 HEART ON FIRE D S FREE

16 16 17 SHE WALKS IN SO MANY WAYS
17 23 8 WE ALL BO BACK TO WHERE WE BELONG 20 14 DRIVE ALL NIGHT 10 14 18 THE ADVENTURES OF RAIN DANCE MADGIE 20 18 18 JUNK OF THE HEART (HAPPY) 21 16 20 I MIGHT

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Data for week of DECEMBER 3, 2011



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ALAN JACKSON

SOME BODY'S CHELSEA

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0	0		DIERKS BENTLEY	Up On The Ridge		
0	811	-	RHONDA VINCENT	Taken		
0			SARAH JAROSZ	Follow Me Down		
10			ABIGAIL WASHBURN	City Of Refuge		

BETWEEN THE BULLETS

COUNTRY' CLIMB



With one of this year's longest chart climbs, singer/songwriter Brantley Gilbert claims his first No. 1 on Hot Country Songs, as *Country Must Be Country Wide* jumps 3-1 in its 33rd

chart week (see story, page 42). It's one of five songs to clock more than 30 weeks to the summit in 2011. The Georgia native's track has amassed 448 million audience impressions (according to Nielsen BDS) since it opened at No. 44 on the April 23 chart. It's from his second album, 2010's Halfway to Heaven, which Valory Records reissued in September. --- Wade Jessen

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WET THE BED

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TONY MONTANA

16 19 TROUBLE

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19 4 MAKE ME PROUD

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LIKE 'EM ALL

SPENO IT

STRANGE CLOUDS

F.A.M.E. YEARS JEZY FLAT TO

I LOVE YOU

LATE NIGHTS & EARLY MORNINGS

20 S COUNTDOWN

CAN'T GET ENOUGH



BETWEEN THE BULLETS THREE'S COMPANY



debuting at No. 1 on Top R&B/Hin-Hop Albums (see Over the Counter, page 45), but is only one-third of the debuting trio that heads up the list. Coming in at No. 2, actor/comedian Donald Glover of NBC's "Community," rapping under the stage name Childish Gambino to result of his toying around with a Wu-Tang Clan name generator), debuts with his first studio album (52,000 sold, according to Nielsen SoundScan). Its lead single,

Drake takes the cake with his sophomore smash, Take Care,

RHYTHMIC WE FOUND LOVE

IS HEADUNES

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MR. SAXOSEAT

LOTUS FLOWER BOMB

HANGOVER

22 IE PUMPED UP KICKS

THE MOTTO

17 MARVIN & CHARDONNAY 16 SUPERIO MATERIAL DESCRIPTION

35 3 THE ONE THAT GOT AWAY

IT GIRL

MITHOUT YOU MAN OFTEN AND LONG

"Bonfire." was released in September and has charted on the R&B/Hip-Hop Digital Songs and Rap Digital Songs lists. Just below Gambino, Webbie's third studio album, Savage Life 3, starts at No. 3, selling nearly 30,000. His last album, the second installment of the "Savage Life" series, also debuted at No. 3. Savage Life 3's current single, "Whats Happenin," sits at No. 95 on the Hot R&B/Hip-Hop Songs chart. - Karisak Santiago

ADULT RAB D. 2 1 FOOL FOR YOU OH IS ENHANCED THE PARTY SO IN LOVE 1 29 YES 7 12 MAKE YOU SAY OOH 9 S 15 25/9 II II SO GONE (WHAT MY MIND SAYS 13 18 24 MOTIVATION HUT ROMAND IS E DOVE ON TOP 21 UNTIL IT'S GONE MORE THAN YOU'LL EVER KNOW N & CAN'T FORGET

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24 2 CAN'T GET ENOUGH 2 ROUND OF APPLAUSE WING TURKS THAT PART 22 23 FLY TOGETHER COMMON COMM

THE MOTTO Data for week of DECEMBER 3, 201

Jill Scott's "So Gone (What My Mind Says)"

Billboard R&B/HIP-HOP

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	TITLE Artist INSURATE GENERAL PROMITERIABLE	8 EE	Chart-topping track	M SE 20 M
		- 1	also goes to No. 1 on	5-6 50 53
2 2 2 2	PARTY Beyonce Featuring Audre 3000 10000/14/000000000000000000000000000	2	Stap Songs, marking Jan-2's sixth	67 52 36
3 3 4 7	HEADLINES Driebe Or TONG MONEY CALLS MONEY MANUAL M	2	No. 1 on that list	(A) 10 11
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3 23 45	ROUND OF APPLAUSE Wake Flocks Flame Featuring Drake to least 10 Maj Rents J. AUW 31 Wake Flocks Flame Featuring Drake to least 10 Maj Rents J. AUW 31 Wake Flocks F	24	Song concurrently	70 34 13
22 22 23	TONY MONTANA Future ons a best, drive participation (p. 17)	22	enters the top 10 so Halestream	O 15 71
8 20 15	MRS RIGHT Mindless Behavior Featuring Diggs	-	R&B (TI-5) and Res	01 77 at
2 2 2 5	FITS LOVE Kern Featuring Chapter Michiele Management State Featuring Chapter Michiele Michiel	24	Songs (TI-5) as the Greatest Gainer on	D 17 98
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31 31	VES Musiq Soulchild PLEMINT IN COSTAGIC RELUIS ###################################	24	title cuts from two new allower; as a	e5 78 77 T
3 3 3	UNTIL IT'S GONE MONICE MONICE MONICE WELL CHIEF STEPHED LIMITED & JECA	31	featured vocalist on	10 H H
2 26 25	SO IN LOVE Jall Scott Financing Anthony Hamilton CYSCON STOTA HAMILTON, EWESTERLI HARSON JES B SLESS BAZINARY B BBS	18	Drake's "Take Care" at No. 74 and on	87 12 12
2 21 24	I'M ON ONE DJ Kheled Feeturing Dreke, Rick Ross & Lif Wayne	• 1	at No. 16 and on her own "Talk That	O 20 21
0 0 0	TONE AFTER WAR	10	Talk" at No. 94, For	0
_	REST THING I NEVER HAD SHADE	100	a look on how her allows is expected	(p p
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No. 1 on that list and West's eighth,	€ 50 E1	HOLF END MIDDE FICE LOVE/PMEDILID JACKSTON
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Greatest Gainer on	E 17 98	SWAGGED UP I BE KILLIN Rei P & MC Beszy
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Counter (page 45).	92 16 95	#TRENDIN The Original Zven
91	(S) 10	BEFORE I DIE Kirk Frenklin
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his histus was	-	SAMERI SI PAMIS IC JOHNSON M SERKSER TE REMANDER MUE SKAREI & APRILINGA

R MAKES HER MOVE



RCA's newest songstress, Elle Varner, climbs 23-20 on the Hot R&B/ Hip-Hop Songs chart with "Only Wanna Give It to You" [featuring J. Cole). With the rise, Varner becomes the first woman to take her debut chars hit into the top 20 this year. It entered at No. 94 13 weeks ago on Sept. 10. Meanwhile, "Only" also tiptoes 15-14 on the Mainstream R&B/Hip-Hop radio airplay chart while also starting at No. 24 on Heatseekers Songs (see page 49). Her debut album. Perfectly Imperfect, is slated for a first-quarter 2012 release. - Karinah Santiago

4 AM

HOUSE PARTY

MY HOPE IS IN YOU

COURAGEOUS STRONG ENOUGH TO SAVE

LIFT ME UP STRONG ENOUGH FALL APART

WAITING FOR TOMORROW THE WAY HOLD ME

BATTLE
COMES MODEL FERVENT/MOTION COME
PRESENTED BUSTED HEART SHOULD CONTO AND
RECTAL STATEMENT OF THE PROPERTY FERVENT/MOTION COME
RECTAL STATEMENT FERVENT/MOTION COME 18 10 LOVE COME TO LIKE MOTION OF MERCY AT YOUR NAME (YAHWEH, YAHWI PHIL WICEHAM FAIR TRADE REMIND ME WHO I AM

WHERE I BELONG DRIFTING
PLIME WITH OWN HASESTINE CURB
OVERCOME GOD IS STILL GOD

HEATHER WILLIAMS FAIR TRADE I HAVE A DREAM (IT FEELS LIKE HOME) THE MUSEUM RECYTOTIN & MAR.
LEARNING TO BE THE LIGHT EODEVED DEIGN

LEAVING EDEN I TURN TO YOU CHANGED FOREVER
TOUTHAC PER MERK PLACY FOREFRONT (IN C.
I'M WITH YOU (RUTH & NAOMI)

GIVE THEM JESUS FREEDOM IS HERE

EVERY TIME YOU BUIN

SHAKE HEAVEN

mel" led the Jan. 6, 2007, list.

MATTER OF SAITH

CAN'T GET OVER YOU NOT ALONE MAKE A MOVE OUR GOD'S ALIVE

YOU LEAD No. 1—and first in nearly five years—on the pan-geore Christian Songs radio chart, as "Ny Hope is in You" draws 7.5 million lence impressions and steps 2-1. He n't immed the chart since "O Come. O



Gospel Songs with "I Heed Your Glory." It's the second truck this year to spend double-digit frames atop the list. Kirk Franklin's "I Smile" led for 25 noncons



VARIOUS ARTISTS VARIOUS ARTISTS VARIOUS ARTISTS

DAVID CROWDER BANK

MANDISA MAI F WE WE

VARIOUS ARTISTS

JAMIE GRACE MATTHEW WEST CASTING CROWNS

MATTHEW WEST AMY GRANT

CHRIS TOMLIN VARIOUS ARTISTS BRANDON HEATH

SEVENTH DAY SLUMBER CHRIS AUGUST LECRAE

THIRD DAY FRANCESCA BATTISTELLI

WOMEN OF FAITH WORSHIP

POINT OF GRACE DISCIPLE THE AFTERS

VARIOUS ARTISTS NEWSBOYS

PASSION BAND THE DEVIL WEARS PRADA

JASON CRABB NATALIE GRANT

BILL & GLORIA GAITHER

MY HOPE IS IN YOU AMON SHOET CHATGETT

STRONG ENOUGH DO EVERYTHING

STRONG ENOUGH TO SAVE LIFT MY HANDS

TURN AROUND BATTLE TRUST IN JESUS

THE WAY FALL APART

MOTION OF MERCY LOVE COME TO LIFE BE BARRY WEAR FRANCISCO REMIND ME WHO I AM MASSE BRAY CENTROLLY

EVERYTHING GOOD BUSTED HEART (HOLD ON TO ME)

GOD IS STILL GOD GIVE THEM JESUS

CHRISTIAN CHR

1 17 01 DOWN STRONG ENOUGH TO SAVE TREES AND HOSTE RELIGIOUS FLEE HURRICANE SAMESTATE STATEMENT CHIE SAMESTATE STATEMENT CHIE YOU LEAD MAKE A MOVE

RESTLESS BATTLE

MADE FOR YOU

EVERY TIME YOU RUN REMEDY

UNDONE BUSTED HEART (HOLD ON TO ME) WON'T LET ME GO YES WE CAN MI IN MOTION CENT DRIFTING PLUMB WITH DAN H

TURN AROUND 28 2 GREATEST ONE DAY TOO LATE SALET ADDRESS INA. GOSPEL ALBUMS

WILLIAM MCDOWELL ISAAC CARREE JESSICA REEDY KIERRA SHEARD VARIOUS ARTISTS GREATEST MARVIN SAF ANDRAE CROUCH

DONALD LAWRENCE & CO PRETTE SAMES & ADAMS & SACHAMANCHEE TRIN-I-TEE 5:7

GOSPEL SONGS

77 28 YOLANDA ADAMS

THE SINGING PASTORS OF PISCATAWAY

1 28 NEED YOUR GLORY SPIRITUAL STILL ABLE I SMILE HE HAS HIS HANDS ON YOU HEAR THE SOUND (OF VICTORY)

SWEETER I WON'T GO BACK ONE MORE TIME PUT IT ON THE ALTAR BACK TO YOU JESUS LET THE CHURCH SAY AM STILL HERE

A GOD LIKE YOU BLESS THE LORD

22 16 FLY AGAIN THE SOURCE OF BL



CLASSICAL/





LOVE YOU LIKE A LOVE SONG BY HA COMPT & THE SCHIR POLITIMESON WE FOUND LOVE WHANNA PLET CHANNE SAPPORT JAMES 6 COUNTDOWN 8 1994CE PARCHOSO COLLINGS B. I LIKE HOW IT FEELS WITHOUT YOU

DON'T HOLD YOUR GREATH WE'RE ALL NO ONE N SHOW ME

TOO MUCH IN LOVE

UN DEUX TROIS IT OIRL . PARTY PEOPLE (IGNITE THE WORLD)

LAST DRAG
LAST DRAG
THAC LINES DATE DADE
BRING IT BACK
GLOAN BELLET & NELS VAN COME ST 5 MAYHEM 4 GIVE PARADISE

POWER LEVELS 28 5 ARROW THROUGH MY HEART LECTRONIC ALBUMS

IM m

Milia 3.

DEADMAUS DAFT PUNK

SJORK

SKRILLEX

DJ SHADOW

OWL CITY

JUSTICE

S LADY GAGA

VARIOUS ARTISTS

VARIOUS ARTISTS

ASKING ALEXANDR

ABOVE & SEVOND

15 KC AND THE SUNSHINE BAND

MANTIS VIRI BREATHE CARGLINA

RADIOHEAD

46 95 85 mr.s. 15 10 TONIGHT 20 12 LOVE SLAYER
JOE JOHNS HOLLYNO

6 11 PAPI
JOHNSON LONG 1924

6 SLACKOUT 3 WHENEVER 13 IN THE AIR WHEN I START ITO BREAK IT ALL DOWN

HANGOVER GLAD YOU CAME MUSIC TAKE CONTROL
MALE HEAT BAND CONCENTRES MUSIC U BASS

IN THE DARK SOMEONE LIKE YOU AREA SOMEONE LIKE YOU AREA SOURCE THROUGH FIRE LIMEALINES A CO. AT LAST AREAS COMPLICATED AND LICENSE POLICY.

NAUGHTY NAUGHTY PROCLAM BLACK STRANGERS EVERYBODY DANCE CAMPIDAL VERNEA STRANGERS YOU AND I SHAKE IT OUT GOOD FEELING MOVES LIKE JAGGER

PUMPED UP KICKS GOTTA GO OUT

WE FOUND LOVE SEXY AND I KNOW IT YOU MAKE ME FEEL MOVES LIKE JAOGER

SOMEONE LIKE YOU THE ONE THAT GOT AWAY STEREO HEARTS PUMPED UP KICKS

PRESSURE EYES LEVELS 21 CINEMA

FEEL SO CLOSE PARTY IN MY HEAD GLAD YOU CAME

HANGOVER THE CRUZ FEET FLO MINA VICEO WE'RE ALL NO ONE FADE INTO DARKNESS

HE BE BE ARREST 1 4 MICHAEL BUBLI O FRANK SINATRA 4 6 TONY GENNETT PINK MARTINI & SAORI YUKI 5 2 KEITH JARRETT

3 4 VARIOUS ARTISTS PLBOP I'M SPECIAL MARKETS KENT ENSTANDIORS FRANK SPLATER, DEAN MARTIN & SAMMY DAVIN III 8 8 SETH MACFARLANE THE PUPPINI SISTERS

10 9 4 ROBERT DAVI 12 II 8 MILES DAVIS QUINTET 13 10 5 PINK MARTIN 24 2 3 COHENS

16 10 SOUNDTRAC

2 15 D TRO 2 s DAVE KO 3 1 2 MAYSA 4 8 6 ACOUSTIC ALCHEMY

OEOROE BENSON MEDESKI SCOFIELD MARTIN & WOOD 10 27 SELA FLECK & THE FLECKTONES

8 4 KIM WATERS 12 8 SILL FRISELL ALL WE AM ENTERS. 19 11 8 RICHARD ELLIOT 20 20 MICHAEL FRANKS 10 DECEMBER OF THE STATE OF THE

13 66 ESPERANZA SPALDING

1 10 DI BOOMTOWN 0 O 3 6 THE LADY IN MY LIFE 4 7 IE EASY COME EASY GO B 13 HOT SAUCE IN EYES FOR YOU

12 RED SUEDE SHOES IS LOVELY DAY SWEET TEA 12 6 ALL MY LIFE THE BOWMAN TOP

17 20 FRIDAY NIGHT 13 13 21 SPIN 21 8 FREE FALI 18 11 15 STH AVENUE

TRADITIONAL NE SE ES ARTIST

1 2 4 SERVICE OFFICE TO SERVICE OF THE PROPERTY OF THE PROPERT 5 3 22 MILOS KARADAGLIC ANDERSON & ROE 8 5 7 LANG LANG/VIENNA PHILHARMO CHICAGO SYMPHONY ORCHESTRA

16 2 JOHN RUTTER/THE BACH CHOIR 10 2 JOHN RUTTER/THE THE OREGON SYMPHON 13 3 ETHEREA VOCAL ENSEMBLE GRACE CLOUTER THE LONDON CLASSICAL ORCHESTRA

14 85 VARIOUS ARTISTS CLASSICAL CROSSOVER ALBUMS

NE SE SE ARTIST MOREA BOCELL 2 2 3 JACKIE EVANCHO 3 1 2 IL DIVO 4 YO NO MAISTURN'S DUNCAN-EDGAR MEYER, CHRIS THUS TREAMS MINE MEMBERS SAN-CLUSZCA, OF MICHAEL SAN CANCELL 36 IL VOLO LONDON PHILHARMONIC ORCHESTRA
THE GREATEST VINES GAME MUSIC 23 114

II 9 TORLAMOS II 9 FORLAMOS BUCKE OF HUNTIES OF E 2 JIM BRICKMAN IS S MARK O'CONNOR 12 16 2CELLOS 14 29 DAVID GARRETT

WORLD ALBUMS

ME SE SE ARTIST 1 2 11 CELTICITHUNDER

1 2 11 CELTICITHUNDER

2 1 2 PAUL BYROM

1 2 10 PAUL BYROM

1 2 1 AUGUST PAUSIN

LAURA PAUS 4 3 29 CELTIC THUNDER O H (LILA DOWNS 6 7 13 TINARIWEN VARIOUS ARTISTS 5 2 VARIOUS ARTISTS
WINDLE CHISTMAS MACHINETE

8 8 SS LOREENA MCKENNITT

10 11 4) CELTIC WOMAN

INLANTIOUS ARTISTS

10 PARTOUS ARTISTS 12 4 4 DRC MUSIC 12 INCOME SOUNDTRACK 14 6 2 COEUR DE PIRATE

13 JAKE SHIMAGUKURO

TITLE

1

MOVES LIKE JAGGER

DE MI

ARTIST

OP LATIN ALBUM!

ROMEO SANTOS

CONCTIAN CACTOO

VADIOUS ADDISTS

PRINCE ROYCE

GERARDO ORTIZ

VARIOUS ARTISTS

CRISTIAN CASTRO

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

LAURA PAUSINI

ESPINOZA PAZ

CHARLIE ZAA ENRIQUE IGLESIAS

LOS BUKIS

CALLE 13

CHINO & NACHO

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

FRANCO FL GORILA

SHALL A DURCAL

VOZ DE MANDO

AVENTURA

DIANA DEVE

LOS YONIC'S VARIOUS ARTISTS

D.I GLIFROMIXX

ALERTA TERO

MAN SERASTIAN

MISIN & VANDE

VARIOUS ARTISTS

TITO NIEVES

TIEBBA CALL

FMMANUE

S PITBULL

FRANÇO DE VITA

JULION ALVAREZ Y SU NORTENO BANDA

LOS TIGRES DEL NORTE

CAMILA

IL VOLO

SHAKIRA

BANDA EL RECODO DE CRUZ LIZA

HOT LATIN SONGS

50 25 TITLE 1 11 PROMISE ELIGEDADEDO ALADE DESDONA

MAQUINA DEL TIEMPO OIVE ME EVERYTHING OLVIDAME TABOO

LOVUMBA (PRESTIGE) DI OUE REGRESARAS TE OUIERO A MORIR MOVES LIKE JAGGER

PAIN OWER ME PARA NO PERDERTE SEXY AND I KNOW IT

NO FUE FACE PARTY ROCK ANTHEM

BASTA YA FL POETA NADA IGUALES RESPIRA

TU OLOR DE MI VERSOS DE MI ALMA EL MENTIROSO

TU MIRADA ACHIII ES AEIRMO WE FOUND LOVE SOMEONE LIKE YOU 400 MIL VEINTE ANOS

ME GUSTAS TANTO INTENTALO TU DECIDES

FANFARRON UN MINUTO SI TU ME BESAS YOU MAKE ME FEEL

PEGATE MAS IN THE DARK MAS OUE NUNCA

ENHORABUENA FOR REPAINS NOBODY LIKE YOU NA. NA. NA. NA. NA

WANNA BE YOURS

BIENVENIDO TE ESTOY ENGANANDO CON OTRA

Dyland & Lenny bank their first top 10 on Treeical Airplay with "Pegate Nas." their first single from forthcoming allow My World 2: El Codigo Secreto. "Pegale blasts 27-8, making it the bigg into the top 10 since Pithod's " ng" (22-2) in July.



and holds at Ho. 7 on Hot Latin Cooper to g third week in a row with "El Verda Arnor Perdona" and grats Greatest Gaine ors with a 15% increase in audience ressions (up 1.7 million). The track sits



EN 98 85 TITLE 1 1 22 EL MIL AMORES 2 30 OLVI TE QUIERO A MORIR 4 7 DI QUE REGRESARAS PARA NO PERDERTE NO FUE FACIL NADA IGUALES BASTA YA VERSOS DE MI ALMA EL MENTIROSO AQUILES AFIRMO DONDE ESTAS PRESUMIDA CUANTO ME CUESTA 400 MIL VEINTE ANOS TU DECIDES INTENTALO MAS QUE NUNCA ENHORABUENA TE ESTOY ENGANANDO CON OTRA 9 YA NO TE BUSCARE

SE SE TITLE PROMISE NO SOY TU TIPO EL VERDADERO AMOR PERDONA ERES LINDA LOVUMBA (PRESTIGE) II IN EL AMOR 27 8 GIVEN PEGATE MAS ONLY OF THE PERSON SON EL POETA

NA, NA, NA, NA, NA TELEFONO OCUPADO

RAIN OVER ME AYER ENERGIA CONTIGO ME SIENTO NITIDO

MAQUINA DEL TIEMPO 24 13 MI ALMA LOCA

BETWEEN THE BULLETS

RUBIO TAKES A BOW



TU MIRADA TAROO MAQUINA DEL TIEMPO SOMEONE LIKE YOU AVER RESPIRA GIVE ME EVERYTHING UN MINUTO PERCEPS SOURCE LETA SEXY AND I KNOW IT YOU MAKE ME FEEL. EL AMOR LOVUMBA (PRESTICE) ME GUSTAS TANTO WE FOUND LOVE BIENVENIDO 23 20 TU OLOR LATIN RHYTHM EE SE SE TITLE 1 11 LOVUMBA (PRESTIGE) TU OLOR DANZA KUDURO ENERGIA PEGATE MAS NORODY LIKE YOU NA, NA, NA, NA, NA BARY RAETA & BRIGO CUMS VEN CONMIGO LATIN GIRL "DESACATE" LA MELODIA EL PUM LLUEVE EL AMOR SUBELO (TURN IT UP) MILL DRIVE RETORN CELEBR DEJALO TODO ATRAS 20 3 LA CITA DUTTY LOVE



EURO DIGITAL SONGS

WE FOUND LOVE

GOOD FEELING SEXY AND I KNOW IT WITHOUT YOU DANIE WHAT A MUST MOVES LIKE JAGGER

SOMEONE LIKE YOU PARADISE LEGO HOUSE

TAKE CARE

A IADAN BILLBOARD JAPAN HOT 100

1 63 SEXY ZONE

LOVE SOND

BUSU NI NARANAI TETSUGAK HELIO PROJECT MODERNASE UP FRONT YASASHIKU NARITAI MY PRIVATE JEALOUSY

8 10 MY LOVE 9 HEW PY ADD BLACK CHEMY AVEX-3-MORE 10 17 WE FOUND LOVE

GERMANY

ALBUMS 1 NEW AURA

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MYLO XYLOTO 3 FUER EINEN TAO

WIR SIND AM LESEN IN DIESEM NOMENT 10 6

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LINITED KINGDOM 1 CHRISTMAS

JUKEBOY

MYLO XYLOTO TAKE CARE

7 10 ED SHEEPAR ASYLUM

8 8 21 400LE 21 9 1

10 2 AND THE WALTZ GOES ON

EDANCE

THE SE PRICES SOUNDSCAN

SOMEONE LIKE YOU WE FOUND LOVE DOOD FEELIND

SEXY AND I KNOW IT MOVES LIKE JADOER SHE DOESN'T MINO WITHOUT YOU DAVID DUTTE IT USER WHAT A MUSIC

DANZA KUDURO 9 0 ID RE ELLE ME DIT

CANADA

9 6

CHRISTMAS MICHAEL BUBLE 143/REPRISE UNDER THE MISTLETOE

OUE DU VENT GLEE THE CHRISTMAS ALBUM: VOL. 2

DANSEPLUS 2012 MYLO XYLOTO

SORRY FOR PARTY ROCKING 10 STORMS

KODEA BLEOARD KOREA K-POP HOT W

1 & CRY CRY 2 GE MY BASY 3 NEW PEOPLE IN SECUL

4 5 THE WESTERN SKY ALL I CAN SAY IS I WANT TO DE 5 7 6 I MISS YOU

7 32 REPLAY MUSIC FAIM B THE BOYS SM (RTENTARMENT

9 NEW DIRL 10 7 FRIENDS

AUSTRALIA

SOMEONE TO WATCH OVER ME 2 E CHRISTMAS MCAME ADMET 43 REPRESE

3 4 4 3 CEREMONIALS FLORENCE + THE MACHINE ISLAND TRIPLE JS LIKE A VERSION SEVEN 8 6

4 MYLO XYLOTO

THE BEST OF COLD CHISEL: ALL FUR YOU GOLD CHISEL COLD CHISEL 8 NEW TO SHEEM ASSURE SORRY FOR PARTY ROCKING

NETHEDI ANDS

THE INCLICA COUNCECAR DECEMBER 3, 20 SOMEBODY THAT I USED TO

IK NEEM JE MEE SKINNY LOVE WE FOUND LOVE

SEXY AND I KNOW IT

ITALY DIGITAL SONGS

THE OTHER SOURCEAR DECEMBERS, 201 SOMEONE LIKE YOU LA DIFFERENZA TRA ME E TE WE FOUND LOVE ECLISSI DEL CUORE PAPI HAMPER LOPEZ ISLAND WITHOUT YOU AWD DUTTE IT UTHER WAST & MUSIC

I WON'T LET YOU GO MOVES LIKE JAGGER

BRAZIL

AGAPE MUSICAL PROM MARCED ROSEI SONY MUSIC D QUE VOCE QUER SARER DE VERDADE PAULA FERNANDES AO VIVO

> REBELOES 2011 MYLO XYLOTO

BO SUCESSOS DOS ANOS BO SALE EL SOL

MOVES LIKE JAGGER WE FOUND LOVE 3 3 A SE EU TE PEGO JASSAN VOCE ME MATAJ

SOLAMENTE TU RAIN OVER ME ROLLING IN THE DEEP

VENCER AL AMOR TITANIUM SWIND DUETTA FE, SIA HINAT A SIUSIC .

SOMEONE LIKE YOU

SWITZERLAND

SOMEONE LIKE YOU

WE FOUND LOVE OOOD FEELIND

RAIN OVER ME PITALL PE MAY INTROMP MR 200 POLICES WITHOUT YOU DINN WHAT A MUSIC 7 6 NEW AGE 6 10 WHEN WE STAND TOGETHER

SEXY AND I KNOW IT . . 10 6 PARADISE COLDPLAY PARLOPHEN

B NEW MERGENS ZONDER JOU

REI GILIM

I FOLLOW RIVERS WE FOUND LOVE

SOMESODY THAT I USED TO KNOW 3 2 SKINNY LOVE BACK JASHARI WA DER BOGALRE VIDEO GAMES SOMEONE LIKE YOU 6 6

LEVELS 6 WITHOUT YOU GAVE BUTTE FT. MINER HHAT A MUSIC

BEXY AND I KNOW IT . . 10 NEW EAST DAYS & CONTING SP PORTUGAL

SWEDEN

ANGELN I RUMMET

2 0 ALLA VILL TILL HIMMELEN MEN INGEN VILL DO YOU LEARN 3 1 4 6 JUST NU

SET FIRE TO THE RAIN 8 .4 WE FOUND LOVE 7 8

SOMEONE LIKE YOU MOVES LIKE JAGGER 9 NEW PA OATAN DAR JAO BOR

10 T LEVELS

THE SEE INSTRUCTOR SOUNDSCAR 1 RE EIMAI MAZI SOU 2 MEN LULU

3 NEW MYLO XYLOTO 4 7 TRADOUDIA APO TA ELLINIKIA AKOU MELISSES LINEVERSAL 0 3

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10 8 KLEISTA TA STOMATA

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MEXICO

10 11

10 NEW ZICA PROCESSES LINE

MOVES LIKE JAGGER TE DEJO EN LIBERTAD EL PASADO ES PASADO LA ROCTRA SINOSE DE MESTA TE OUIERO A MORIR PUMPED UP KICKS EL VERDADERO AMOR PERDONA GIVE ME EVERYTHING TU MIRADA

SHAKE IT OUT DOOD FEELIND

READ ALL ABOUT IT PROFESSOR SPEEK PT EMEL SAME VINDE GOTTA BE YOU

VIDEO DAMES SEXY AND I KNOW IT 10 NEW WINTER SOND

NEW ZEALAND BIGITAL SONGS

WE FOUND LOVE 2 A WHAT MAKES YOU SEAUTIFUL SEXY AND I KNOW IT 4 5 IT WILL RAIN

5 6 SOMEBODY THAT I USED TO KNOW 4 WITHOUT YOU DAVID GUETTR FT USHER WHAT A MUSIC 8 3 DOOD FEELIND

9 NEW CONLY TO GE 10 16 PARADISE

THE SE INCISER BOUNDSCAN INCLEER SOURSSCAN

SOMEONE LIKE YOU 2 S WITHOUT YOU AI SE EU TE PEOD WE FOUND LOVE

SET FIRE TO THE RAIN 5 6 PARADISE COLOPIAN PARLOPHONE 6 8 SEXY AND I KNOW IT 8 ESTA NOITE

MOVES LIKE JADGER 9 5 10 NEW A THOUSAND YEARS

DEC SINGLES & TRACKS SONG INDEX

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EXECUTIVE TURNTABLE

RECORD COMPANIES: Warner Music Group names Brian Robarts axacutiva VP/CFO, affective Jan. 1. He currently serves as senior VP/CFO at Warner/Chappell Music.

Columbia/BNA Promotion names Norbert Nix VP. He
was director of national promotion at PCA Nashville

PUBLISHING: Razor & Tia Music Publishing appoints Sharon Tappar VP of music publishing (New York), Lisa Johnson VP of creative (Instantial Band Sharon Dublishing, Johnson founded Sweet Ranagada Husic A Sharon Shar

BMt promotes David F. Bills to axacutive director of online communications. He was senior director.



TOURING: Vendini names Frank Sette VP of sales. He was executive VP at SitaOna Servicas.

Palace Sports & Entartainment in Detroit—which oversees the Palace, DTE Energy Music Theatra and Meadow Brook Music Festival—appoints as am Walton event coordinator. He was axecutive producer at Signature Professional Group.

DIGITAL: Pandora promotes Priscilla Valls to VP of salas for the Eastern region. Sha was director of Northaast salas.

DigitalMusic.org, the home of NARM's digital initiatives, names David Iscore chairman of its Apps, Music & Geming Work Group. He's director of EM1 North America's Works Hub initiative.

Zynga taps Lauran Wirtzer Saawood as director of entertainment and madia. She was VP of marketing at Daf Jam Enterprises.

-Edited by Mitchell Peters



POST-CMA AWARDS SOIREES

Following the 45th annual CMA Awards—billed as "country music's biggest night"—Nashvilla's industry cognoscent partied until the wee hours at various celebrations stationed around

BACKBEAT

Wenner Music Neahville stätyed close to home with its reveity, celebrating of the compeny's Music Row offices. Sausezona in some centers time between confices. Sausezona in some centers time between Company and the Company manager Rearded Blackstock. Tim McGraw, Blake Shelton, Feith HIII, John Cetes, Warner Music Anahylle present/CEQ John Expositor, Sed Light Startzuck Menegement Group CEO/meneger Nerve Blackstock. Time McGraw,

It was a mega-night for Faith NIII, shown here with Werner Music Neshville president/CEO John Esposito. She debuted her first single in six years, "Come Home," et the CMA Awerds, INDO BROOKE RELE-

GOODWORKS

ARTISTS HELP BOOST PROJECT RISHI FUNDS Los Angeles' Music Box was buzzing with fans and music executives on Nov. 18 for a benefit concert featuring Compton, Calif, MC Kendrick Lamar and DJ Green.

All proceeds from the sold-out event—which also featured Azad Right, Schoolboy Q, Mateo, TiRon, Ayomari and Fuze the MC—were donated to nonprofits Project RISHI (Rural India Social and Health Improvement) and DWC (Downtown Women's Center of Los Angeles).

Project RISHI executive director/co-founder Ravi Menghani says the goal "was to raise some money so we can have this water purification project" for impoverished villages in India. The overall mission of Project RISHI, a nonprofit that Isaunched in 2005 at the University of California in Los Angeles, is to establish sustainable projects to improve sanitation, health care and education in noor ridular villages.

"We haven't done the final numbers yet, but I think we'll end up making a couple grand, at least. Some donors are still coming in," Menghani says, noting that the organization's costs were about \$33,000. Since being founded, Project RISHI has raised about \$70,000. Donations can be made at ProjectRishi.org.

Noting that his first choice for the benefit was Pâbull, who was out of Project RISHI's price range, Menghani says he hopes to secure even bigger talent in 2012. "We sold out the tickets eventually and ultimately made a small profit." he says. "Next year we'll hopefully do something bigger."

Meanwhile, Lamar is working on a new studio album, which is set for release in 2012.

—Mitchell Peters





The Nurses James Dio Stand Up and Shoot Cardinal (Los Andrew Parkers) Minima to their kinds of the Shoot (Los Andrew Parkers) Minima to the six kinds are seen as the control of the Shoot (Los Andrew Andrew

DECEMBER 3, 2011 | www.billboard.biz | 61



EDITED BY GAIL MITCHELL



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POST-CMA AWARDS SOIREES









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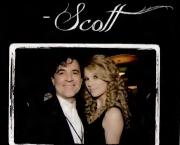
And everything you strive for in your daily life ...

You are an *inspiration, role model*, and *agent* of positive change for your generation...

I love you for the beautiful person you are

and always have been...





KANYE. ADELE. BON IVER. FOO FIGHTERS. BRUNO MARS. SKRILLEX. THE ROAD TO GRAMMYS 2012 PECIAL ISSUE Women In Music

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ON THE CHARTS

82 THE BILLBOARD 200 HOLIDAY 85

84 MONE BURG SCOTTY MICCREFEY 29 TOP COLINTRY

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ADULT TOP 40 88 00 ACTIVE ROCK

HERITAGE BOCK 00

90 ADDITION NAME RAP HOT R&B/HIP-HOP

CASTING CROWNS 92 CHRISTIAN CHRISTIAN AC 92 CHRISTIAN CHR 92 COSPEI

DANCE CLUB 93 93 RICHARD ELLIST SMOOTH 1877 93 MOT LATIN 94

THIS WEEK ON .bi

CATALOG ALBUMS DIGITAL ALBUMS JASON ALDKAN

CONTENTS







UPFRONT SOMEONE LIKE

HER Adele tops Grammy noms in marquee categories which include some Indie surprises.

12 Sound + Vision. 6 Questions Suroosh Alvi 14 On The Road 16 Latin 17 Q&A: Cary Sherman

FEATURES

19 HOW SPARKS FLY The youngest superstar ever chosen as Billboard's Woman of the Year, Taylor Swift has enchanted fans. fellow stars and the music business alike.

47 WELCOME TO THE DOLLHOUSE As an MC, she can hold her own with the best of them. As a fashion icon, she has limitless notential. As a non-star she's just getting warmed up. Meet Young Money/Cash Money's Nicki Minaj, Billboard's Rising Star.

53 WOMEN IN MUSIC Billboard's seventh annual Women in Music report recognizes the female executives who drive the music business forward

MUSIC

THE WAY LAM Yelawolf looks to define himself with debut album.

75 6 Questions: Geddy Lee 78 Happening Now

IN EVERY ISSUE . 80 Marketplace

81 Over The Counter 81 Market Watch 82 Charts 97 Backbeal

ON THE COVER Taylor Swift



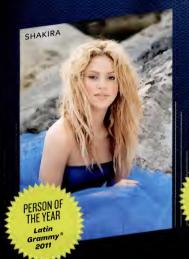
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Print

YEAR-END ISSUE Who'll be Billhoard's 2011 Artist of the Year? What were the top stories of the past 12 months? Find out Dec. 10 when Billhoard publishes its year-end double issue the Year in Music.

DECEMBER 10, 2011 | www.billboard.biz | 5





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PRODUCER OF THE YEAR Entren los Que Quieran BEST SHORT FORM MUSIC VIOEO Calma Pueblo

VICENTE FERNÁNDEZ

BEST RANCHERA ALBUM El Hombre Que Más Te Amó

SHAKIRA BEST POP VOCAL ALBUM, FEMALE

Sale el Sol

FRANCO DE VITA BEST POP VOCAL ALBUM, MALE En Primera Fila BEST LONG FORM MUSIC VIDEO En Primera Fila

JOTA QUEST

BEST CONTEMPORARY BRAZILIAN POP ALBUM Quinze

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BEST BRAZILIAN SONG (PORTUGUESE LANGUAGE) De Repente

JOÃO BOSCO & VINÍCIUS

NIÑA

BEST SERTANEJO MUSIC ALJUM João Bosco & Vinícius

MERCEDES SOSA

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BEST FOLK ALBUM Deja la Vida Volar - En Gira

CHICO &

NIÑA PASTORI BEST FLAMENCO ALBUM La Orilla De Mi Pelo

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AT THE BOARDS The new weve of Music City producers

AWARDS BY PHIL GALLO

COME FLY WITH ME New projects precede Sinatre's centennial JUST DANCE essnectar to usher in

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VIEW FROM THE TOP

>>> SPOTIFY OPENS APP PLATFORM Spotify is providing third-party develop

third-party developers access to its epplication programming interface to create epps for the streeming music service. To like off its new API, Spotify unreiled apps developed by TuneWiki, Songleick, Last fin and other pertner brands. The apps are free and erent yet compatible with mobile devices. Billiboard is offering a Spotify app that enables users to stream the ton 10 entries on.

the Hot 100. >>>EPIC TO NAME STEWART

A&R HEAD Epic Records is expacted to name Tricky Stewart heart of ASD end is nearing a deal Face Records executive Mark Shimmel to a senior executive post, sources say, In another Sony Music appointment forme Interscope senior VF of A&R Shawn Holiday renior VD of ASD at RCA, covering the West Coast and senior VP et Sony/ATV Music

>>>McGRAW SCORES LEGAL WIN OVER CURB

A Nashville judge ruled that Tim McGraw is now free to record for another label—or on his own—without Curb Records, which has been his only label home. On May 13, Curb filled a breach of contract sut against McGraw, claiming he had recorded tracks for his abburn Emptional.

delivering them to the label. McGraw filed a countersuit on May 24 seeking advance payment and recordingfund relimbursement, unspecified damages and a jury trial. A trial for the suit's damages portion is set for July.

Reporting by Ed Christman, David Downs, Gail Mitchell and Ray Waddell.

UPFRONT

Someone Like Her

Adele tops Grammy nominees in marquee categories, Kanye leads overall—and there are indie surprises

ishis nominations for the 54th annual Grammy
Awards, the Recording Academy has cemented
2011 as the year of a certain that ropping Briting on the state of a certain that ropping Britwho's enjoying breakout success internationally, and provided an
indis-folk denizen of East Claire, Wit., with a surprising moment
in the spoilight.

While Adels. Skrillex and Bon Iver each scored multiple nominations (six, five and four, respectively), Kanye West topped them all with seven, alletic only one among the marquee categories for allburn, song and record of the year, with "All of the Lights" getting a nod for song of the year.

The nominations found Grammy voters continuing to steer away from their previous proclivity for honoring veteran artists who have been overlooked in the past. To a certain cutent, the new conquering heroes are young artists—including Bruno Mars, Lady Gaga, Katy Perry and Mumford & Sons—who helped make the Stid annual awards toleract in February a ratines smash.

But the biggest winner of the evening was clearly Acide, whose 21 has sold 4.7 million units in the United States, according to Nielsen SoundScan, and has been lodged in the top 10 of the Billboard 200 ever since its debut in March, spending 13 weeks at No. 1.

"I'm really pleased for her," says Richard Russell, co founder of Adele's U.K. label, XL Recordings. (Columbia is her official U.S. label.) "it's been the latest in a long line of slightly unreal expets in competion to this percent."

Eighty-six artists received multiple nominations in 78 categories, a reduction from last year's 109, which was largely the result of eliminating gender-based categories. Nominations in the major categories were announced Nov.

30 during an hourlong concert at the Nokia Theater in Los Angeles, which featured performances by Gaga, Rihanna, the Band Perry, Isaon Aldean and Ludacris: a tribute to the late Nick Ashford and Jerry Leiber featuring Usher with Vallerie Simpson and Mile Steller; and show host LL Cool J. Common and Lupe Fissco with Crandmaster Flash, Melle Mel and Scorpio for a special performance of "The Message."

The telecast, the fourth year that the Academy has inserted its nominations into a CBS concert special, was up 12% in total viewers from the 2010 show, attracting an audience of 5 6 million, according to preliminary data from Nielsen. The show was also up 12% in the 18-49 demographic to 2.2 million viewers, according to bidsen figures supplied by CBS.

The night did not, however, showcase the rock and pop music that stands to gain the most from the nominations. The Foo Fight-



8 | BILLBOARD | DECEMBER 10, 2011



Thair kinda party: JASON ALDEAN and LUDACRIS parform at the Grammy nominations concert at the Nokia

ers have five nominations besides album of the year, but their competition comes more from their peers than their elders. At the last ceremony, the solo rock vocal performance was four musicians who have been recording since the '60s (Paul McCartney, Neil Young, Robert Plant and Eric Clapton) and John Mayer. In this year's renamed rock performance category-and rock song as well-the Foos join Coldplay, the Decemberists, Mumford & Sons and Radiohead.

The lighter side of modern pop that Adele, Perry and Mars represent was absent from the telecast as well, despite the fact that the pop categories are particularly strong this year. Those three are up for pop solo performance against Plnk and Gaga. The impressive pop vocal album category features Adele's 21, Cee Lo Green's The Lady Killer, Gassa's Born This Way, Mars' Doo-Woos at Hookeans and Rihanna's Loud

The recent prominence of country and hip-hop nominees in the major categories receded this year, with the lone country act being the Band Perry, which is up for best new artist, while West and best new artist contender Nicki Minaj were the only rap nominees. Part of this owes to a rare duplication in the song and record of the year categories, with four songs-Adele's "Rolling in the Deep," Bon Iver's "Holocene," Mars' "Grenade" and Mumford & Sons' "The Cave"—nominated in both. That overlap, which has occurred five times between 1987 and 1994, has happened only once-in 2007-since the rules revamp in 1995 that put final nominations in the hands of committees.

The Academy did reward some veteran artists with nominations. Tony Bennett is up for pop/duo group performance for his duet with Amy Winehouse and traditional pop vocal, where his competition includes Barbra Streisand, Booker T. Jones (pop instrumental album), Betty Wright (traditional R&B performance), Sonny Rollins (improvised jazz solo and jazz instrumental album) and Levon Helm (Americana album) are among the legends who received nods.

Two question marks hang over the Academy as the Grammys' Feb. 12 date at the Staples Center in Los Angeles approaches. One is whether it can make good on its announcement in a press release and on Twitter to present the reunited Van Halen, which had been expected at the nominations show. Another is whether Adele, who's recovering from throat surgery, will be in strong enough health to sing on a night that pundits will undoubtedly predict belongs to her.

"I think Adele will steal everything," says Charlie Bagarozza, senior store manager at I&R Music World in New York: "But Bon Iver was nominated in a lot of categories and I think he will get some attention as the underdog."

Who's likely to benefit the most saleswise in February? 'Depends on the performances," says Mark Hudson, a buyer at Trans World Entertainment, adding that "aside from who performs, Adele will get a boost from winning a bunch of Grammys-if there's anyone left by February who doesn't already own her album."

Additional reporting by Ed Christman and Gail Mitchell. For a complete list of nominees, go to Billboard biz.

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HOME FRONT

BILLBOARD REVAMPS HOLIDAY CHART

Billboard debuts its first Hot 100-style renking of seasonal favorities with this want's leanch of the Holiday Songs chart Like the Hot 100, the survey ranks tracks based on a formula blanding airplay, download sales and streaming data as tracked by Nielsen Entertainment.

The 50-position chart will ennear in print and on Billhoard com and Billboard biz during the holiday season.

Topping the Inaugural ranking is Mariah Carey's 1994 Christmas classic "All I Want for Christmas Is You." Carey's song also appears on the list at No. 33 in a rendition by Michael Bublé that's included on his No. 1 Billboard 200 album Christmas In previous years, Billboard's holiday chart was

based solely on radio airplay on adult contemporary (and e few adult top 40) stetions, most of which switch to all or nearly ell Christmas music following Thanksgiving. Recause radio gravitates

toward familiar songs, past holidey charts featured primarily clessic Christmes tracks predating this century. With the change in mathodology to include downloads, streaming and airplay from all monitored stations, the reconfigured Hollday Songs survey presents a batter balanca of naw releases from artists like Justin Bieber (at No. 2) and traditional selections by Branda Lee, Nat "King" Cola and Bobby Helms (Nos. 3-5).

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COUNTRY BY TOM ROLAND

Nashville's New Wave

A new generation of producers crash country's tight-knit circle of hitmakers

Ven Thompson Square reached No. 1 on Billboard's Hot Country-Songs chart with Ne'r Not Goman Kiss Me or Not' on April 9, the chart listing couldn't have been more appropriate. The producer credit went to Not, who where accopying that originally sond for New Voice Entersainment. And the production term was indeed a new work, employing fair find. But MV was just some of you was indeed a new work, employing fair find. But MV was just some of up 20 for the first time in a year that featured an unusual number of new wices belink the boards.

Historically, a handful of men have dominated the production business in Nasilitie. In the '80, label employees—each so Decor's Down Bradley, RCA's Chet Alxins. Fpic's Billy Sherrill and Capier Sen Neston-called the shots. In time, the central products were increasingly independents or label figures who hopped from company to company. James Stroud, Jimms Bowen. Tony Brown. Scott Hendricks and Jim Ed Norman were among the select few producers who held sway over Nashrilley, incomtines for 10-20 years.

But despite that backdrop, this year the upper tier of the country chart had eight hit-making producers who just a few years ago were handling other chores in the business. They were all engaged in music in some fashion—as artists, songwritens, engineers or even nock producers—but the volume of newcomers is umsual in a business circle that has traditionally been hard to crack.

The fact that they're new to production is part of their appeal. "There are a to fer eya eccomplished producers that we will continue to work with." Capitol/EMI Nashville president Mike Dungan says. "but we're always looking for that next guy that's bringing something new and fresh into the market."

jay loyce was one of those people. He had already produced the demos that got Eric Church signed to Capitol in the mid-00s. The label stuck with the Joyce-Church combo through two albums that yielded moderate chart success. This summer, their patience was rewarded when the album Chife debuted at No. 10 on the Billboard 200.

"Capital let us dovelop," Joyce says. "Of course they were involved, but we hadn't hung ournelves yet, so they let us do what we wanted to do."
Taking chances is a big part of what this new production were is about, and it comes directly after a coupled of other music makers—Adean producer Michael Knox and Taylor Swife to oproducer Nathan Chapman—shot from obscurity to multiplatinum prominence with products that defed conventional wisdom.

The foarman N verw, which includes three Aldean band members—anumer Rich Redmon, guitarist Kurt Allison and bassist Tully Kennedy—awe the importance of being different in their work with Aldean and Kron. They helped Aldean develop hits with raw, crunchy chouds that pushed mainstream country's stifstic boundars. Broken Bow wore Henny Brown signed Thompson Square after bearing two tracks that NY produced for the married due, Reifer also also also have a long the signed through the due to the project resulted in a No. 1 single, though the due sounds little like Aldean. Thompson Square separated their from the rest of the pack by recording an album that is feity and energetic—a bit different from what one might expect from a married couple.

NV, meanwhile, is cognizant that the production ranks are no longer as secure as they were when a small circle of men ran country's sessions. The team's position is as tenuous as that of the artists with which it works. "You're only as good as your next." NV's Kennedy says. "Nothing's taken for granted."

Following is a list of the producers and production teams that, like NV. were fairly new to the top ranks of the country chart in 2011. Two of them—Joyce and Jeremy Stover—made their chart debuts as many as five years ago. But in the context of country's members-only past, they remain relative newcomers in their position.

IEDEMY STOVER Biggest hit: "If Heaven Wasn't So Far Away," Justin Background: Stover left Georgia to major in the music business program at Nashville's Belmont University, signing his first publishing deal in 2000 with Reba McEntire's Starstruck Entertainment. He later wrote Emerson Drive's "Fall Into Me" and Lonestar's "You're Like Comin' Home." The quality of his demos led to production deals that yielded top 20 hits for Moore, Jack Ingram and Danielle Peck. Background: A Dallas naive, Randall won a Grammy Award in 1992 as a member Biggest hit: "Am I the Only One." Dierks Bentley Background: A Danas name, Kantani won a Graininy Awara ni 1974 as a menuser of Emmylou Harris' band, the Nash Ramblers, He peaked at No. 18 on Billboards or emmysour tractis outside, the reason realitization to peaked at 190, to on millionate's Hot Country Songs chart with a 1996 Lorrie Morgan duel, "By Your Side," and had a series of solo deals while working as one of Nashville's most popular sidemen. a series of solo deals writte working as one of mastivities most popular suscentia.

Randall won the Country Music Assn. song of the year award in 2005 for writing the Rangail with the Country office Assn. song of the year awaru in 2003 on writing the Brad Paiskey/Alison Krauss duet "Whiskey Lullaby." Prior to writing and producing under Philosopy (Aussier Klasses Ginet 'Winskey Lulidoy, Frior to writing and producing "Am I the Only One," Randall produced Bentley's 2010 roots album, Up on the Ridge.

UPFRÖNT



To the top: The NY produc-tion team celebrates its rist No. Thompson Inst No. Thompson No. Thompson No. Thompson No. Thompson Inst are NY: RICH RED-MOND and TULLY KEN-HEDY. Thompson Sculare's SHAWNA and KEIFIR THOMPSON NING DAVID FANNING and KURT ALLISON. To the top: The NV produc-

DAVE BRAINARD Biggest hit: "Lover, Lover," Jerrod Niemann

Background: A former guitarist with a band at the Offutt Air Force Base in Omaha, Neb. Brainard moved to Nashville to become a songwriter, working with Dierks Bentley and Jamey Johnson before their commercial breakthroughs. Recording demos led him into production. and in 2006, he co-founded M1x Dream Studios, where part of Niemann's album was recorded.

JEFF STEVENS

Biggest hit: "Rain Is a Good Thing," Luke Bryan Background: The West

Virginia-born singer fronted Jeff Stevens & the Bullets, which landed four titles on the Hot Country Songs chart in the late '80s. He later had a solo deal. and also found success by writing hits for Tim McGraw (*Back When"). George Strait ("Carried Away") and Tracy Byrd ("Big Love").

JOEY MOI

Biggest hit: "Barefoot Blue Jean Night," Jake Owen

Background: While studying of the Center for Digital Imaging and Sound in Vancouver, Moi met Nickelback and rose to prominence as a rock engineer and producer before signing a songwriting deal with Craig Wiseman's Big Loud Shirt, which provided an opening into country. Before working with Owen, Moi co-wrote the Tim McGraw single "lt's a Business Doing Pleasure With You."



Biggest hit: "Hell on the Heart," Eric Church

Background: Joyce was encouraged to leave Cleveland for Nashville by older brother Mike, who played guitar for '70s hitmaker Gene Cotton. Joyce worked as an engineer, guitarist and producer for such rock acts as the Wallflowers, Tim Finn and Iggy Pop before being introduced to Church, who wanted an edgy sound-which he got

CHUCK AINLAY

Biggest hit. "Baggage Claim." Miranda Lambert

Background: An engineer since 1983, Ainlay has handled recording and mixing for mainstream country albums by Vince Gill, George Strait and the Dixie Chicks. He also produced rock and Americana albums for Mark Knopfler and Emmylou Harris, among other acts. during the past decade

UPERONT



In the two weeks after LeBron James tweeted a link to the YouTube post of his latest Nike commercial, more than 2.7 million people clicked on the video of "LeBron Shine." While the Miami Heat

star drives and dunks on an outdoor court as a city closes up shop for the night, the music playing in the background shares little with the contemporary hoops'n'hip-hop imagery, The music is sweet, string-laden and slow.

Frank Sinatra's 1958 recording of Alan and Marilyn Bergmen and Lew Spence's "Sleep Warm." The placement is one of the early steps by SinaOl'Blue Eyes Is Back

As Frank Sinatra's centennial approaches in 2015. TV, film and music projects abound

tra rights-holders to prepare a new audience for Ol' Blue Eyes' 100th birthday in late 2015.

"The young demo is interested." says Bill Gegnon, senior VP/GM of

catalog for EMI Music North Amer. ica. "His relevance is impressive." The marriage of Sinatra and

visual media continues to grow. "Ocean's Thirteen" revived bis 1967 chestnut "This Town" four years ago, "American Idol" held a Sinatra week in 2010, and Twyle Tharp's dance show set to Sinatra's music, "Come Fly Away," began its first national tour in August and will hit 27 cities by June

The groundswell of activity coincides with EMI and Frank Sinatra Enterprises merging for the first time his 1950s work for Capitol Records with recordings for Reprise that started in the 1960s. Sinatra: Best of the Best came out Nov. 15, a 23-track collection available in a single disc and a deluxe edition that EM1 is targeting at collectors and newcomers.

"When you have a catalog of over 2,000 songs. you want to expose them through a prime listening experience," Frank Sinatra Estates co-chairman Bob Finkeistein says. "Combing the best of Capitol and Reprise helps to broaden kids' understanding of Frank Sinatra. This is a value proposition for older fans and a new generation. One of the things Frank wanted to do was be important to a second generation." Finkelstein believes Sinatra

would have been thrilled to hear Michael Bubie and Rod Stewart sing standards associated with him or to hear Justin Timberlake speak of him as an influence.

The compilation will get a boost from an American Public Television special featuring classic TV performances of more than a dozen of the songs. Gagnon and Finkelstein say the sight of Sinatra singing has a magnetic effect, not just for fans who saw him perform but newcomers as well. TV advertising will be central to marketing the album in the United Kingdom; in the United States, a PBS pledge drive, Sinatra

playlists on Spotify and radio promotions will lead the way. "At PBS," Gagnon says, "interest in Sinatra never seems to get old. We're seeing that a new

generation loves his style and swagger." Finding an actor who can carry over that style and swagger will become important within the next two years as casting begins on a biopic directed by Mertin Scorsese. Finkelstein says there's "no news at the moment. We're still work-

ing on a script"—but the plan remains to have the film in theaters close to Sinatra's 100th birthday on Dec. 12, 2015.

Between now and then, the estate will continue to look for more opportunities to combine catalogs, including his Columbia recordings of the '30s and '40s. "The anniversary is ever-conscious to us," Finkelstein says. "We want to show the depth of his career."



NOTES: "Bride of Deluxe," a sone from Cliff Mertinez's "Drive soundtrack, is being used in a Black Berry advertising campaign that started recently in South Africa. It's expected to go worldwide. Cutting Edge Group, which financed the score's production, placed the track .. Ryon Adoms is the next artist to participate in CBS Interactive Music

Group's webcast series "Live on Letterman." He will perform live at New York's Ed Sullivan Theater at 8 p.m. ET on Dec. 5 . . . NBC has scheduled an extra episode of "The Sing-Off" that will air Dec. 5. The two-hour "A Sing-Off Christmas" will be broadcast live and feature previous winners Committed and Note, plus groups from all three seasons. Fio Ride and judges Sera Bereilles, Ben Folds and Shewn Stockman will also perform.



When Vice Music first approached its old colleagues at Werner Music Group about revisiting their long-term distribution deal, the major demanded justice. Or rather, Justice—whose hotly enticlpated Audio, Video, Disco was due from Vice Records but needed a major-label distributor to give

Soon, talk ebout Audio, Video, Disco evolved into a freshly signed three-year deal between Vice and Werner Bros. Records that will encompass everything from distribution to marketing to live events. The deal brings things full circle for Justice, whose debut elbum, Cross, was released under Vice's partnership with Atlantic Records, e deal that ended in 2007.

"We signed the deal with Werner Bros. and basically the next day we were talking to Elektra to figure out how we could get involved with the Justice release," says Vice Media co-founder Suroosh Alvi, who also heads up Vice Music. "It's a great way for us to come out of the gates."

Under the deal, Vice will feature Worner artists on its growing slate of medie properties, from its Creators Project global events series to its MTV show "Vice Guide to Everything" and music-discovery platform Noisey.com. In an interview with Billboard, Alvi taiks about how the partnership Vice went indic for a few



We did something we hadn't done before, which was running a label soup to nuts. When we left Atlantic, they were handling all the business affairs stuff, royalty accounting, all these things we'd taken for granted. It was like, "Oh, shit, we have to do this stuff ourselves?" We realized that our strengths are A&R and

marketing-signing and building artists' brands, that's what we should focus on.

(9) What made you go back to Werner?

We were being courted by all the majors in some capacity. and I had some friends over at Warner, like (Warner Bros. copresident/CEO|Todd Moscowitz and (Warner Bros. co-president/ COOJ Livia Tortella. She'd been GM of Atlantic and we worked with her closely over the years.

We thought Warner Bros. was really in line with us; they really got us and felt they were the right major for us to partner with. The merch, the touring, the Warner offerings in that kind of area are the best bar none compared to any of the majors. That's what

we needed help with. Vice ertists like Bleck Lips, Chromeo end the Reveonettes will benefit from Werner's distribution reach. Whet's in it for Werner ects?

Warner to explain that Vice really is more than just a magazine, for people who didn't know how we've expanded over five years ago. Where there's a good fit to work with artists on Noisey or Creators Project, we're open to it.

O How will this effect the ertists you sign? It definitely makes us more

competitive. It's a very compelling offering, the Vice-Warner Bros. combination. In terms of signing advances and money upfront, I can't compete with Universal or Sony, though I feel like we can beat them in many other regards. But now with Warner Bros., we can offer the best of both worlds to artists

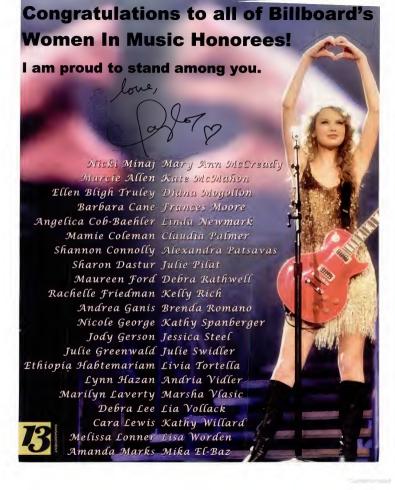


the ects Vice missed out on signing during its Indie period. Were there eny other missed opportunities?

Yeah, what XL paid for a oneoff, I can't do that. There was also No Age, which went to Sub Pop, and Fucked Up, which signed to Matador for I think \$60,000. Back then for the type of band they were, it was too much money. Not that we want to get caught up in bidding wars now-it's an unhealthy exercise. You're just building debt, always dealing with a situation where you're trying to recoup. We're interested in doing smart deals, not going to chase and spend money unnecessarily just to get a band. If it doesn't sell. then you're screwed.

(i) How's the Justice record

They had a strong first couple of weeks. They've sold around [130,000 worldwide] right now, and they're going to bave a big year all next year when they start touring. The thing about Justice is that last time it was a slow build. Their success didn't happen before that, it came from all the commercial synchs and their touring. I think the record's amazing, and they took some risks they're going to be rewarded for artistically. They didn't just rehash Cross and make Cross 2. They developed as artists, and probably surprised some of their core people out there.



UPFRONT



Electronica: The New King Of The Road?

Even Music City will be Spin City this New Year's Eve

Road

The electronic/dance/DJ live business is argu- arena, unless they're neon." ably the hottest sector of the live music business today-and not just in terms of artist development and mainstream and underground festivals. What's really distinguishing the current scene from previous boomlets is its impressive hard-ticket sales

After languishing as a niche genre in the United States for years, electronica is now mainstream, and the signs are everywhere. Electronic music fests draw hundreds of thousands of fans on a global basis. Once an underground scene, its promoters, managers and agents are now

front and center: Live Nation, the world's largest concert promoter. recently launched its Electronic Nation Canada division, while venerable Washington, D.C., rock room 9:30 Club just formed an alliance with U Street Music Hall to foster artist development in the genre. Perhaps most impressive. Bassnectar's New Year's Eve show at Nashville's Bridgestone Arena is already sold out.

That's a particularly telling milestone. Bridgestone Arena, under a variety of previous names, has a history of selling out New Year's Eye shows-with the likes of Toby Kelth, Kenny Chesney, Tim McGraw and Brooks & Dunn, primarily booked by former promoter Steve Moore, now CEO of the Country Music Assn. For Bassnectar to play Music City on that night, promoted by AC Entertainment, speaks volumes about the artist and the scene, and blows up preconceived notions about the market,

The significance of Bassnectar (aka Lorin Ashton) playing the biggest venue in the home of country music on New Year's Eve isn't lost on C3 Presents partner Charlie Walker, who wears his artist manager hat when discussing Bassnectar, a client of C3's management division. "First. I think it's a statement that these electronic acts can play arenas at all," Walker says, "Second, Nashville may not be known as the most cutting-edge market, but this shows that maybe it is; it's ahead of the curve in terms of following electronica. I don't think we'll see a lot of cowboy hats on New Year's Eve in this

Working with Bassnectar agent Jake Schneider at Madison House. Walker and C3 are building a DJ act by following rock rules, a trait shared by other hot artists in the scene like Pretty Lights Kaskade DeadmauS and Skrillex.

These are real headlining acts that matter beyond just being house music for a party, "Bassnectar has always concentrated on selling hard tickets and developing like a rock band," Walker says. Playing more than 100 shows annually in the United States, Bassnectar has worked his way up from small clubs to headlining 2,500- to 5,000-capacity rooms, plus a handful of OnThe

event" shows he hosts known as Bass Centers that draw more than 10,000 paid attendees. A key factor driving this scene

is the heavy social engagement been artists and fans. "In terms of sheer numbers, look at the Facebook friends that Rassnectar Skril. lex or Pretty Lights have," Walker says. "These are hundreds of thousands of fans that these guys are talking to-and

I mean literally talking to-on a regular basis." While Walker may have had a learning curve when it comes to the aesthetics of the music when it comes to artist development the basic rules apply. "From a traditional live, hard-ticket development standpoint, the strategy is the same: Don't grow too fast, and try to maintain a flatter curve so we can have some loneevity. Walker says. "If we need to, we'll under-play to make sure we sell out so we can keep it growing as opposed to taking short money and having

In reality, the development of the electronic cene is not unlike what happened with the jam band scene in the early '90s, "The fans are differ ent-they're very young-but it's similar." Walker says. "We'll see kids that follow Bassnectar for 10-15 shows, and I think the other guys see that too. There's a strong network, and the developing technology has made that networking easier than when the iam bands were at their height."

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l	BOXSCORE Concert Grosses					
	Г	GROSS/	ARTIST(5) Venue, Dete	Attendance	Promoter	
۱	1	\$5,098,770	ROD STEWART	37,141		
1		\$3,425,756	The Colosseum at Caesars Palace, Las Vegas, Nov. 3, 5-6, 9, 12-13, 16, 19-20		Concerts West/AEG Live	
1	2	\$5,425,750	Minute Maid Park, Houston, Nov S	42,905	AVID NAIL, ADAM BRAND The Messine Group/AEG Live	
ı	3	\$1,988,411	TAYLOR SWIFT, NEEDTO	BREATHE A		
ı	Ĭ	\$1,601,216	Madison Square Garden, New York, Nov. 21-22 JAY-Z & KANYE WEST	26,632	The Messina Group/AEG Live	
ı	4	\$1,001,210	Atlantic City Boardwalk Hall, Atlantic City, N J., Nov 19	12,746	Live Nation	
N	5	\$1,458,070	JAY-Z & KANYE WEST	10,856		
ı		\$242 5/\$5 61	TREASURE ISLAND MUS		Evenko, Live Nation	
ı	6	\$99/\$6957	Treasure Island Great Lawn, San Francisco, Oct. 15-16	24,254	Another Planet Entertainment, Noise Pop	
I	7	\$920,903	TAYLOR SWIFT, NEEDTO			
۱		\$914,300	Time Warner Ceble Arens, Charlotte, N.C., Nov. 16.	DOEATHE A	The Messine Group/AEG Live	
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ı		\$676,741	Veteram Memorial Arena, Jecksonville, Fla , Nov. II	MENT NATAL	The Messine Group/AEG Live IA KILLS, FRANKMUSIK & OTHERS	
ı	14	Same Sat is	Bell Centre, Montreal, Nov. 15	15,913	Evenko, Live Nation	
۱	15	\$613,675	ZAC BROWN BAND SOI	NIA LEIGH, NI	IC COWAN	
١		\$586,306	Terget Center, Minneapolis, Nov. 20		G A H E Frenk Productions	
۱	16	\$1.142.000	GUNS N' ROSES Movister Arena, Santiago, Chale, Oct. S	9,071	T4F-Time For Fun	
ı	17	\$583,207 \$1617: \$89.45	TEARS FOR FEARS Cripping Holf, Rip de Jameiro, Oct. 8	7,736	T4F-Time For Fun	
ı		\$580,881	ENRIGUE IGLESIAS, PIT			
ı	16	\$5/4 570	Don Haskins Center, El Paso, Texas, Oct. 1S	8,340	Concerts West/AEG Live	
ı	19	\$580,482	JUDAS PRIEST WHITES Terrara CCCT, Caracas, Venezuela, Sept. 25	NAKE 3,522	T4F-Time For Fun	
١	-	\$575,622	ZAC BROWN BAND, SOI	NIA LEIGH N	IC COWAN	
۱	20	5 4 1 1	Veterans Memorial Arene, Jacksonville, Fla., Oct. 28	10,816	AEG Live	
ı	21	\$563,529	SNOOP DOGG, MISTAJA OZ Arene, Leessen, Oct. 7	M, CHIPMUN 10.452	K, THE AIRPLANE BOYS, YASMIN	
ı	22	\$553,167	ALICE COOPER			
ı	1	5 - 2/\$4/ 91	Palais Theatre, Heibourne, Australia, Sept. 29-30	4.310	Chugg Enterteirment	
ı	23	\$552,880	Arena et Gwinnett Center. Ouich, Ga , Nov 7	IL693	The Hessine Grings/AEG Live	
1	24	\$543,940	STING	3,950	-	
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١	25	\$343,327 54.	Motorpoire Arena, Sheffreia, England, Oct 12	12,650	Killmanjaro Live/AEG Live	
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ı		,	Shrine Auditorium, Los Angeles, Oct 16-19	CH IT HOD	Goldenvoice/AEG Live	
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ı	28	\$538,771	ROXETTE MOBILEE	7,172	Trinity Concerts, Marek Lieberberg Konzertagentur	
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ı	29	\$1\$.	RIGKY MARTIN Auditorio Nacional, Healco City, Nov. 2	7,529	OCESA-CIE	
ı	30	\$525,481	ROBYN RÖYKSOPP Hollywood Bawl Los Angeles, Oct. 22	9,029	Bill Silva Presents, Andrew Hewitt Co	
ı		\$524,129	JOHNNY MATHIS, JEFF	0.00		
ı	31	\$0.4.5	O2 Arena, London, Oct. I2	6.260	Kennedy Street Enterprises	
١	32	\$522,334	LMFAO, FAR'EAST MOVE Collide Pepal, Ourbec City. Nov. 13	MENT, NATAL 10,667	IA KILLS, FRANKMUSIK & OTHERS Evenko, Live Nation	
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ı	34	\$510,914	FURTHUR Atlantic City Boardwalk Hall, Atlantic City, N.J., Nov-12	9,518	Live Nation	
١	35	\$509,137	STEELY DAN & STEVE W	INWOOD	THE RESERVE OF THE PERSON NAMED IN	
1	33		Rost ever Arena. Helbourne. Australia, Oct. 27	4,170	Frontier Touring	

Billboard

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ITunes Close To South American Debut

Argentina and Brazil to follow Mexico as digital retailer expands

The imminent arrival of iTimes in several Latin countries sets the stage to finally break open the Latin online music marketplace and radically change the business landscape in countries where music has been struggling during the

Although iTunes declined to comment multiple sources have indicated in recent months that the retailer is finally moving in earnest into the Latin region. While it's been widely commented that iTunes plans to open shop in a handful of countries including Argentina by first-quarter 2012, some sources say the retailer plans to launch operations in Respit as early as December What is certain is that iTunes has been nesotiating separately with labels and publish-

ers and now appears close to debuting. In late 2009, the store tested the waterr with the bunch of Chines Marico. where legal online music sales were virtually nil. But in 2010 nearly 13 million tracks were sold online, according to Mexico's association of record producers (Amprofon)-a 116.3% increase over 2009-with most of those numbers coming from iTunes. The dent was significant, since sales of physical CDs fell



11,3% and 8,8% in total value that year.

according to Amprofon. For the first six months of 2011, digial sales-propelled in large part by the Times store ... balend turn the market around. According to IFPI, the Mexican music market grew 7.7% in the first half of 2011 compared with 2010, even as

physical sales dropped 11%. Even though file sharing seemed to have become a habit, iTunes has shown that a significant amount of people turn to downloading legal music when given

that option." FMI Mexico managing dictor Robbie Lear says. "This is positively indicative that the more options manufa have to account music legally on. line [through downloads, streaming and subscription services), the more they will do so. The illeral file sharing will decrease and, if managed well, the true value of music will grow."

Latin

LEILA

Notas

No other Latin American market is as ripe for digital commerce as Brazil, where there are already healthy online music sales from vari-

ous stores like Sonora. There, online music sales accounted for 58 7% of all digital music sales in 2009, surpassing mobile sales-which renne sented 41.3% of the market. for the first time

That number is in sharp contrast to 2006, when mobile sales represented 96% of the digital music market. For the first riv months of this way digital music sales have increased in Brazil by

2.2%, according to IFPI. Conversely, a whooping 96% of all 2010 digital musical sales in Argentina came from cellphones, while only 4% were made online-a stark reminder that, unlike Brazil, there aren't any succareful online music stones

"It's a digital market that has been consolidating, it's been growing It generates interesting revenue but is still very based on mobile devices " says Alalandro Duqua, director of sales and business development for Universal Music in the

Southern Cone (Argentina, Chile, Paraguay and Uruguay). If iTunes were to launch in these territories he save "things would balance out he-

cause it would aim for people who own digital music devices and have a culture of Apple and of consuming music. Even if they buy

music online already, they definitely don't do it with the frequency they would if they had direct access to that music on their device."

and analysis, see billboard.biz/latin

Bevond Bossa Nova

ARChive of Contemporary Music launches effort to catalog works of Brazilian artists

albums of Brazilian music by a collector in Silo Day do is the first major contribution to a campaign to catalog and celebrate the sounds of Brazil

The ARChive of Conte rary Music in New York has declared Sept. 7, 2012, Brazilian World Music Day, end is calling on fans around the world to contribute to the project "Creating a world-class Brazillan collection here in New York is a goal that would axist aven if we never thought to organiza Brazillan World Music Day," ARC founder Bob George says. "It is a happy accident that the two projects have come together and supnort each other

The nonprofit erchive's efforts will resemble those that surrounded Muelles World Music Day on April 12, for which it held live events to celebrate the music and built an online database to provide fans and searchers a comprehensive list of Muslim music recordings available worldwide. ARC is also planning similar efforts for



dinavia (2014), Cuba (2015) and China (2016).

For next year's Brazillan World Music Day, "the goal is 500 seminars and lectures. 1.000 radio shows 500 performances around the world," says George, whose Lower nhattan offices house more than 2 million records, including about 5,000 Brazillen music recordings, "The idea is

that they will all take place on or around the same day."

George, who produced Laurie Anderson's "O Superman," founded ARC in 1996. Since 2009, the archive has been affiliated with Columbia University, and is supported by Gracenote and private donors. On Dec. 10. ARC will hold one of its two biannual album seles, with some proceeds going toward Brazilian World

Music Day's \$150,000 budget The project's director is Beco Dranoff, producer of albums

by Babai Gilbarto and other

popular contemporary Brazilian artists and co-producer of "Bayond Ipanama," a 2009 documentary about bossa nova, the genre that took Brazilian music around the world

The anonymous São Paulo record collector's donetion came after Dranoff discussed tha event on a local TV program, Individuals and organizations can donate albums by visting brazilianworldmusicday wordoress.com Dranoff concedes that "Bra-

villan artists will never have international attention like in the bossa nova heyday." But contemporary artists and veteran performars like Gilberto. Sergio Mendes and Gilberto Gil remain prominent on the international stage. Even tha soundtrack to the animated movie "Rio." for which Mendes served as executive musical director, proves the music's outside of Brazil.

"Through Interest among DJs and the conjunction of social madia," Drenoff says. "young people internation-

ally are very aware of current Brazilian music " -Judy Cantor-Navas EN ESPAÑOL: All the great Latin music covera you've come to expect from Billboard-in Spar

BILL BOARD DEVICES RULES FOR AIRPLAY CHAPTS

Decomment suites for the following audiance-based Billboard airplay cherts now dictate that descending songs are removed if they fall halow No. 15 after 20 chart weaks or balow No. 10 efter 52 chart weeks. The new rule affects the Latin Pon Airplay Latin Phythm Airniay Das glonal Maxican Airplay and Tropical Airplay charts. The Hot Latin Songs chart isn't affected by the chance -Inila Caba

CALLE 13 JOINS ANTI-HUMAN TRAFFICKING

CAMPAIGN As part of their MTV EXIT (End Exploitation and Traf-(icking) compaign MTV Letin America and Tr3s will faature Calla 13's song "Praperame la Cana" in public servica announcements against human trefficking that they're running in partnarship with UNICEF. The Puerto Ricen ren duo will also host a documentary on human trefficking titled "invisible Slaves" that will air Nov. 29 on MTV Latin America and Trite Calls 13 recently won nine Letin Grammy Awards, including trophies for record of the yeer, best urban music album and best alternetiva sono.

-Justino Águila

MOBILE WEBLISE HIGH AMONG HICDANICS

An astimeted 52.9% of Hispanic mobile customers surf the Wab on their handset. compared with 41% of all U.S. wireless users, according to data from aMarketer. The research company projacts that mobile Web use emong Hispanic wireless customers will reach 71.1% by 2015, versus 60.9% for all wireless users. But accords Ing to the U.S. Department of Commerce, broadband usa among Hispanic households continues to lag habled that of the overall II 5, nonulation. Only 57% of Hispenic households subscribed to high-speed internet services in 2010, compared with 68% of all U.S. households

Cary Sherman CHAIRMAN/

While the majors remain deenly challenged, the RIAA chief sees reasons for ontimism

in a reflection of their advocacy work on Capitol Hill, trade groups representing the interests of entartainment industry rights-holders are often headed by formar politicians or veteran lobbyists. Ex-congressmen Dan Glickman and former U.S. senator Christopher Dodd (the former and current CEOs of the Motion Picture Assn. of America) and longtime lobbyists Mitch Balnwol and Hilary Rosen (former heads of the RIAA) are prime axamples.

But as record labels faces new challengas to monetize and defend their intellectual proparty. It's befitting that the RIAA is now headed by a seasoned copyright attorney; chairman/ CEO Cary Sharman

Before joining the trade group as general counsel in 1997, Sherman was a senior partnar at the Washington, D.C. Law firm of Arnold & Poster, where he headed the firm's ID and technol. ogy practice group and served as outside counsel to the RIAA.

Named RIAA president in 2001 and Bainwol's successor as chairman/CEO in September. Sherman has coordinated the organization's key initiatives in such areas as technology, licensing and enforcement and played a central role in brokering this year's breakthrough agreement with U.S. Internet service providers (ISPs) to implement a graduated-response program to combat online piracy.

At a time when U.S. music sales are rebounding, a new wave of digital services is coming to market end the Stop Online Piracy Act in the House and the PROTECT IP Act in the Senate are receiving bipartisan support but sparking controversy. Sherman takes stock of the terrain in an interview with Billboard.



It was slooging through the issues that separated us one by one, point by point, to get to the sweet spot where we both said that this could be helpful. They were looking at this as an opportunity to do the right thing, but their focus was clearly on education. We also wanted it to boom a little bit of teeth. We wanted people to know that when they see the (infringement) notices, it meant something. We got to a point where we defined the mitigation measures, the timeline, how many alerts and all kinds of details where both sides felt. "OK, we can do this, we can make this work."

If we can change the behavior of enough casual offenders-infringers that think, "It's just so easy, so why not do it?" and then realize. "You know, I don't want to get in trouble with my ISP. I don't want to set in trouble with copyright owners"-that could make a huge difference in the revenue of

sites that facilitate copyright infringament have sparked complaints that they overreach We've heard a lot of those criticisms

over the years for virtually every pronocal that has been made to address piracy because there are some organizations that would just prefer to allow people to profit from piracy and for creators' rights to be stolen. rather than do anything to interfere with anything having to do with total freedom on the Internet. I'm all for Internet freedom, I'm not for Internet anarchy. Rules have to apply online, just as they do offline

The issue of termination rights for copyrights older than 35 years has become a contentious issue for all rights-holders. Ineluding lebels and recording ertists. How big e risk does it pose for major labels?

The biggest fear is interference with the marketolace. This is not a risk to music labels per se; this is a risk to everybody who makes money by exploiting sound recordings. If a hand

is worried that they're soing to wind un with eight years of litigation with no revenues in the meantime, then they're going to look for another way to solve this issue instead of looking to evoke termination. So exactly how this is only to play out in the manketplace has yet to be seen.

The RIAA end the Netional Assn. of Broadcasters appeared to reach a tantetive agreement last year on requiring tarrestrial radio stations to pay parformance royalties for their use of sound recordings. Where do things stand with that offert?

That deal is now off the table and there are no nesotiations currently under way. But we also believe that at some point there will be discussions again because radio stations are going. to face increasing competition from digital music services. Radio stations are going to want to be online in a much bigger way than they are right now, and as a result, they're going to have an interest in negotiating royalty rates for the full range of their rationalize their business and come unwith a resulty-based structure that makes sense for them economically and that will benefit up There will be market reasons in the future for us to figure this out and we're optimistic that at some point we will

How has the consolidation of the recording industry effected the RIAA's ability to finance its operations? There's no way for the association

that represents record companies not to feel the same thing record companies are feeling themselves. They have downsized very considerably and we had to downsize our staff and our budget accordingly. We all have to do more with less. We can't ask any more of ourselves than the record commanies ask of themselves

But having said that, we are feeling more optimistic these days than we have for a very long time. Sales are up for the first time in a long time, there's a growing recognition of the piracy problem and the need to address it by the government and by major companies in the marketnlace. We're seeing a new energy in the music marketplace with new services coming in... Spotify Facebook and so on There's just a lot of wasons to feel the situation may finally be improving.

If digital music services like Spotify and Pendore succeed in building thriving businesses, will their success nacassarily be positive for the melous?

Anything that brings more music to more people is a good thing for us. As long as an appetite for music is there. we'll ultimately find a way to monetize it. Right now these are musliv rates that are, in many ways, too low. On the other hand, you don't expect the rate to be perfect the very first time you negotiate it. It's evolving the marketplace, it's evolving business models, and therefore evolving rate structures. We have some way to so before we all learn enough from the actual hebasion of the marketalace to figure out what the best models and rate structures are

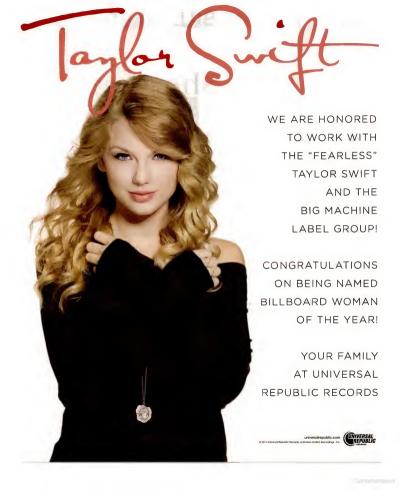
in the future, will consumers be paying for aceass to music rather than purchasing it directly?

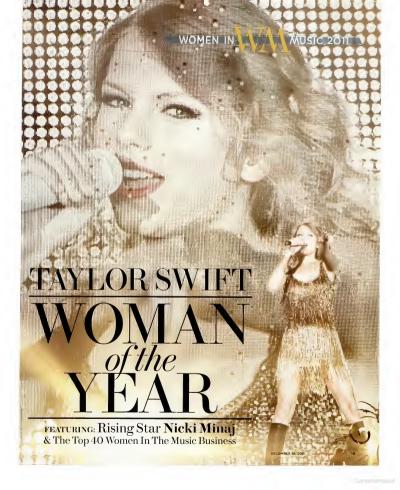
Yes, When I say yes, I don't mean exclusively in that direction, but that a primary model will be an access model rather than the unit-sales model that we've had for many decades—actually for our entire history.

How soon do you think wa'll

Who knows, it's interesting-iTunes is doing very, very well. People are still very interested in augmenting their music collections. But we have a lot of contradictory behavior in the marketplace. It's very hard to tell what is a trend that's going to completely change the marketplace versus what will be a trend that com plements the existing download and sales marketplace

businesses. They're going to want to Sales are up for the first time in a long time. There's a growing recognition of the piracy problem. We're seeing a new energy in the music marketplace with new services coming in.





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FROM THE EDITOR

Now in its seventh year, Billboard's Women in Music list began as a simple notion: to recognize the efforts, achievements and talents within the ranks of female executives in the music business, at a time when boardrooms were overwhelmingly male. And while that reality still has a ways to go, it has been delightful to watch the contributions wo are making to this business grow, even in the seven years we've been compiling this list. What began as an honor for 20 women grew to 30. And this year, after seeing nomidouble from 2010, we've expanded to 40 positions. Billboard senior editors read and score each nomination to produce this list, and believe me when I say that we could extend it

Michele, Deborah Harry and many more to this year's Woman of the Year Taylor Swift and Rising start risks within only goes strength to strength. This strict superstar with a more positive emerged in recent years than Minaj? Is there a more bankable superstar with a more positive message and better songs than Swift? In 2009 we honored Lady Gaga as our Rising Star and Beyonce as our Woman of the Year, and the two women met and were so impressed with one another that they ended up performing the song "Telephone" together. I'm not guaranteeing that history will be made at this war's Dec. 2 event in New York. But you can all but bet that if it is, it'll be some of the very executives in the room that end up marketing it, promoting it, creating the tour for it, breaking it on radio, digital services and social networks and, in short, helping that talent be all it can be. A year from now, you can bet we'll tally the score.

mi Und

Editorial Director, Billboard

WOMAN OF THE YEAR TAYLOR SWIFT 22 HOW SPARKS FLY

Taylor Swift eaks with Billboard Country Up date editor Tom Roland about the role models that she has admired her new Speak Now World Tour Live album and DVD and the spontaneity

of hor Twitter food SWIFT DISC FOR Q4 2012?

The singer/songwriter tells us sile s "far along" in the writing of her next

MAKING RECORDS-AND BREAKING RECORDS An exclusive career recap of Swift's top 20 hits on the Billboard Hot 100, and a look at the chart records that

TAYLOR'S TEAM Talking with Big Machine and 13 Management about their support for BEYOND BRANDING

Swift has a reputation as a creative collaborator with consumer brands, carefully chosen for strategic partnerships

"A BORN HEADLINER" Louis Messina, who has promoted all of Swift's concerts in the United States, offers his perspective of her 'magic" as a performer

TAYLOR GOES GLOBAL More than any Nashville artist in recent history, Swift is building a global audience, and doing it in the best way possible-by taking her show on the road to international fans. With reports from Europe, Asia

and Australia

TAYLOR TALES Country radio programmers, among the first charmed by Swift, offer their memories of an exceptional young

NICKI MINAJ RISING STAR | 47

WELCOME TO THE DOLLHOUSE Nicki Minaj and her team reflect on the massive appeal of the distinctive artist

ROMAN'S EMPIRE Nicki Minaj brings branding expertise to Mattel, MAC Cosmetics

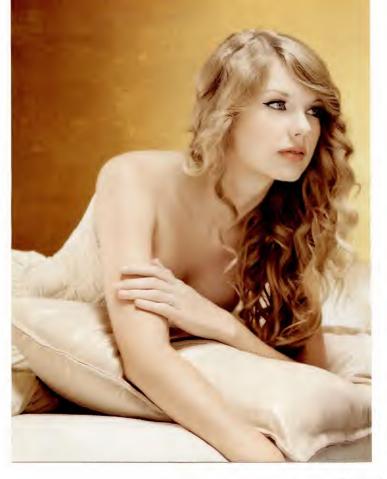
ON THE CHARTS AND IN THE PINK An exclusive analysis of Nicki Minal's rapid rise up the

WOMEN IN MUSIC | 53

BILLBOARD'S TOP WOMEN IN MUSIC

A doubling of the number of reader ns this year led to the expansion of our annual list to 41 honorees-with one statistical tie. Scores of nominations were ranked by Bill-board's editorial team, who chose this

year's list of the top female executives who are driving our business forward with their vision, dedication and hard work. Plus, a list of all the women who were nominated by their peers and colleagues.



H()**SPARKS** FIY

The youngest superstar ever chosen as Billboard's WOMAN OF THE YEAR, Taylor Swift has enchanted fans, fellow stars and the music business alike.

BY TOM ROLAND

AYLOR SWIFT MADE A rather large statement about her status in the music business during 2011 by simply placing a request. + Entranced by Nicki Minaj's hit single "Super Bass," she invited Minaj to come out to the Staples Center in Los Angeles and perform the song in a surprise appearance during Swift's concert in August. + In the aftermath, Justin Bieber asked if he could doa guest spot with Swift. In shortorder, the singer/songwriter was lining up musicians in many of the major markets to add a little local flavor to the night: Jason Mraz in Los Angeles; Usher and T.I. in Atlanta; Shawn Colvin in Austin; Jim Adkins of Jimmy Eat World in Phoenix; Ronnie Dunn, Tim McGraw, Kenny Chesney and Paramore's Hayley Williams in Nashville: and Selena Gomez and James Taylor at Madison Square Garden in New York, as her 2011 tour concluded. + "I'm just as shocked by it as all the fans are in the audience," Swift says of her guest stars, "the fact that they would spend their evening coming out and playing for free for my fans." + That gesture, made by artists across a variety of genres in numerous cities, speaks volumes about Swift's influence on pop culture in the five years since she arrived with her self-titled debut album on Big Machine Records at the age of 16.

On Dec. 2, Swift will receive Billboard's Woman of the Year award during Billboard's Women in Music event at Capitale in New York. At 21, Swift is the youngest artist

ever to receive the honor. The annual award celebrates the achievements of a trailblazing female recording artist during the past 12 months and acknowledges her overall success and leadership in

the music business For Swift, the honor comes at the close of a year in which she earned the entertainer of the year award from both the Academy of Country Music in April and the Country Music Assn. (CMA) in November. In May, Swift also won Billboard Music Awards for top country album, top Bill-

board 200 artist and top country artist. For most of the past year, Swift has been on a worldwide tour supporting her 2010 album Speak Now, with dates in Asia, the newly released Speak Now World Tour Live album and DVD, the former selling 28,000 copies, according to Nielsen Sound-Scan. Her 2010 album Speak Now arrived with debut-week

sales of 1 million units and has sold more than 3.7 million. Worldwide, Swift has achieved album sales of more than 20 million and digital track sales of more than 40 million, according to Big Machine Records.

And Swift has donated more than \$1 million to charity in the past year. Her efforts have raised money and awareness for causes including clean water, literacy and dieseter relief

The guest artists on Swift's tour stops testify to both her business and personal achievements. On a business level, they recognize the size of her audience and the media splash a guest artist will enjoy by sharing the stage with her. But those moments are also a testament to Swift on a personal level. While undeniably a superstar, she is lik-

Europe and the United States. The trek has been captured on



able, inviting, savvy and talented. And she has managed to grow up in public while remaining both sweet and classy.

In October, when Alan Jackson was inducted into the Nashillé Songwirters Hall
of Patte, Swift was one of just trou arts andre to
perform his marseit afte for the A list music besireal builde. "Where Were You (Whoe the Weed)
Stopped Turnings," in a namer that balanced
the rough e-motionalism with a perfectionist's
arterition to defaul. "Whi Garth Brooks, kynn
steretion to mediat." Whi Garth Brooks, kynn
steretion to mediat. "Whi Garth Brooks, kynn
teste in a stendarior, Swift rendered the song as
if is were let own, providing ad synamic act to
many of the lines and coasting a standing
own, It was last too more musican." In the Swift

Swift, who turns 22 on Dec. 13, was in the closing weeks of her current U.S. tour when she took time on a day off to speak with Billboard.

Congratulations on baing Billboard's Woman of the Year. Thank you. It is pretty cool.

Just a faw weeks ego was the five-year

when you were 16. Now you're Woman of the Year Where do you see yourself on that scale of oirland woman?

Growing up in this position, making music, writing songs and having everyone hear what I'm going through since I was about 16 years old, now I'm 23 loads to be 22—I wouldn't have had it any other way. On a scale of being a girl or tenerage or seeman, I meet include by the law tried to grow up in the most instrutal and gradual process that I possibly can and make choices I feel are right for me and my fant. Whether I'm a woman now or whatever, it up to my first to decide, not for me. I really haven't leith the rede to decide, not for me. I really haven't leith the rede to the "law" is not in the state of materiary or make the "law". The other law is not to the state of materiary or make the "law". The other laws is not some the state of materiary or make the "law". The other laws is not some the state of materiary or make the "law". The other laws is not some the state of materiary or make the "law". The other laws is not some the state of materiary or make the "law". The other laws is not some the state of materiary or make the "law". The other laws is not some the state of materiary or make the "law". The other laws is not some the state of materiary or make the "law".

Given the Women of the Year honor, what women do you consider to be your role

modals, and why?

I have a loof rofe models. Faith Hill is a big role
model. Reese Witherspoon is a role model of
mine—she's not in music, but lore everything
the stands for. Shawn Colvin is a huge model
for me. Her writing has been consistently great
and thoughful and wistful and beautiful. And
also—jbe's] not a girl—but Kris Kristofferson
has been a big role model for me. When I look

A Jacks on the control in the contro

at people who I feel have really lived their lives and recorded their lives in music so beautifully, those are my role models. They've all taught me lessons just by example.

Are there people you look to on the business side of what you do?

The business aspect is one of the most imponanthing about having a music caree, becauses we every choice you make in a management meeting affects your life a year and a shalf from now. It know exactly where I'm going to be next year at this time. This because I'm stifting there in in those management meetings every single week and and scheduling overwhing and approxing things, lost or not approxing things, based on what I feel is right form we career at this point.

From a business standpoint, noneour book up to pleeausely less gent to a place up to pleeausely less gent to a place to get to be a place up to a pleeausely less one of the only artists plaving stadiums, is Remy Cheney, Seeing a live Kenny Cheney. Seeing a live Kenny Cheney stow, was know what you're point to get. You know what you're point to get. You know what you're point to get to to sing about things lee's passionne about a sing about things lee's passionne about a sing which was a single state of the single state o

I saw the Speak Now tour in Das Moines, lows, then a truncated version of it at the CMA Music Eastival and than saw the show egels in Neshville. Even though it was a production and certain things had to stay tha sama, it felt like the show had evolved. Thank you. One of my favorite things about this tour-although it's a very theatrical show, and it really reminds me a lot of my favorite musical theater productions in its scenery. costumes and production—there are a lot of moments in the show that are very spontaneous. I'm singing a different cover song every night on the B stage lat the other end of the arenal, just me and my guitar. In those moments I can choose to play whatever the fans are wanting to hear or whatever I feel like

It's been fun to be able to vary up the show so much, especially because you'll have a lot of people who will come to more than one show, and I want them to get a different experience every time.

playing that night.

You've released a DVD of this tour. What want into the decision to do that? Why was it important to document this tour?

I really wanted to make a DVD of this show because left this is a year ofny life that I'm going to want to remember. Every single night I stand on that stage and it feels like it's the best crowd of the tour every night. They are so loud and emotional and so passionate, and these crowds that we've played for this year have been unifile any crowd we've played for on any other tour, and this show has been different than anything we've ever put on. I want to look hack on this years from own and show it to my kids and my earnakkis.

Have you avar had a year you just wanted to forget? Not an entire year, but I've had a six-month period

Not a restrictly ear, our twe and a sax month person of the wanted to forget—whether you the talking about criticism or an awful breakup or whatever traumary sub laupen to be going through. Every single one of us has a few months betwo or these that field like dark months. For me, what helps me with sad times or frustration or rejection is writing songs about every once of those encodions, and for some reason, after I do that and I'm proud of the song, things make a little more ense to me.

You seld aeriler that you already know what you're doing a year from now. Dolly Parton hes talked about mapping out her life in savan-year plans. How far in the future do you look? Do you have an idea where you want to be in 2018?

Hereit table Ji Pates quantum calle their lies neveryear plant thought than we filliamt. There is so much about Dolly Patrent had every female entir standard bolk in whether it remigling to quote visualization below the standard plant plant is to the about. See It we can be a massing example to closes. See It been such an amazing example to every female soupports to other. An far as into the next seven years. If the 28 or 29 is a follow time. In the other plant is a second to the second to the life and the closest female is the size of the plant sound because It has a deposition of the second conflict without provided land about the secent length of the size of the size of the second conflict without provided land about the secent length of the size of the size of the second conflict with the size of the size of the second conflict and the size of th

in country music, women were often marginalized, and Roy Acuff famously told Kitty Wells' manager continued on >>p26

TAYLOR SWIFT'S TOP 20 HITS

Taylor Swift makes records—and breaks them, too

On the Billbourd feet DO, Swift has made history by the harmy \$1 longs from the 200 about, Speed Alove in an significant weel-the greatest marbor of imilitations come to other from a single about. She also holds the let be 100 record for the most top Do dabuts by an artist in the \$3.5 year intropy of the neth, with everse and related to the results of the record for \$4.5 or \$3.5 year intropy of the neth, with everse and related to the record for the record for \$4.5 or \$4.5 year intropy of the neth, with everse and related to the second for a soon by a countrybased each ford trends the record for this largest overall radio audience for a soon by a countrybased each ford trends record for the second sound in the second sound to the second of the second on the second of the second on the second on

Rank	Title	Label
D.	YOU BELONG WITH ME	Big Machine/Universal Republic
2	LOVE STORY	Big Machine/Universal Republic
3	MINE	Big Machine/Universal Republic
4	TEARDROPS ON MY GUITAR	Big Machine/Universal Republic
5	OUR SONG	Big Machine/Universal Republic
6	BACK TO DECEMBER	Big Machina/Universal Republic
7:	TWO IS BETTER THAN ONE	Columbia
8	TODAY WAS A FAIRYTALE	Big Machine/Universal Republic
9	WHITE HORSE	Big Machine
10	FIFTEEN	Big Machine/Universal Republic
n:	MEAN	Big Machine/Universal Republic
12	TIM McGRAW	Big Machine
13	SHOULD'VE SAID NO	Big Machine
14	PICTURE TO BURN	Blg Machine
15	SPARKS FLY	Blg Machine
16	FEARLESS	Big Machine
17	SPEAK NOW	Big Machine
18	CHANGE	Big Machine
19	JUMP THEN FALL	Big Machine
20	CRAZIER	Walt Disney

Boys Like Girls featuring Taylor Swift



Q42012?

BY TOM POLAND

Teylor Swift has often said she wants to issue elbums every two years, and it eppears her as-yet-unnamed fourth studio record will meet that standard, giving music retailers e beliwether title for the holiday shopping season in 2012.

Indicate stronger season as a CLE.
Swift says she is "twice as far along," she says, in writing and recording meterial for her next studio elbum, than she had been at this point for previous elbums. She elready has written 2'S songs for her next release. Speak Now, by comparison, had I dit tiles on the elbum's standard version and 1'z tracks.

"During the first year of writing the Speek flow abour, I was really writing song that client, and up on the record was applied to the record was applied to the "the says." Once lained forticed into what the record was paleg to be, "the says." Once lained forticed into what the record was paleg to be, it he second year write the songs that II was most proud of, like "Beck to December" and "Mean" and the first shape, "sine," and a song called "Ours." Nathan Chapman, who produced her Nathan Chapman, who produced her

National Chapman, who produced her albums, is overseeing the next as well. Swift wrote the songs on Speak Now by herself, though the credits will likely include a few collaborators the next time cut!

"Ye had two co-writes, and I've writ to rest of it by myest," also say. "Co-writing is so much fun when you have time to schedule it it, but for me, usually soons it him in in the middle of the night and I and up writing it before dawn, so there's no time to call somebody. When there is time and you can get in er oom end talk! to ut and work it out with somebody, it's like the coolest from of therepy."



Factors all Newers, N.V.
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continued from >>p24

in the '50s that e woman could never headline e tour. Cleerly you've proven thet's wrong. Do you feel those barriers ere broken down? Or is there still more work for women to do in the business?

For me. Ive never really thought about boy versus girls. In re-new hought about any list of projude about women in country music because there for list a fixed on me Ivas of fixed interest and a fixed on me Ivas of turner comply to come about in a time when I didn't feel that in all of energy at II, and it was abusys my thought so may be about a puly me about a man and the about a men and about a men and about a men and a

You have scores of teenage fens, and many of them look to you es e leader end role model. Do you feel like you ere e role model? How do you hendle the idea that your words or actions may influence others?

clear what that career path is going to ask of you. One of the things that is a huge part of making music and putting it out into the world is understanding that you now have a role in shaping the lines of the nest generation. And you can either accept that role or you can deny it and ignore it and say it's a prent's glo to raise their lads. But the reality is what you wear matters. If you're a singer and not I'vad in the living orom of some 12-year-old gird, she's watching what you're wear ing and saying and doing.

For me, when Faith Hill performed on an awards show, everything mattered—everything she saidd, did, wore. I tried to copy it. That's what little girls do, so there is a big responsibility and I take it very seriously.

Big Mechine Records founder Scott Borchette seld that when you were starting out, you'd take your guiter everywhere end pley for enyone to estrect estention. Now there's so much demend it could overwhelm you. Wes there e moment when you realized you hed crossed that line? The always had a huge goal of never becoming

I've always had a huge goal of never becoming one of those guarded, semi-paranoid, privacyobsessed celebrity people. I don't feel comfort-

able around people who always think someone's trying to get something from them. I like having friends, and I like having a lot of friends. You end up with a very small group of people that can be around you if you're very guarded, so for me! like to hug my fams and alk to them about their breakups and problems just like! I did when I was 16.

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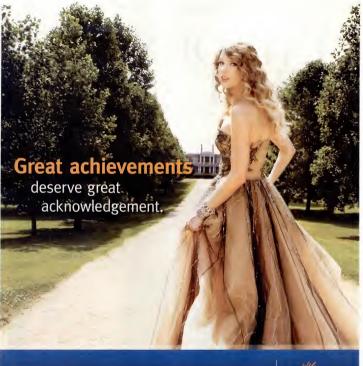
A lot has changed since then, but a lot hasn't as well. I don't want to be one of those people that doesn't trust anyone. How are people supnosed to trust you if you don't trust anyone?

You're known as a savy user of social is mede, perficiently music, the medic, perficiently music, the medic, perficiently music, and there ere deys when you'll tweet a few times and then sometimes not at ell. There are many people who tweet more than young to be sent then young to a feem the measure you want to be sent the medical than you will be sent to the young the young that you want to the young the young that you want to be about? I don't you must write the save that you want to be about?

and twantiny return page at the mander page and the core want in the left. Then Taple fan, attracted this will be happening. From some sort of become are the contraction of this will be happening. From some sort on become very promotional in their raques, and become very promotional in their raques and become very promotional in their raques. and tell them. 'Thanks so much for the /merican tell them.' Thanks so much for the /merican Music Award positionation," or tell them what I'm watching on TV at that moment. I like for it is be a little bit in domination, and the some strength of the so

If you could go beck to 2006 end offer yourself eny edvice, whet would it be? I wouldn't offer myself any advice, because I love how this has some

"One of the things that is a huge part of making music is understanding you have a role in shaping the lives of the next generation."



SunTrust congratulates Taylor Swift on being named Billboard's Woman of the Year. Our Sports and Entertainment Specialty Group applauds your remarkable accomplishments and contributions to the music industry.



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TAYLOR'S TEAM

Big Machine and 13 Management support Swift's rise BY CHUCK DAUPHIN

IG MACHINE Label Group president/CEO Scott Borchetta members the first time he heard about a young singer named Taylor Swift.

"My wife, Sandi, had worked with Frank Bell, who was program director of WOGI in Pittsburgh," he recalls. "Frank was doing an independent label video, and he was friends with the Swifts. He had played then music! for my wife.

"She came home and said she had heard an interesting young girl. I asked her if she had gotten the CD, and she said no, but I needed to check it out

"A couple of weeks later," Borchetta says, "I got a package in the mail. Frank bad told the Swifts to send me a package, but it was Sandi who was actually the first one to hear her." What did he think upon listening to Swift's

music for the first time? "I thought it was great," he recalls. "You could tell there was a lot of thought [put] into it." Meeting this young performer only con-

firmed his impression. "I thought she was a rock star," he says, *From the first meeting we had, I wanted to work with her. There was no doubt. She's funny. She's smart. She had a brilliant song sense. It was immediate for me.

Borchetta and his Big Machine Label Group, along with Iim Weatherson and the 13 Management team, have beined the singer achieve remarkable success in the nast five wars.

Borchetta is particularly proud of the fact that, from Swift's 2006 debut single, "Tim McGraw," through the multimillion-selling achievements of her studio aibums, to this banner year and international tour, their relationship is much like it was at the beginning

"When you think of it. I've known her for almost one-third of her life now." he says. "We still have that bond, i was with her yesterday, and she had just finished a new song. She couldn't wait to play it for me and her dad. She said, 'Come on out to the car. I need to play this for your

"It's so wonderful that when she finishes a song, she thinks, 'I have to play this for Scott.' To have that through her becoming one of the biggest stars in the world and us becoming a very significant player in the record part of the world, I'm proud we're still very friendly. A lot of times, you don't see that. But it's still very similar to our earliest days.

One of the most significant career moves for Swift this past year was the decision to go on tour in Asia and Europe.

"I always thought she would work internationally, in my earliest brainstorming sessions "I always thought she would do great in Japan. Europe . . . She has become a full-fledged headliner in Australia, New Zealand, and I think

one of the next targets is South America. In Asia, they love her. Her message and her music resonate worldwide

Swift's popularity also has resounded in cyberspace. In the past five years, she has become with her and writing up plans," Borchetta says. one of the biggest musical stars on the Internet, with huge followings on Facebook. Twitter and her website TaylorSwift.com.

While those sites have no doubt been a part

of the Swift ascent, Borchetta doesn't believe that Swift is a product of viral marketing, it's simply a tool that she has been able to use, just like any artist.

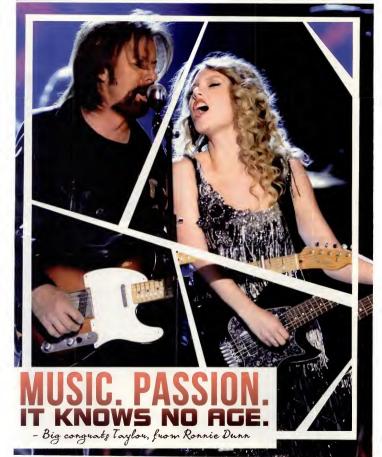
"Whatever the moment is, the biggest artists in history did well in those spaces of how people could get access to them," he says. "When you have something great, and you are something great, people want to know who you are. They want to know more about you, and they want to own a piece of you. I think the digital thing is just because that's who we are now, in 2011. Here's an amazing artist that people love. I don't think it's a big digital phenomenon. It's a Taylor phenomenon."

Weatherson agrees with Borchetta, saving that Swift's passion for connecting with her fans is something that is very much real, and it comes from a deep place.

"Forgetting the technology part of that, it goes back to mom and dad, how she was raised as a kid and what her core values are," he says.

"Farly on, she felt it was critically impor tant for her to have a one-on-one relationship with all of her fans. Technology helped her do that, but that's just who she is. I honestly believe in my heart that it was never driven by the need to virally spread her name as much as she just wanted





continued from >>p28

to find a way to reach out and touch people individually. She still operates that way and still remains one of the better-followed celebrities on Twitter or Farebook She doesn't want to lose sight of who her fans are. She's just tuned in."

The next big thing for Team Taylor is her Speak Now World Tour Live album and DVD set. "That was driven by the fact that [the studio album] Speak

Now has sold 3.7 million in the United States." Weatherson says, "We followed that up with a tour-arenas and stadiums that have sold 1.3 million tickets. We've sold out virtually every show. It's such a fantastic production, and people are coming to see her time and time again when they can get the tickets. We know there's got to be a gap between 1.3 million tickets and 3.7 million albums. We felt we could create a



wonderful piece for people to either relive the concert or exnerience what it was all about " That experience should endure because Borchetta feels

the best is yet to come "She spends a lot of time on her art," he says, "The song she played for me yesterday could be the song of the year in 2013. It's extraordinary. As long as she's excited about it and feels

she has something to give, I think she'll do it. She's not going to be one of those artists who say, 'I think I need to put out a record and go tour. That's not who she is. When she has something to say, she's going to say it,

world has only seen the beginning from the singer, who will celebrate her 22nd birthday on Dec. 13.

and fortunately for us, she still has a lot to say." Weatherson agrees that the entertainment

"I think that speaks to the enormous depth of her talent," he says, "Taylor continues to create interesting new heights for herself, and I think the world has just seen the tip of the iceberg. In my career, I have never seen

anyone with the amount of talent that she has, and the creativity. She's just an unbelievable creative force that I think people are just beginning to see, and will see for many years to come."



"I have never seen anyone with the amount of talent that she has." -JIM WEATHERSON, 13 MANAGEMENT





WOMEN OF THE YEAR
ARE ALWAYS OUR
WOMEN OF THE YEAR.



BEYOND BRANDING

Swift credited with creative collaboration with business partners BY ANDREW HAMPP

UST MOMENTS after nicking up her trophy for entertainer of the year at the Country Music Assn. Awards in November, Taylor Swift had some news to share with her partners at Target.

*She told us she couldn't wait to get back into the studio, that she had a meeting at 8 a.m. and had all these songs in her head that she couldn't wait to get recorded." Target VP of entertainment John Butcher recalls. "She just had this really exciting night, and that was the first thing she told us. She's probably the hardest-working person we've ever worked with."

Swift's tireless work ethic has been shared with a small but devoted group of major brands, from a retail partnership with Target to a multimillion-dollar ad campaign and tour sponsorship with CoverGirl, to her own fragrance (Wonderstruck) with Flizabeth Arden, to a long-term relationship with Sony Electronics. She's also designed her own L.e.i. clothing line for Walmart, appeared in ads for the National Hockey League and co-created her own doll with Jakks Pacific.

But she's more than just a spokeswoman Swift has a reputation as a true creative collaborator, contributing ideas for commercials, names for products and-in the case of American Greetings—hundreds of unique greeting card messages.

Elizabeth Arden executive VP of global fragrance marketing Ron Rolleston was invited to Swift's home in Nashville to help create the con-

cent for the fragrance that eventually became Wonderstruck, suggesting a word from her song "Enchanted" as the product's name.

*Taylor is such a committed artist-she was actually writing songs when she was on a photo shoot with us. So it only made sense that the fragrance would be based on one of the songs she created." Rolleston says.

Swift was even hands-on with a recent campaign for Sony's Cyber Shot cameras. She sugpested ways for Sony to help activate its partnership at events and autograph signings, and even had her signature engraved into a limited-

"She has a sense that exceeds her are about what makes sense for a brand," says Steve Sommers, VP of marketing at Sony Electronics' home products and digital imaging divisions. "I find that really helpful in a partner.

And she can move product, too. Not only have her own albume been wildly successful her branded products and exclusives have been ome of her partners' biggest sellers.

Rolleston says the Wonderstruck fragrance achieved a \$1 million cales week within its first month on the market-no small feat for a product that retails starting at \$49.50. On Swift's Speak Now tour, CoverGirl was able to distribute more than 230,000 renders camples and host 16,000. plus mini-makeovers (and counting), in addition to promotion of the successful NatureLuxe

CoverGirl marketing director Bruce Katsman

says the brand plans to work with Swift well into 2012, "Taylor's fresh beauty and authentic style make her a perfect CoverGirl," he says. "She personifies the iconic image of the brand while representing the next generation of both inner and outer beauty."

Target's Butcher says Swift sold nearly 360,000 units of Speak Now in Target stores during its first week alone and more than 1 million copies within its first six months of release, thanks to an exclusive deluxe edition that featured three bonus tracks and three remixes. "It just ones to show that once you establish a relationship with an artist that you know is key to your own demographic. what they bring to the table can really work."

lust in time for the holidays. Target has released an exclusive DVD version of Societ New World Tour Live, featuring three additional performances and behind-the-scenes footage.

Of course, there's more to Swift's marketing savvy than just the singer herself. American Greetings VP of licensing Mike Brown credits Scott Swift, Taylor's father, for presenting him with the idea of a custom greeting card collection, and notes that her managers at 13 Manage ment sometimes write or approve some of the cards' messages using her voice. Sony Electron ics' Sommers says Team Taylor "has a strong idea for what they want to do and what they don't want to do what will enhance that fan experience versus interrupt it." Swift has a fan base marketers dream about.

Brown saw this firsthand at a recent Speak Now

wells ber tour stop in Grand Rapids, Mich.

"There were tons of families, moms and daughters, but right behind me was a dad and tun cone No man or ricture That just shows how she connects on all levels with people," he says. That's what really made our greeting card collection so successful. It is not a niche. It appeals to consumers of all sizes and shapes."

What Feels Right

A look at four Taylor-made partnerships

BY CHUCK DAUPHIN

Thanks to her undeniable success. Taylor Swift has been courted by many companies for endorsements.

Jim Weatherson at 13 Management, which represents Swift, says that each of her consumer brand partners has played a part in her career iourney

Apart from Swift's retail relationship with Target, "she has four primary marketing partnerships-CoverGirl, Elizabeth Arden, American Greeting cards and Sony Electronics," Weatherson says. "She's not going to hold a product up just for the money. She's just in a place where she

will not do that. All of these things have meant something to her from an early age." Weatherson offers quick takes on Swift's four primary consumer brand partners.

"She wanted to be a CoverGirl That was something that was always important to her, and when the opportunity came about, she jumped on that very quickly, it's been a wonderful relationship, and it's been great for both parties."

ELIZABETH ARDEN

"Many celebrities have had fragrances for years. She

wanted to have one of her own. There were a couple of companies that had approached her, but Flizabeth Arden gave her the opportunity to be involved at the ground level in helping to create the fragrance [Wonderstruck) and the packaging as well as the marketing around it. That is whet she is all about. She does not just put her name on something "

AMERICAN GREETINGS "They have a full line of greeting cards from her and she has her hand involved in every one of those cards. She's very personal and involved with

them. They have done very

SONY ELECTRONICS "That's something we started

two years ago, and she helps to promote some of the Items that she believes in. Weatherson adds. "We

have some of the biggest brands approach us with ideas, and many are very compelling and very interesting. We will not do anything unless it is Taylor, and the only one who can tell you what is Taylor is Taylor, So. she'll give us the nod when it feels right, or if it's not, we'll put it on hold until then." - -



Taylor,

Congratulations! You're well on your way to being as famous and loved as I am.

Love, Ellen and all your friends at The Ellen Show



ABORN HEADLINER'

Promoter Louis Messina on Swift's 'Magic' in concert BY RAY WADDELL

S AN OLD-SCHOOL promoter, TMG/AEG Live president Louis Messina is no stranger to hyperbole. And when he talks about Billhoard Woman of the Year Taylor Swift, whose tours he promotes in the United States, the superlatives indeed flow freely. But it's not just the impresario talking.

"What a year she has had," Messina says. "Woman of the Year? To me, she's very deserving. As I've told a lot of people for a long time, I've never met a person like Taylor Swift before. She's extraordinary as a human being, very giving, the way she embraces her fans at her meetand-greets, in her audience. The way she always is sincere, and the work that she has put into her career and her dedication to her art. They should change the award to 'Person of the Year.' They should name the whole year after her. I'm really proud of her. She's that one-of-a-kind person." Messina first worked with Swift when she was

tapped as the opening act in 2007 for George Strait, a longtime Messina client. They met on the first night of that tour. Even at 16 years old, Messina says, Swift had

an "aura" about her that made her seem instantly accessible, which extends from back-of-house to the concert stage

"You feel like best friends with her in half a second," Messina says, "and it's real."

From the first night of that tour, Messina says, Swift connected with Strait's audiences, most of whom knew of Swift, if at all, only through her first single, "Tim McGraw." Yet Swift wasn't lost amid Strait's massive 360-degree staging and quickly had the audiences "in the palm of her

hand," Messina says. Beyond her obvious ability to connect with an audience. Messina also began to notice Swift's work ethic, which be describes as "over the top." Those qualities, along with the intangibles, prompted Messina to add Swift to a couple of dates on the stadium shows of Kenny Chesney, another Messina client. Those dates worked well, and Swift would've gone out for the entire Chesney tour the following year had her underage status not created a problem for tour sponsor Corona beer.

By then, however, the Messina/Swift connection was solid and he began promoting her headlining tours beginning with the Fearless trek in 2009.10

Swift's debut tour as an arena headliner was



an immediate success, with Fearless grossing \$63.7 million and selling more than 1 million tickets, according to Billboard Boxscore. That tour was a blockbuster on every level, particularly considering Swift's relative youth and inexperience as a headliner. But, as it turns out, that was just first gear.

With her Speak Now tour, Swift and TMG/ AEG Live upped the ante considerably. As Swift's 2011 shows concluded with two nights at New York's Madison Square Garden (Nov. 21-22), the tour had reported \$107.9 million in gross and 1.5 million tickets sold to Billboard Boxscore. She tested the stadium waters, with two nights at Gillette Stadium in Foxborough, Mass., grossing more than \$8 million and moving 110,000plus tickets. And Swift has gone global, playing 19 dates this year in 14 countries in Asia and Europe, with 12 dates next March in Australia and New Zealand

"She can play anywhere," Messina says. "She's a born headliner. She was a star from the beginning-I knew it and she knew it. Her parents sure knew it, because they uprooted their family from Reading, Pa. [and moved to Nashville] to follow Taylor's dream."

Based on new material Messina has heard, new peaks await. "She gave me a small taste of her new music—four songs—and I about went through the roof," he says. "These four songs alone will take her to another level, and I know her performance the next time out will go to another level. I'm looking forward to the next

TMG/AEG Live works in coordination with 13 Management in routing the tours, negotiating all the building deals and scaling the house in North America. According to Messina, Swift is very hands-on about ticket prices and keeping

them conservative.

"It's all about the fans having the opportunity to buy a ticket," he says. "Depending on the market-because we adjust every market differently; Bossier City, La., isn't the same as New York City-our ticket prices are normally \$59, \$69 and \$29.50. When we play Los Angeles and Madison Square Garden in New York. and other major, expensive markets to operate

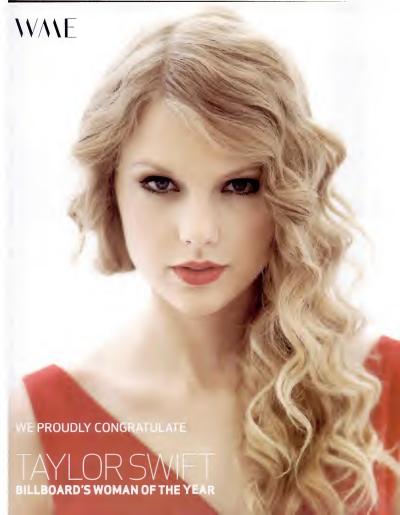
in, our ticket prices increase, but not by much." The point is, Swift could easily charge more than she does and still sell tickets-in Messina's

view, much more. "She could charge double what she's charging," he says. "We could easily be getting \$150-\$200 a ticket, but we're not. She wants it to be affordable for everyone." Swift will play more than 100 shows in

2011-a tough haul for a seasoned road warrior. nuch less a 21-year-old on only her second headlining tour. While she may get fatigued, Messina says it never spills over to her performances

"She's sold millions of records worldwide, 1.5 million people in U.S. went to see her, she sold out multiple arenas, sold out stadiums—there's nothing she didn't do. There's not a person that isn't touched by Taylor in one way or another. She's the Woman of the Year, according to Billboard, and me, and her fans.

Messina thinks the best is yet to come. "The real Taylor Swift hasn't even stood up yet. She is going to be one of the biggest stars of all time. It hasn't even started yet. You can put that in bold letters. Taylor is magic."





TAYLOR TAKESON THE WORLD

Touring makes Swift a 'Global Phenomenon'

BY RICHARD SMIRKE

ORE THAN ANY Nashville artist in recent history. Taylor Swift is building a global audienc, and doing it in the best way possible—by taking her show on the road to international fans.

Her Speak Nowworld tour opened on Feb. 9 in Singapore, the first of 19 dates that Swift played during 2011 in Asia and Europe. She will play 12 arena shows in Australia and New Zealand next March.

David Levy, senior agent at William Morris Endeavoy WWD jin London, has coordinated Swift's global outreach with 13 Management in Swift's global outreach with 13 Management in Swift's global outreach with 13 Management to man, "we spent years planning for what's been going on the last 18 mornths. It's been a lot of work for a long time by a lot of people. With management, we've been tracking interest in ber on the Internet, through her websites and her online presence."

WME and 13 Management combined that data with information from local concert promoters and affiliates of Universal Music Group International, which releases Swift's albums from Big Machine Label Group out-

side the United States.

*We basically pieced together where in the

world to go and when, and have just taken a very strategic approach every step of the way." Levy says. Swift can now self 'tens of thousands of tickets in Asia and Australia. She has sold out her last U.K. areas shows, as well as arean dates in Burope. So she is something of a global phenomenon."

In the United Kingdom, theser dates in Loo on in May 2000-led to a Vestival absonate that August, them headlining arena dates this year. Despite the loghyl to her country music hase in the United Kingdom, swift has a moved beyond be identify as a country artist in international markets. Her performance at the Vestival year, to a strategic move in that direction, Ley year, to make people aware of her ability to perform on a maintream stage light that they should be a maintream stage light that they should be resulted by the strategic protein the season of the stability to perform the cessarily see the word country as something restrictive. She's a contemporary artist:

After the United Kingdom, Levy says, 'Australia was the second market that we took Taylor to. She's going back for her third visit to Australia in March and we've already sold 130,000 tickets there. In New Zealand, she is doing three nights at the Vector Arena, which is almost unheard of. I think only three of four acts have ever managed to pull that off before in Auckland."

During an early phase of her international career, Swift also played the Summer Sonic festival in Japan, the country's largest rock fest, in August 2010 before returning to play arena dates earlier this year.

On this year's Sprak Now tour, the musical theater-style production enjoyed by fans in the United States traveled with Swift. "At every step of the way, management, Taylor,

everybody has been locen to try and give every faint in the world the same exact concert experience. So the fains who went to the show in Marila fin the Philippines! saw the exact same show that the fains who went to the show in Milan saw."

Despite Swift's ambittous international agenda this year, Levy says, "we've yet to go to some parts of the world, like Laint America, but

Brazil. But hopefully on the next album campaign we'll find some time. The demand down there for her has been extraordinary." Reflecting on Swift's worldwide development. Levy says, "It's really all about her relationship with her fans and behind that a very good man-

Levy says, "It's really all about her relationship with her fans and behind that a very good management team who have taken onboard all sorts of information and have looked in a very progressive way at how to develop someone on a global basis. And we low working with them," ...

U.K., EUROPE EMBRACE SWIFT

Taylor fills arenas on first major international foray

NTHE UNITED KINGDOM, Taylor Swift has rapidly climbed to the top tier of touring acts. Along the way, she has confirmed her status as a bona fide pop star who happens to hall from Nashville.

The U.K. dates in March on Swift's Speak Nowworld tour sold-out the O2 Arena in London, Manchester Evening News Arena, the LG Arena in Birmingham, and the Odyssey Arena in Belfast.

After opening in Asia in February, the Speak Nowbour reached Europe for dates at the Forest National in Brussels and the Ahoy in Rotterdam, the Netherlands, on March 6 and 7.

In Oberhausen, Germany, Swift played a soldout date at the König-Pilsener Arena. In Paris, she performed at the Zenith Theater. Other European tour stops included the Oslo Spektrum in Norway, the Mediolanum Forum in Milan the Palacio de los Deportes in Madrid and the O2 Dublin Arena in Dublin. European dates averaged 7,000 fam sper show with sellouts in Belgium, Holland, Norway and Germany.

averaged 7.000 fans per show with sellouts in Belgium, Holland, Norway and Germany, in the United Kingdom, Swift's arena achievement came after four years of development in

the market.
The singer's first live date outside the United States was in 2008 with a London industry showcase, followed the next year with two shows at London's 2,000-capacity OZ Shepheds's Bush Empiler. An appearance at the V2 Festival in August 2009 erased any question in the minds of British fans about Swift's ability to win over a nock or pop audience.

While 'country' isn't a damaging title anymore, Swift's U.S. labely Big Machine was keen to make stare that we pushed the boundaries and explored all the options elsewhere," says Iain Snodgrass, VP of international marketing for Universal Music Group in London. "The aim was to go mainstream straight away and emulate

what was already going on in the U.S.* Despite the stream of Swith's his on the Billboard feet flot getting U.K. and European radio support initially proved land task, Snodgrass says. He notes that Swith's highly active occlunetworking presence allowed Universal to gote the breakdown. In your storage of the protocol of the stream of the property of the protocol of the provided of the protocol of the property of the protocol of the property of the prosent of the protocol of

acts at BBC Radio 1's Teen Awards. Key European TV spots that helped Swift include "Later ... With Jools Holland," "Paul O'Grady Live" (both in the United Kingdom) and "Le Grand

Journal" in France.

Acknowledging Swift's dedication to her fans, Snodgrass adds, "There is a work ethic that comes out of that area of the U.S. [that] is unparalleled."

—RS

CONGRATULATIONS TO BILLBOARD'S 2011 WOMAN OF THE YEAR,

Taylor Swift

We couldn't help but Speak and say thanks for being such a FEARLESS leader in our global music community.

NASHVILLE



NEW YER

FROM NASHVILLE ТО ТОКУО

Swift invests time with Japanese fans

INCE EARLY 2010, Taylor Swift has attracted a huge number of Japanese fans. painly young women ages 15-25, and has sold more than 400 000 albums in the market, according to Universal Music Japan. Swift's ability to break through in Japan is due to insightful marketing from Universal, a strong partnership with influential promoter Creative-

BY ROB SCHWARTZ

man Productions and the singer's talent. Universal Music Group International (UMGI) COO Max Hole says, "When [Big Machine founder| Scott Borchetta and I agreed to the deal for Universal Music to work with Tudor outside North America, we felt that Japan would be one

of our priority markets." Eri Sasano, Swift's stateside product manager at Universal Music, says, "She has everything which is needed to become a big star in Japan. She is very beautiful, her songs are very catchy, and she has already achieved a strong reputation, with record-breaking success. in the States

Universal has taken these starting points and created a strong brand, without a need for referencing her U.S. country music roots. Rather, it has stressed the romantic side of her material.

To promote Swift's sone "Love Story," Universal in 2010 ran a mobile phone ringtone campaign with mobile music stores Reco-Choku and Music.jp in which young women suggested their ideal date. These campaigns allowed fans to identify with Swift, despite the language barrier

In 2011, to promote the release of the album Sneak New Universal ran another ringtone campaign, this time based on the song "Mine." Fans were invited to upload photos of themselves that were then used in a mosaic retail poster reproting the release. The label also solicited fans' com

ments for use on the in-store posters. Universal International Japan president Kimi Kato has previously noted that bringing Swift to Japan at the right time ther first visit was in

February 2010) has been crucial. For the release of Speak New Swift traveled to Japan in November 2010 and appeared on Fuji TV's influential variety show "SMAP's SMAP" and TV Asahi's music program "Music Station."



The shows respectively garner approximately

14% and 13% shares, according to Japanese TV

Swift also appeared on the tastemaking NTV

variety show "Zoom In! Super" (viewership

1096), which chose "Mine" as its theme track, the

rating company Video Research.

can for a TV thama Sarano calls the coup the label's biggest promotional hook." Swift also has benefited from high-profile live shows. Creativeman Productions president Naoki Shimizu featured her as the second headliner on the main stage of Summer

Sonic 2010, the biggest music festival in Japan that Seatures international acts and regularly draws 200,000 Shimizu says, "This has made it possible for her to appeal to a far broader audience ' Then, in February, Swift brought her Speak Now world tour to Aria with

first time an internat artist's song has been cho-

shows in Singapore, Seoul, Manila, Hong Kong and three dates in Japan-one in Ozaka and two at the legendary Tokyo Budokan,

which drew more than 25,000 fans. For Swift's success in Japan, the key was making it personal so everything fell into place

when Todor undertook her first visit to the country," UMGI's Hole says, "She loved lanan, and Ianan loved her."



Congratulations Taylor Swift Billboard Woman of the Year Your Friends At CT Touring 1000

AUSTRALIA AWAITS TAYLOR'S RETURN

Swift taps country and pop fans Down Under

BY LARS BRANDLE

AYLOR SWIFT'S star shines particularly bright in Australia, where the platinum-plus success of her three studio albums, along with prior visits. have set the stage for a major a rena tour next year. Swift will be one of the "biggest-selling pop artists to tour Australia", sups promoter Michael Coppel of Michael Coppel Fersents. MCP will

artists to tour Australia," says promoter Michael Coppel of Michael Coppel Presents. MCP will promote Swift's March arena tour, which will feature a dozen shows and the artist's first visit to New Zealand.

"She will sell more tickets than Beyoncé, Rihanna, Lady Gaga and Katy Perry have on any of their Australian tours," Coppel predicts. (He previously presented P!nk's record-smashing 58date arena tour of Australia in 2009.)

Australia has a rich heritage in country music. And it's a huge market for pop. Swift has found her success between the two genres, and she's a hit with her young, online-sayvy fan base in Australia.

Recepting a close eye on Swift's achievement of the common and the

That connection came in March 2009 with a deliberately low-key visit that included roots and country-flavored festival CMC Rocks the Snowys (now CMC Rocks the Hunter), presented by the Country Music Channel; concerts in Sydney, Melbourne and Brisbane; and a high-profile slot on the Sydney leg of the Sound Relief charity show.

Fearless took off, selling 400,000 units, and is close to six-times platinum, according to her label. Universal Music Australia then backed up and released Swift's self-titled debut U.S. album. Unon its release in October 2010, Speak Now

Upon its release in October 2010, Speak Now opened at No. 1 on the Australian Recording Industry Assn. albums chart and is now doubleplatinum (140,000).

Swift's biggest media outlet Down Under continues to be her fans online. "Cumulatively, they



have more reach than most media, and they were the ones who drove her success," Kelly says.

the ones who drove her success," Kelly says.

MCP also promoted Swift's previous tour
in February 2010, which sold out seven arena
dates on Australia's east coast, with sales top-

ping 80,000 tickets.

Coppel says sales for the Australasian leg of
the Speak Now tour are again "very strong"—
upwards of 130,000—and most shows are al-

ready sold out five months in advance. With three sellouts at Auckland's 12,000-capacity Vector Arena, Swiff is behind only Justin Timberlake in arena ticket sales by a pop artist in New Zealand. "She's truly a pop crossover phenom-

enon," Coppel says, "and she'll only get stronger and stronger in this country and in New Zealand."



Congratulations Taylor! From all of us at sound Image.



Taylor Swift 2011 Billboard Woman of the Year



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TAYLOR TALES

Along with the impact of her music, Taylor Swift's open, engaging personality has left a keen impression on many in the music industry. Country radio programmers were among the first to witness Swift's rise and Billboard invited a few to share their most memorable tales of Taylor. My most memorable encounter with Taylor was, actually, my first. Big Machine Label Group president/CEO] Scott Borchetta was bringing her in to introduce her to us at dinner and then to a listener conference room lunch performance the next day. All we knew was this young 15-year-old had a song out about Tim McGraw. We did

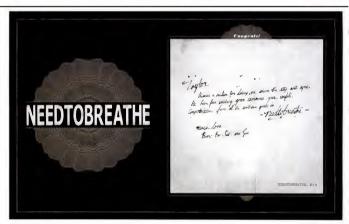
hear she was somewhat of a prolific songwriter for her young age.
"We met at one of Virginia Beach's best local seafood restaurants. Taylor was accompanied by Scott, regional rep Erik Powell and her more Andrea.

"Two things stand out about that night. How Taylor was so nervous about making up for her parents selling their Christmas tree farm in Pennsylvania to move to Nashville to help her fulfill her dream. I'd say hat worked. The second thing—and Taylor and my wife and I still joke about it when we see each other—Taylor or dered shripm and was baffed by its look when the Caylor or dered shripm and was baffed by its look when the Caylor or She had to the Caylor of the Caylor of the Caylor or the Caylor of the Caylor of

"The whole night we noticed the enthusiasm and dogged determination Taylor had to make it in Nashville as a country singer/ songwriter. We still see that same combination today whenever we meet her at one of her concerts."

- John Shomby, PD, WGH Norfolk, Va.

"Honestly, every single encounter with Taylor Swift is memorable, Always very personable, makes time for backstage visits, is very thankful in person and always makes people feel so very, very special. The backstage experience is the best in the industry, it continues the fair-yate theme she creates onstage. confunded >>p44



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Woman of the Year
since you were

15.



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Not to mention the handwritten thank-you notes that arrive in the mail days after the concert.

"I don't think anyone has done this kind of personal attention to detail since the height of the Garth Brooks days. She is a special young lady, with a huge heart, who just happens to be the biggest star in our format."

-Bruce Logan, regional program manager (Greensboro, N.C.; Greenville, S.C.; Asheville, N.C.); OM, WESC, WROO, WSSL, WMYI Greenville, S.C.; PD, WTQR Greensboro

"My favorite Taylor moment was back in February of 2009, when I drove to San Antonio to see her perform at the San Antonio Rodeo. Keep in mind that the San Antonio Rodeo holds around 15,000 people, which of course was sold out for the Taylor show. However, Taylor was scheduled to play the Houston Rodeo the next month, where she sold out 73,000 seats in less than 10 minutes.

"Backstage in San Antonio, she was bright-eyed, nervous and genuinely surprised at how many people were in the arena waiting for her to perform. When she expressed her feelings to me, I told her she'd better get used to it, because a crowd over four times larger will be waiting for her in Houston in just a couple of weeks. I thought she was coling to faint."

-Johnny Chiang, OM, Cox Media Group/Houston

"My most memorable encounters with Taylor Swift are always the first and last. The first: CRS Nashville. She was a kid making the rounds and holding court. She was enthuslastic, friendly and working very hard. She was in the upstairs lobby of the convention center, and she filled the room.

"The (most recent encounter) is always the best. It's always compared to the first time, and all the growth in between. (From) the lobby of Nasiville Convention Center to center stage at Gillette Stadium (in Foxborough, Mass.). And she's still enthusiastic, friendly and working very hard—the latent more seasoned, and hardly a kid. How could anyone want anything but the best for this young woman?"

-Mike Brophey, PD, WKLB Boston

"When Taylor was on tour here in September, I told my 13-yearold son that, if he had a couple of friends at school that he wanted to impress, I would take them to see Taylor Swift. We agreed it would have to be girls and he came up with two names. I was also able to come up with backstage passes.

"One of the girls has always been head and shoulders taller than everybody else in her class and it has always been something that made her feel self-conscious, those feelings having been magnified since she started middle school.

"We get to the meet-and-greet for Taylor and there were probably 100-125 people in line to meet her. So there I am with this girl and her friend, and I stayed in the back of the room since I've met Taylor many times and didn't want to add to the throno.

"As the girls get through the line, I realize that Taylor said something to the tall girl, then I realize, to my horror, that the girl is crying. The girls make their way to where I'm standing and I gently ask. "What happened?"

"My son's friend, through her tears, chokes out, "She said I was pretty." That still brings tears to my eyes.

"Taylor has a way of making her fans feel like they are the most special person in the room, when the truth is, that honor belongs to Taylor."

-Julie Stevens, PD, KRTY San Jose, Calif.

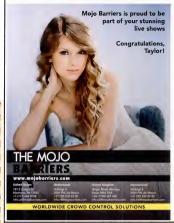
Quotes compiled by Wade Jessen.

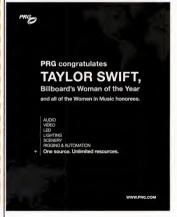
44 BILLBOARD DECEMBER 10, 2011

TAYLOR SWIFT'S TOP BOXSCORES

In just four years, Swift has joined the elite ranks of arena headliners both in the United States and abroad

the Officed States and abroad		
	GROSS SALES/	Venus, Location, Date(s) Promoter(s)
1	\$8,028,350	TAYLOR SWIFT, NEEDTOBREATHE, RANDY MONTANA, JAMES WESLEY Glidette Stadium. Foxborsough. 100.600 The Hessina Group/AEG Live
2	\$4,337,062 \$3650 \$304 \$4160	TAYLOR SWIFT, NEEDTOBREATHE, JAMES WESLEY, CHARLIE WORSHAM Commons Standaum, Afrington. 55,451 The Hessine Group/AEG Live
3	\$4,288,678 \$45,58730 \$685054730	TAYLOR SWIFT, NEEDTOBREATHE, HUNTER HAYES, JAMES WESLEY Lincoln Francis Fried, STAGOSTON, AND S. 2015 The Messina Group/AEG Live
4	\$4,009,118 \$34 = \$6450 \$4650	TAYLOR SWIFT, NEEDTOBREATHE, RANDY MONTANA, DANNY GOKEY Helds Find, Philipsych 52,009 The Meisting Group/AEG Live
5	\$3,927,154	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY Stroles Center, Los Appete. 54,900 The Messina Group/AEG Live
6	\$3,875,483	TAYLOR SWIFT, NEEDTOBREATHE, DANNY GOKEY Prudernal Center, Neward, N.J. 51467 Taylor 20: 22: 22: 20: 20: 20: 20: 20: 20: 20:
7	\$3,728,157	TAYLOR SWIFT, JUSTIN BIEBER, KELLIE PICKLER, GLORIANA
8	\$3,453,549	TAYLOR SWIFT, NEEDTOBREATHE, FRANKIE BALLARD, RANDY HONTANA
9	\$3,425,756	Ford Field, Detroit, June 11, 2011 47,992 The Messina Group, (AEG Line TAYLOR SWIFT, NEEDTOBREATHE, DAVID NAIL, ADAM BRAND
10	\$3,148,046	Menice Haid Perk, Meeston. 42,905 The Heesina Group/AEG Live 1494. S. 2071 TAYLOR SWIFT, NEEDTOBREATHE, CHARLIE WORSHAM
11	\$3,038,000	Arrenheed Stations. City. 48,562 The Messins Group/AEG Live Mo. Sept 24, 2011 TAYLOR SWIFT, NEEDTOBREATHE, DANNY GOKEY
E	E04395850 \$2,497,890	Air Canada Centra, Toronto, 30,144 The Messina Group/AEG Live TAYLOR SWIFT, KELLIE PICKLER, GLORIANA
12	\$2,190,680	Ar Carolis Centre, Torente, 30.456. The Messina Group/AEG Live
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CONGRATULATIONS TO NICKI MINAJ FOR RECEIVING THE 2011 BILLBOARD RISING STAR AWARD

-The Blueprint Group



or Cortez Bryant, the scene was a revelation.
It was in early November when the Bryant Management principal/Young Money Entertainment chief visionary officer was invited to dinner by 28-year-old "it" girl Onika Tanya Maraj, aka Nicki Minaj. There

was mun to create when the common that the principle of t

The one-time hardcore Queens mixtape favorite had garnered mammoth crossover appeal. Her "Super Bass" became a viral phenomenon—earning Minaj a memcable visit to "The Ellen DeGeneres Show." Even Madonna recognized Minaj's blazing cultural accendancy, requesting that she appear on her forthcoming single, "Give Med IN 'our Loves', alongside M.1.).

and gauget. "One Me au tour Love." Saledgade M.-L.X.
West Carbibon researant. In control page 18 and 18 and

For Minaj, however, the gesture is an natural as breathing. I do that all the time. 's be says. 'They' em pfamily . . Whenever I can, It ty to spend quality time with them. They make me happy, give me life. They're my little bugs. They inspire me to work harder—hold me up when I'm down. I wouldn't be here without them. I'm still in shock, to be homest. I'm truly gratewing the same that the same than the s

ful for my supporters. I could never have predicted any of this fvers it all second like a clicke from come dusty Celebrity Di handbook. But Miral, whose Visiters (@inclaiming) has close to 7.5 million followers is deal serious. After all it whe same devoted followers who she proudly inclaimaned "Bathier" that have propelled the procedure are at goldross leights. Billiochad has also taken notice, naming Miral in Britishing Star of 2011. Miraly was set to receive the ward at Billichard's Women in Music even on Dec. 2 in. New York, joining Woman of the Year recipient Taken Swift.

"I am deeply honored to be recognized by Billboard," Minaj said in a statement, which follows her triumph at the recent America Music Awards where also bed to ut or ap alpha males Wayne, Kanye West and Jay-Z in the favorite album and favorite artist in ray, hi-phop music categories. "My antion of Barber and I have come a mighty long way—yet we are nowhere close to where God will take us. Six back and enjoy the rich and enjoy the rich kets. Six back and enjoy the rich and enjoy the rich and enjoy the rich was the six and enjoy the rich and

So how did it all happen? How did an ambitious Trinidadian girl with a sassy attitude go from an underground also-ran to opening for Britney Spears? A glimpse back shows a serious-minded artist who was already plotting her record-breaking takeower.

"When I started rapping, people were trying to make me like the typical New York rapper, but I'm not that," Minaj told Billboard in 2010 when she became the first female MC to rack up seven entries on the Billboard Hot 100. "No disrespect to New York rappers, but I don't want people to hear me and know exactly where I'm firm.", usunted the album to be universal and versarile.

Perez Hilton (@perezhliton) agrees that Minaj s striking vesatiliy has been her biggest wespon—a skill set that has allowed her bog from making a scathling diss response be veteran nemesis Lil Kim on the merciless track "Did It on "Em" to effordessly anchoring the David Guetta Euro-techno dance romp "Where Them Gitla K." But he goes a step further.

"She's arguably becoming the greatest female hip-hop artist of all time." Hilton says of Minaj. "When you meet a star you know it. And Nick has that true star quality. I love Lik fim. I love Missy Elliott. I love Queen Latifah and Salt-N-Pepa. And I love Lauryn Hill. But in terms of sheer all-around talent, creativity of flows, deliveries and powerful image, think Nick's untouchable.

fyou listen to Nicki's verses on Kanye West's 'Monster' and Drake's 'Make Me Proud' or her [rhyming] with Eminem on 'Roman's Revenge,' you can't really say she's not a real rapper," says Tyler "T-Minus" Williams (@producertminus), producer of Minajs' breakout 2010 single "Moment 4 Life," which peaked at No. 13 on the 1010. O. "she's raping better than a loof dudes cloing it today. She touches into the R&B realm, and she goes into the pop realm as well, but she manages to serve something lyrical and maintain her ability to be a great rapper."

Angul We, co-boat of menting thow 'The Breaklast Clab' on R&II/hip-low WPR (Power 16). Now 'York, believes Minaj has already added an indelible mark on both the look and sound of hip-hop- Yee (figuragherey points to the risks taking MCV percham for unleathing suckly alter egos like the demented masswith-smic Roman, and sern British partiarch Martha Zolanski. And then there are Minist's fashion statements: a non-dress decreated with strifted animals, a metallic trux, a skirt resembling an umbrella, an assortment of Technicolor wigs. And many more.

"The thing I like about Nicki is she's not scared to do crazy

things and have people criticize her. Yee says of Minaj, who is seems to get just as much enjoyment from playing up her goofy carbon persona as she does her sexy pin-up girl aitributes. "She raps and dresses so wild sometimes. But it works for her even when people are saying." Oh, my God, what does she have on? "That's the point of being an artist

... taking chances."

D) Guetta (@davidguetta) even envisions Minaj's surging fame extending across the pond. The influential French producer says that the success of "Where Them Girls At' has opened up the feisty rapper to even riskier material, such as the duo's Lady Gaze-seance collaboration Turn Me On."

"I wanted to try something different with her because obviously people know her as a rapper, but I could see that she could also sing." he says of the electro-synth cut. "Not enough people know that about Nicki. This "Turn Me On" record is going to kill it. She's going continued on >>p50

IN THE PINK

Minaj's rapid ascent to the top of the charts

Was it really just a little more than two years ago that Nicki Minaj made her Billboard chart debut? With so many hits racked up in such little time, it certainly seems like she's been killing it on our tailles longer than that.

Minaj made her Billboard chart bow on Aug. 29, 2009, entering at No. 8 on the Bubbling Under Hot R&B/Hip-Hop Songs chart with "I Get Crasy." The track, which featural her Young Morey label founder Young Novey label founder. J To the Hot R&B/Hip-Hop Songs list on Jan. 23, 2010.

Since then, it's been nothing but a abun of dizzying chart high for the leading lady of hip-hop. She'r racked up 27 Billboard Hot 100 singles (the press time) and nine top 10 singles on Hot RBAP/Hip-Hop Songs: "Moment 4 Life" became her first chart-topper on either list, spending five weeks lodged in the top sict of the RBAP/Hip-hop tally in February.

Her debut studio album, Pink Friday, arrived Nov. 23, 2010, and flew in straight at No. 2 on both Top R&B/Hip-Hop Albums and the Billboard 200, selling 375,000 copies in its first week, according to Nielsen SoundScan.

That marked the second-best sales week for a female hip-hop artist since SoundScan started tracking sales in 1991. Only Lauryn Hill did better, when The Miseoloodfon of Laurin Hill

started at No. 1 with 423,000 in 1998.
While Pink Fridey didn't hit No. 1
out of the gate, six weeks later it rose
to the apex of Top R&B/Hip-Hop Alburns. A month after that, it escended

burns. A month after that, it ascended to No. 1 on the Billboard 200. Minaj's patient welf for her turn at No. 1 on the latter chart was a rare sight. For the most part, an album is only No. 1 on the Billboard 200 because it de.

buted there. It's unusual for an album to climb to the top. Case in point: in 2010, there were 30 albums that hit No. 1, but only one—Lill Weyne's IAm Not a Human Being—rose to the top. Wayne debuted at No. 2 on the strength of download sales, then fell to No. 16 the next week, only to reach No. 1 the folnext week, only to reach No. 1 the folnext week, only to reach No. 1 the fol-

lowing week once the CD version of the album was released. Before Pink Friday's accent to the top, the last album to take longer to rise to No. 1 was Ray Charles' Genks Loves Company, which hit No. 1 in its 25th week on Harch 5, 2005. It zoomed 15-1 with 224,000 copies sold (up 202%) following its Grammy Award win for allourn of the year. Plak Friday's climb to No.1 on

the FABJIS staff over CAT CAT the FABJIS and FABJIS over CAT CAT the FABJIS over CAT CAT the Surgeoring properties of St. with the Surgeoring properties of St. the Surgeoring CAT becomes a visit plane remain. Videos of Hinsi fars Taylor Swift and Selena Gomez repoling "Super Seas" and appeared on YouTube. The same week pilke FABJIS the No. 1 on the Billisourd 200, "Seas" debuted on both the Rise Digital Songs and Rap Digital Songs and Charts. A week later, it entered the Bubbling Under Hot 100 Ltsh."

Yet "Super Bass" wean't even a proper single. Clearly, labels Young Money/Cash Novey Inwew they had a hit, and in turn, an eye-popping, hypercolority video for "Bass" was produced. The clip debuted on Yevo and You/Lubo on May S. A little more than a week later, the song arrived on the Hot 100 on May 14.

Now an official single, "Super Bass" climbed to No. 3 on the Hot NO on Aug. 13. With its rise, it became the highest-charting Not NO rep hit by a solo female (without a featured artist) since Missy Elliott's "Work It resched No. 2 in 2002. "Work" spent 10 straight weeks in the runner-up siot. "Bass" was also just the eighthmap single by a solo female to resch the top 10 in the chart's 5-year history.

"Super Base" was one of eight top
40 Hot 100 hist he Heiner accided up to
2011. In addition to her "Base" hit, the
corned with her own "Tomer's Clark"
(subtring Deside) and "Fly" (featuring
Ribarrana, and see it sectured effect on
Durid Gustria" "Where Timer (life's, if
(also featuring Flo Sicks) and "Timer He
One "Orelate" "Heide her Proud" and Big
Sean's "Dance (ASS)." Minaj also appeared on the popular Famme Feature
Remit of Briting's Spears" (No. 3 Hot 100
her") the "Briting Flores" (No. 3 Hot 100
her") the "Briting Flores



Our Rising Star!



Dhare most bounders

to grow even bigger, especially in Europe. We shouldn't underestimate what she can do as an artist."

For Minaj's part, she says her drive comes from her need to prove her supporters—including Lil Wayne—correct. He makes it his business to tell Minaj that he expects even bigger and better things from her. "That's what he should say," Minaj says of her had-to-impress label boss. "Should he say he expects less? Should he say I've done it all and now it should retire?"

Indeed, Team Minaj isn't wasting any time capitalizing on her quest for world domination. "We are working to establish Nicki Minaj as a huge touring artist," Beyant says. 'She's been out with Wayne, been out with Britmey, which were both huge looks. But now ae are looking to set her up to become her own touring entity. We believe she's an artist with no boundaries."

Sure, when you're tupped as a rising style icon by Donatile Versac, and getting a show to from Prince after gracing the same stage as him as a Versac-H&M fashlon show, life is good but nearly three years ago, in a buttant recording studio in Atlanta, a hungry Minaj was wearing her jame face, "There was a lot of jaceturity," she says of her initial introduction to the cutthroat hip-hop inducage where being a female MC was more of a hindrance than a plus. "People definitely gave me a hard time... indicaled, laughed at me, expected and wanned me to fall. It only laughed at me, expected and wanned me to fall. It only

It was make-or-break time for the aspiring apper. Young Minig are who what the muther targuidt or size between the support of her father. She worked unling jobs after strending LoGaurids Art; the legendary "Fig." per left extending the support of the trends of the Ministration. When the support per left her witnessed her feature on the "Come Up" DVD, where she expertly right a version of the Noorious B.J.C.'s mental treatment of the support per left in the support per per a version of the Noorious B.J.C.'s mental treatment of the support per left in the support per left per left in the support per left per left in the support per left in the support

"Buck them, I rended to sky away from fenale rappers because put don't know what they're going to be about, but the the studie Nicki was totally confident," asys D Hoilday (diphoilday), who worked the turntables for her now classic 2009 mistape, Ream Net Up Scoty. "She was writing to beta right in front on me, and there were a million things going on, but Nicki was totally focused, I would look at her with headphores on and think. Drant, his gif is superful with headphores on and think. Drant, his gif is superful law that with a lot off focus and pash he would become taken that with a lot off focus and pash he would become

As for the talk among some critics and mustic final Minal Main Jana Smorther Her freetous for for more spolifered by rewards, one pioneering observer views it differensity. She is doing walk feel anatural lobes, "spot high-loop states," and the state of the state of the states of the states, and a large list has part of the real free list has part on the Segmings, Nicki had to build up the courage to come out with a Super Bast, "which is something that is no obviously different... There has to be somebody that's going to take the bully the thorum to be that east femal rapper. And

But Minaj int'i much for looking back. She has already announced plant to release her follow-up. Pink Fridge-Weight Pink-Weight Pink-Weigh

ing to remind me of my mixtapes. I'm having so much fun I can't even put it into words," she says. "Roman has come back for his flock."

Chicago native Keith Murphy (@murphdogg29) is a freelance writer based in Brooklan



ROMAN'S EMPIRE

Limited edition Barbie? Minaj goes in with Mattel, others

Nick! Mina; and her loyal legions of firsh have been firmously calling them serves illustrates of hort of all over Twetter, many and shows for more than a year now—a nod to the nappear penchant for bright blonde wigs, fluorescent rails and pick ligitists, better levoid ippeal and pick ligitists, better levoid ippeal a fortune for that kind of publicity, but haven't be a forement relationship with Mina;—ceith now. Coming in 2012, the too, company will release a thirtde-drive lox, one-dra-kind Nick! Mina] Bethie, to be a wateringed for or hardy.

Such an or-brainer handing deal is only one of alliany of new ventures in store for Prinal Int 2012, as the gener up to release a new about on or Viderithin's Down, with all working and in discussions on a fragmence deal," says Hartic Chearthm (git-hearbarn Get) hand to be a supplied to the prinal principle of the prinal principle of the princi

make her ameistreen brand."
Hiral) has westen of brand. I hiral plan westen of brie he huming her rapid-filer rise to farme into an
empire. In: August, she became the regreater in a superior to chart on Forber!
Cash Kings list of loop-grounding hirhop artists, entering at No. 15 With 56.5
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Beyond Mattal, the's barned up with a number of flashion and makeup brands, including Onch Howerest jewely finaler of the nairbow-colored (screen-cone rediction she sported at this years's HTV Video Music Awerds). OPI nell polish and MAC Cosmetion and MAC Cosmetion with a featured with a featured voice role in next summers' Tice Age 4: Continental Drift," as a woo'n mammorth amend felialer.

In many cases, Minaj has played a direct role in her endorsement deals and other pursuits—from naming her limited-edition MAC lipstick Pink Friday, to selecting the colors for her line of OPI nell polish, to creating the storyboards and concept for her "Roman's Revenge" themed set on Spear's tour. "She's very hands on, detailoriented and has a serieff within of

what she wants to see," Cheatham says. "She's very theetrical in the way she sees productions. It's about us telling the story for her rather than just doing a performance. She wants to bring the audience into her world and take them through a journey."

And she's just begun to show how her selling power can help other branch. John Denney (@jdenson), group president of Estel Lauder Cox. says Phinal's Per Hiday (stock for NAC was Italially intended to sail a mined run of 2.50 pices through the run of

"This was before she really broke through to the general public online, but through her communication, to her Barbz, she really made an impact," Demsey says. "She was the most well-loved online success the company has ever had."

Suzi Weise-Fischmann, executive VP/Arristic director for OPI (§) ool_producto), has similar hopes for Minal's custom-designed line of nall colors, coming in Jenuery, and its accompanying and campalgs. "Wa're already getting tons of buzz from firsts like, Where can libuy thist?" who says. "I have a fic-year-old daughter who's a huga Nidd Hingfar, and that tall the that the has lots of appeal beyond her core base."

Minaj is also known for partially funding her music videos like "Super Bass" and "Your Love" with her own money to help them achieve the right look and production quality, a fee that may soon be underwritten by a brand partner.

"We'll work with her in meny different ways," Demsey says of MAC's plans for 2012. "Pop stars see sort of what the movie stars were before, in the golden era of Hollywood. They're doing the videor people are taking about, they're the people that everybody's wetching."



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Creative Artists Agency proudly congratulates our client



NICKI MINAJ

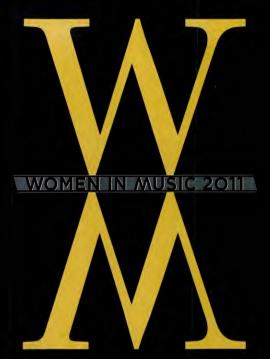
OUR WOMEN ROCK!



CONGRATULATIONS KATHY AND MAUREEN!
BILLBOARD'S 2011 WOMEN IN MUSIC HONOREES

FROM YOUR FRIENDS AT LIVE NATION ENTERTAINMENT





ILLBOARD'S WOMEN IN MUSIC feature in our Power Players series recognizes the female executives who drive our business forward with vision, dedication and hard work.

For the third consecutive year, this list was compiled using a Web-based nomination system to make the process as open and inclusive as possible.

Earlier this fall, we invited readers worldwide to submit

Earlier this fall, we invited readers worldwide to submit nominations on Billboard.biz. We promoted the nomination process in print, online and through e-mail. Female executives in every industry sector were eligible. Only individual

This year, we received nominations for nearly 200 ex-

ecutives, more than twice the number we had in 2010. That prompted our decision to deepen this year's list to 40 positions.

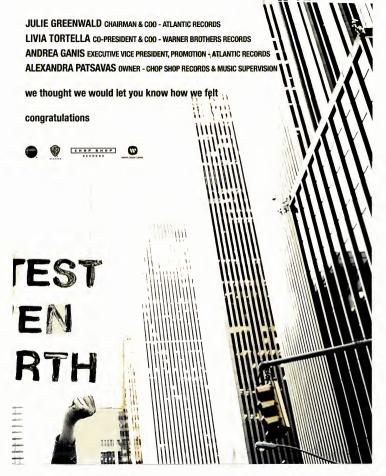
A team of Billboard editors then reviewed the nominations, numerically ranking the nominees on their achievements in the past 12 months (with an emphasis on quantifiable success), their overall career achievements and their leadership in the broader industry. (A statistical tie results in 41 honor-

Each year, some well-known executives move off this list by stepping down from their prominent roles in our industry or by deciding to not submit nominations for reconsideration. And each year the competition also gets keener, as new executives rise to prominence and vie for this honor. Nearly

nair or time year's nonrorees on a appear on the zoro in as. There's no question that numerous accomplished executives didn't make this list. But the selection of the honorees featured here represents the collective ranking and judgment of Billboard's editors.

As we've noted before, this list reads like a roster of the top people in the music business who happen to be women. The range of their achievements—at labels or publishing companies, in bouring or TV, in digital or branding, and elsewhere—reflects the overall impact of all the women in our industry. We once again congratulate them as we present this year's Women in Music report. — Thom Duffy





1. Julie Greenwald

Chairman/CFO Atlantic Records It was the year of the new artist at Atlantic Records, and chairman/ CEO Julie Greenwald spearheaded the innovative, creative and aggressive campaigns that helped those acts break through. "Our dream is to build artists with careers," she says, "To have so many diverse artists breaking in different genres is amazing." Three new Atlantic acts made impressive debuts: Christina Perri's lovestrong album reached the top five on the Billboard 200 on the strength of her single "Jar of Hearts" (2.8 million sold, according to Nielsen SoundScan), Wiz Khalifa's Rolling Papers debuted at No. 2 with a run of hits including "Roll Up" (1.6 million sold), and Bruno Mars' Doo-Wops & Hooligans has sold 1.3 million, making him one of the most successful new artists of 2011. The rookie releases buoved a banner year for the label, which had seven albums debut in the top 10. "We have incredible A&R staff here an unbelievable marketing and promotions department filled with such attention to artist development." Greenwald says, "From touring to digital and more, every aspect of an artist rollout is well thought-out." Credited by members of her team as "a mentor to many" who has created a culture where "everyone is encouraged to have a voice and take risks." Greenwald is the highest-ranking executive

among the major labels cited in this report, "Yesterday's way of rolling out a record is just that," she says, "It's all about trying new things. Every day we're experimenting with new strategies and just trying to think differently."

2. Jody Gerson

Co-president, Sony/ATV Music Publishing



Sony/ATV co-president Jody Gerson, who oversees the company's A&R and film, TV and gaming departments, had quite a year, building on her previous success. She guided the signings of much buzzed-about act Odd Future as well as hit producer/songwriter leff Bhasker. She struck a deal with Tony

Award-winning director Kenny Leon to bring to Broadway "Drumline," a movie that she co-produced. And in June she was recognized as a UIA Federation of New York music visionary of the year. Those accomplishments burnish a career where Gerson has signed writers including Lady Gaga. Enrique Iglesias, Mike Posner, Elle Varner and Nikki Jean to Sony/ATV and Norah Jones and Alicia Keys to publishing deals at other companies. Since joining Sony/ATV four years ago, her leadership has helped the company to win both of music nublishing's ton honors: ASCAP nublisher of the year (2009) and BMI publisher of the year (2011). "In these changing times where there is a decline in the music business, we are seeing it differently," Gerson says. "We pride ourselves as a proactive company trying to create copyright revenue in whatever way possible. We are on everything,"

3. Kathy Willard



Executive VP/CFO, Live Nation Entertainment As executive VP/CFO of Live Nation Entertainment, Kathy Willard oversees the finances of the world's largest live entertainment, ticketing and e-commerce company. With Live Nation's integration of Ticketmaster completed. Willard's work now is reflected in the company's improving financial profile. Despites tough economy, U2 leveraged

the Live Nation platform to stage the biggest tour in history, grossing \$293.3 million, according to Billboard Boxscore. Willard also played a major role in integrating Live Nation's divisions following the Ticketmaster merger in 2010, resulting in \$60 million in sav ings. Through the end of September, Live Nation put on 15,700 concerts, entertained 36 million fans across 40 countries and onew 4% since third-quarter 2010. Under Willard's financial guidance, Live Nation has increased revenue, adjusted operating income and profit margins. Those results affirm the value of the Live Nation/ Ticketmaster merger. The company increased its festival portfolio. launching 10 new events for a total of 45 festivals globally. "I believe that by working alongside operations and being their business partner. I will be able to help them achieve better success at their job while at the same time gathering the knowledge and insight to do my job better," Willard says.

4. Livia Tortella



Co-president/COO, Warner Bros. Records In her first full year as co-president/COO at Warner Bros. Records. Livia Tortella cites numerous artists whose accomplishments have been high points for her, starting with Michael Bublé and his Christmas album. "It's been 'Christmas' here for the past 15 months," she

says. "It's looking to be a monstrous

outing, with a TV special booked, over 300,000 in nontraditional sales [and] a wonderful partnership with Beringer [Vineyards]." She reels off other highlights: partnering with Rick Ross' Maybach Music and the resulting development of Wale: advancing the career of the Black Keys: launching new artist Outasight through the usage of his "Tonight Is the Night" in a \$50 million Pepsi campaign; and building the success of Theophilus London and Gary Clark Jr. She says of Clark, "We feel he's our answer to Eric Clapton, the 2012 version." She has also directed her focus on increasing the company's tour merchandise business which Warner Bros says soared 35% in 2011. Prior to joining the label. Tortella was Atlantic Records executive VP/GM. She joined Atlantic in 2004 after five years at Island Def Jam Music Group. She began her career in 1989 at PolyGram Canada in A&R.

ILLUSTRATIONS BY DAVID BRINLEY

We Heart Sharon. We Heart Julie. We Heart Genius Programmers.



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5. Alexandra Patsavas Owner Chop Shop Music Group



The opening weekend of "The Twilight Saga: Breaking Dawn Part 1" was preceded by two hit singles from the film's soundtrack, once more supervised by Chop Shop Music Group owner Alexandra Potessav with Bruno Mars' "It Will Rain" and Christina Perri's "A Thousand Years" both rising on the Billboard Hot 100.

But then, past projects have proven Patsavas has great taste. Her picks have been heard on TV's "Grev's Anatomy," "Private Practice," "Mad Men" and "Gossip Girl." For a film soundtrack to succeed. "it really must increase the drama of the film. "Breaking Dawn' is a wedding film, and a more pop flavor is perfect for a wedding," Patsavas says of the album's pop edge. Last year's soundtrack to "Eclinse" has sold 578,000 copies, according to Nielsen SoundScan, while 2009's companion album to "New Moon" racked up 1.3 million in sales and 2008's "Twilight" soundtrack has sold more than 2.7 million. That success led to the launching of Patsavas' Atlantic-affiliated Chop Shop Records, which is off to an impressive start with such releases as Marina & the Diamonds' The Family Jewels, which reached No. 2 on Billhoard's Heatseekers chart with sales of 24,000.

8. Brenda Romano President of promotic



interscope Geffen A&M Records As president of promotion at Interscope Geffen A&M, Brenda Romano piloted the summer's undisputed No. 1 song, LMFAO's "Party Rock Anthem." to the top of the Billboard Hot 100. "Breaking LM FAO was not only rewarding, it was so much fun for our entire company to get behind [the duo's Redfoo and SkyBlu]," she

says. "These ours have so much talent as writers, producers and performers, there's just no stopping them." Propelling LMFAO to the summit was hardly the only highlight this year for Romano, who works with a diverse roster that ranges from Lady Gaga, Dr. Dre and the Black Eyed Peas to U2, No Doubt and Mary I. Blige. She also oversaw the ascent of both Gaga's "Born This Way" and Maroon 5's "Moves Like Jagger" (featuring Christina Aguilera) to the top of the Hot 100. In addition to the three chart-toppers, IGA placed nine other songs in the Hot 100's top 10. Romano started at RCA 30 years ago as a promotion assistant. She worked at Mercury and Hollywood before moving to Interscope in 1985.

9. Sharon Dastur PD. WHTZ New York, Clear Channel Radio



Fifteen years ago, aspiring to the role of PD at a major top 40 radio station Sharon Dastur relocated from KRBE Houston to become the program coordinator at WHTZ (Z100) New York. She rose through the ranks, eventually becoming its first female PD tand fourth overall). In that role, Dastur has helped grow Z100 into one of the

world's most influential top 40 stations. "Z100 has always been viewed, not only in the United States but also around the world, as this big too 40 brand," says Dastur, who executive produces Z100's annual linele Ball concert at Madison Square Garden. "I feel fortunate that I've been here so long to be a part of that influence.* Dastur has focused on expanding Z100's brand beyond the airwaves through its website, Facebook, Twitter and the mobile app i Heart Radio. "We're no longer just a radio brand; we're a full media brand," she says. "Our real goal is to have our listeners experience 2100 wherever they want and to find us on all the products and services they expect."

6. Amanda Marks Global head of digital accounts.



Universal Music Group Amanda Marke is one of the most influential executives in the digital media industry. She has been a key mumber of Universal Music County digital efforts since the format's early days in the late '90s, and was promoted in the past year to global head of digital accounts. She now commons UMG's partnerships with iTunes.

Spotify, YouTube, Vevo and Amazon, in addition to managing digital accounts in all 77 countries in which UMG operates. She guides UMG's strategy to reflect the changing marketplace, while supporting marketing programs and ensuring an array of ways for fans to consume music. Her efforts have helped UMG earn a 13% increase in revenue globally for the first half of the year the commany says Previously at Universal Music Group Distribution, Marks guided the transition to a "format agnostic" distribution strategy, with a common structure for digital or physical accounts. She also oversaw the outsourcing of all UMGD digital fulfillment in the United States to Ingrooves and launched Groovetown Vinyl, an online store specializing in high-quality audio products. Now for UMG, she says, "I am more looking forward than back, land) most of the stuff I have been involved in, like working with our global partners to increase their reach, you won't see the impact for some time. But from where I sit, the table is set for a very good year next year for the industry and Universal."

7. Debra Lee Chairman/CEO. BET Networks



Under chairman (CEO Debra Lee BET Naturally continues to make ret. inos strides, as evidenced by the success of two cornerstone programs: its annual DET Awards and "The Came" the football-themed former CW network sitcom that found a new home at BET. Ratings for the 2011 BET Awards trumped but wor's showing The non-

ularity of "The Game" prompted Lee to offer executive producers Mara Brock and Salim Akil a multi-year exclusive deal to create new programming. Also greenlighted: a series with actor/artist Jamie Force as executive producer. Among BET's ongoing success stories is "Black Girls Rock!," which honors exceptional women of color. Lee has been appointed by the White House to the President's Management Advisory Board, formed to bring insight from the private and nonprofit sectors to federal government management and operations. Lee has also been inducted into the Broadcasting and Cable Hall of Fame. Honored by the National Breast Cancer Coalition with its Women Who Get It Right Leadership Award. Lee remains an axid supporter of the arts education and youth empowerment through various platforms. including BET's Leading Women Defined Summit. "In 2011, we proved that we could not only produce high-quality awards shows and specials, but sitcoms that also resonate with our audience-that was a huge step forward for us." Lee says. "I want BET to establish itself as a content creator, and give our audience images of themselves that they are not getting anywhere else."

10.Melissa Lonner

NBC News senior entertainment producer, NBCUniversal

After six-plus years as the music mayen at NBC's "Today." Melissa Lonner still gets a rush when she talks about booking acts that hit the sweet spot between the anticipated and the unexpected for the morning show's daily audience of 6 million. For Lonner, the senior entertainment producer for NBC News, the past year's high points include Adele, Coldplay, Pitbull and—her personal favorite—the return of Chris Brown. Brown's appearance attracted more than 18,000 fans to the "Today" stage in New York's Rockefeller Plaza, and NBC hosted 15,000 fans for Justin Rieber's Nov. 23 appearance, Lonner is keenly aware that exposure on "Today" can boost-



cover the Summer Olympics.



TO THE WOMEN LEADING THE CHARGE

DEBRA RATHWELL



SENIOR VICE PRESIDENT AEG LIVE . NEW YORK

KATE McMAHON



VP - DIRECTOR OF MARKETING THE MESSINA GROUP • AUSTIN

YOUR INSIGHT AND **DEDICATION INSPIRES US ALL**

With Much Love from your Colleagues, Compatriots, Co-Conspirators and Cronies at







11. Julie Swidler Executive VP of business affairs/general counsel, Sony Music Entertainment



Julie Swidler has been Sony Music Emertrainment executive Ver Obuse incess afflair/general counsel since 2008, advising on major transactions and takent deals. This year, Swidler helped manage a restructuring of Sony Music's worldwide operations. She also advises on new wentures in the digital space. In 2010, she worked

on Semy vide with the entire of Mukhal Jackson, which led to Multipart released Formand Bjög Life seasonized Scripped and Sciell's new Michael Jackson the Immortal world tour Swidler and pulped alse point Jacon Music Innes point senter are green ment with himmaker Linkar 'Dr. Life' Gotwald. "While this is he been another every ballenging year for the music industry, I am thralled to be working with Doug Morris, who brings and has been another every large legal point and the second to the property of the property of the property of the property of large three property of the property of the property of the property of such as passion for Innes and the property of the property of such as passion for Innes and the property of the property of the such as passion for Innes and the property of the property of the such as passion for Innes and the property of the property of the such as passion for Innes and the property of the property of the such as a property of the property of the property of the property of the such property of the property of the property of the property of the such property of the property of the property of the property of the such property of the property of the property of the property of the such property of the property of the property of the property of the such property of the such property of the such property of the property o

12. Debra Rathwell Senior VP, AEG Live



In her role as senior VP for AEG Live, the second-largest promoter in the world, Debra Rathwell acts as both a regional and local promoter in New York and New Jersey, and part of AEG's team for national and international tours. Rathwell's achievements in 2011 include the American Idols Lived bour, which returned

to AFG Lee this year and has done in best business in many years. Nighe AFG broad in 2011 in which a Barbell Bjords and to include Usher, Bose Jost. Taylor Savif. Kenny Chenney, John Mellecanapsia dilegar Daubry performing Lee Whoi Thomps. Rashwell sony AFG Levelds a significant number of dises with Rashwell sony AFG Levelds a significant number of dises with a contract of the co

13. Claudia Palmer Executive VP/COO of Europe, EMI Music Publishing



In the past year, EMI Music Publishing in Europe has continued to reap the benefits of a Pan-European restructuring overseen by executive VF/ COO Claudia Palmer, which has resulted in increased revenue and growth, EMI says. On the creative side, Palmer cites Swedish DJ Avicil Who shares a writine credit

"News 500" soundmarked the global launch of the 19th a two artists who have directly benefitled from a better-connected. faster and more Heatble cognitation." Pathera 2so leads EM Manic Publishing swedwheep devokation music business and has strengthened its content development, asks and technology operation. She has played an active noise in development of the multi-company Global Repertative Database, a cross-sector (Incentia) initiative. Were taking EM have Publishing so a whole new level and Hnish where now the most modern music suddisher out there." Palmers saw.

on Leona Lewis' "Collide" single) and Chilly Gonzales (whose

14. Cara Lewis

Agent/VP, William Morris Endeavor



Cara Lewis commands a major market share of the RR Bijns hop booking business, according to Billboard Bouscore data for her clients. Kanye West closed out Coachella with a critically acclaimed headlining set this year. Now West has teamed with lay 2for what is shaping up to be one of 2011's most successful bours, Watch maseka elbum centryl went platinum.

the Throne, whose namesake album recently went platinum. Eminem another Lewis client announced his first Australian tour in a decade with his Melbourne show selling out in 30 minutes. Also on Lewis' roster is Rihanna, who launched her worldwide Loud tour this year. After hitting North America this summer, the singer will tour Europe through the end of 2011. Representing some of the biggest and hottest emerging names in the R&B and hip-hop arenas, Lewis booked tours this war for B o B Rie Roi Common Frykah Rady till Scott Kid Cudi. Lupe Fiasco, Nas. Ne-Yo, Pitbull, Soulia Boy, the Roots and Tinie Tempah, among others. All told, Lewis' clients have earned 34 Grammy Award nominations. Among the winners are Eminem, Rihanna, the Roots and Cee Lo Green. "This is a tough business to be in. The landscape is ever-changing." Lewis says. "Hove my clients, their music and the opportunity to be a partner in their success."

16. Linda Newmark

Executive VP/head of acquisitions and strategic projects, Universal Music Publishing Group



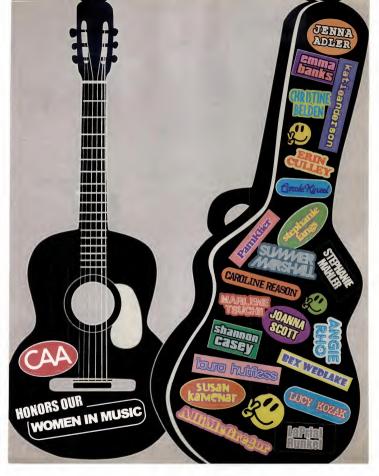
The year's highlights are many for Linda Newmark, executive VP/head of acquisitions and strategic projects for Universal Music Publishing Group, who has been involved in a wide array of deals. She signed administration deals with film composer James Newtown Howard for his existing and future works for his existing and future works or the second of the composer panels of the co

an agreement covering the works of jozz artist joe Zawinds. The has supervised the acquisition of the categod for eggs artist is Predictal. "Tools" I follows: a special scan open design artist is predictal. "Tools" I follows: a special scan joe grant jour properties of the properti

15. Ethiopia Habtemariam

Executive VP/Nead of urban music, Universal Music Publishing Group; senior VP, Notown Records A Billiboard "30 Under 30" honoree in 2005, Ethiopia Habstemariam is now in the big leagues. As executive VP/Nead of urban music at Universal Music Publishing Group, Habstemariam has proved to be a savvy prophet of the next big thing. Her signings include Justin Bieber, Chris Brown, J. Cole, Kerl Hilson, Ester Dean (Rihanna), Brian Kennedy (Kelly Clarkson), producer Polow D Don and Cash Money (Nicki Minaj,





17. Marsha Vlasic

Senior VP of concerts/head of contemporary rock, international Creative Management



Four decades into her career, International Creative Management senior VP of concerts Marsha Vasic experienced a stellar year in 2011. Among the highlights Vlasic cites are sold-out reunion performances by Buffalo Springfield, Elvis Costello & the Imposters' successful Sprinning Wheel tour Auching Muse headline

Lollapsicos and co-bealline the Lo. Rising-ferritor with Bage Appliant the Machine seeing the Strates grave the stage of Madions Square Carden, working Coge the Epiphari tour graves Resource and the Coge the Epiphari tour graves Resource and booking their for the firstige School Resource Carden and Coge the Epiphari tour Coge and the Coge and the Coge and the Coge and their composition of the Coge and the Coge and their coge generated more than 150,000 Cletic stable between February and July, seconding to CM. Since CM acquired bet femore propagate the Markot Mick Coge another, 1000. Visio laboration of the Coge and the Co

18. Andria Vidler



Music U.K. & Ireland

Music U.K. & Ireland reports in

Music U.K. & Ireland reports in

the past year has been its most successful since the era of Spice Girls in

the mid-90s. This year saw homegrown artists Professor Green,

Laura Marling and Emell Sande

all break big domestically, while

Vidler's team helped Timic Tem-

nah land a hit single in the United States with "Written in the Stars," which has sold 1.6 million copies, according to Nielsen SoundScan, and became the theme of the 2011 Major League Baseball post-season in the United States. This fall, Coldplay's Myle Xylete hit No. I on both sides of the Atlantic. In 2011 EMI-signed artists have scored 12 top 10 singles and 16 top 10 albums in the United Kingdom, according to the label, "We have really improved our strike rate in breaking new British acts." Vidler says. Her leadership has also helped FMI achieve substantial growth in its label services division through deals with Kate Bush and Peter Gabriel. EMI says that its brand partnership division has more than doubled its income since 2009, contributing to a 65% year-on-year growth in new income streams. "The balancing act for every creative business is balancing profit with the creative product," Vidler says. "We've managed both exceptionally well."

20. Julie Pilat PD. KYSR Los Angeles: ass

PD, KYSR Los Angeles; assistant PD/music director. KIIS Los Angeles, Clear Channel Radio



As PD of alternative KYSR (98.7 FM) and assistant PD/music director of top 40 KIIS, Jule Pilat experiences the best of both worlds at the Los Angeles radio stations. "It's been really exciting over the last few years to be part of a No. 1 heritage station, KIIS-FM, and at the same time, to be building something from the street

equincially and try out new things with no rules with 1 NYSE, the says. Since (liping) to alternative in 2008, NYSE has offered serious competition to consistent med LROQ, with a format leading come of 2 of inflicial interest in Coultest-while and the country's second-most-lisened-to pop station. Occasionally, the stations share acts, as with their joint support for forter the Prople. XYSE was among the first to play the axii. "Physical Dyk Size." and Plat tomore the first or play the axii. Charly a Plate Called Home with Sixe in Strikes, an annual clerkity Joseph and poler tournament.

21. Kathy Spanberger President/COO, peermusic



As president/COO of peermusic. Kathy Spanberger already overseado one of the largest and most venerable song catalogs in music publishing. In the past 12 months, she's expanded peermusic's reach with key deals, including acquisition of the catalog of David Poster and a deal for his future work. That's one of the high

moments of my careet; "the says. She also led the sequision of 50% of Vertura Much, howe to some of the biggest Lain pop him of the 190 and 90°, such charles go that the biggest Lain pop him of the 190 and 90°, such definitions of the entire cardiage, plas an engosing deal with songerwine productor Alexander, plant to suppose the cardiage plant in the productor of the cardiage plant in the productor of the cardiage with International Conceptual Contraction of the C

22. Mamie Coleman

VP of music and production, Fox Broadcasting
In her role as VP of music and production at Fox Broadcasting,
Manie Coloman courses countless



clips to promote Fox TV shows like "Glee," "House," "American Idol" and "Bones." But none of those promotions was as big or as down-tothe-wire as the one for "The X Factor." Simon Cowell had requested that Fox use Guns N. Roses' version

of Poul McCattery and Vings" Lise and Let Die" be persone the show. Publishing was cleared, but as the 1th hour rearred, Coleman as ye, "that Centures was? I have been still proposed to the person straight of over 1500, stome, the never due from gettings to show a third proposed to be dealing with A.O Base that I did not straight of over the west of the person straight in the veer been involved with." Coleman also was key in connecting shill be the beath of Terra Nova, valuing tracks by Branch and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and collecting as collection of ridle bands—Anderson and Black Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Branch Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Chill Propers to promote Bones' and the Bed Hot Branch Br

19. Marcie Allen President, MAC Presents

It's pure coincidence that Marcie Allen's biggest achievements in music and branding during the past year all happen to involve phones. Between helping keith Urban and Samsung Infuse host private dinner events with fans on Urban's summer tour, connecting BlackBerry with the Foo Fighters to host a series





We proudly congratulate our colleague

Marsha Vlasic

G-

salute all of the honorees

Billboard Women in Music 2011

23. Lisa Worden

Music Director, KROQ Los Angeles, CBS Radio



In a year in which alternative radio lost WKQX Chicago and WRXP New York, KRQQ Loe Angeles has managed to thrive, thanks in part to the guidance of music director Lisa Worden. The station has held fast in Arbitron ratings, consistently coming in first or second in the key adult

demansation the top Downhitmense 12-plus. And Weden has continued to best here music on KBOQ's weeky's 'Local's Only' show, programmed with hist KBOQ's weeky's 'Local's Only' show, programmed with hist Ast Coetst. During the lawyer, the show helped bears Foster the People's 'Pamped Up Kicks'. Bin fis Worden, her greates histomensom tays be the charty concern the station stages, including the Werele Boan. Acoustic Christman and Kerin which were the control of the programme of the control of the programme of the control of the con

24. Lia Vollack President of worldwide music, Sony Pictures Entertainment



Responsible for more than \$60 million of music licensing, administration and soundtrack decisions. Lia Vollack works on some 30 film projects per year. Her year began with the Academy Award campaign for Trent Reznor and Atticus Ross' score for "The Social Network" and ended with "Atthur Christmas" and

inco-persons on flustria file-ber Christman album, Under homidiace. O'fich I siyar in how we'dead for Soy, 'Vollack says, 'Vol

25. Jessica Steel Executive VP of business and corporate development. Pandora Media



Jessica Steel has led Pandora's business development since 2004, when Savage Beast Technologies pivoted into the personalized Internet radio service that evolved into Pandora. She stays her main role has always been to increase Pandora's distribution. As executive VP of Dusiness and corporate development. Steel brought in

13h as high partner while Clarion became the sixth auto after market partner. The company also continued in esquantion into commune electronics, with more than 100 Particles result into commune electronics, with more than 100 Particles result into commune electronics, with more than 100 Particles result into commune electronics, with the company of the community of the company for community outstand, and bound upon the community outstand, and a bound upon the company for community outstand, and a bound upon the company for community outstand, and a bound upon the company for community outstand, and a bound upon the company of the particle community outstand, and a bound upon the company of the particle community outstand, and a bound upon the community outstand and the particle community ou

ome important partners in 2011: Cadillac became Pandora's

26. Mary Ann McCready

President, Flood, Burnstead, McCready & McCarthy



Mary Ann McCready is president of the entertainment business management firm Flood, Burnstead, Mc Cready & McCarthy, whose red-hot roster includes Keth Urban, Klipag of Leon, Max Miller, Pearl Jan, Rascal Fluts, Lady Antebellum, Blake Shelton and Hot Chelle Rae. McCready says of the changing business cli-

ate, "The money our clients earned hasn't changed dramatically with the decrease of physical album sales: it's decreased. but not dramatically. Money is just coming from a multitude of other places. The touring and merchandising aspects of the business are really healthy. Performance royalties are very high. Licensing is an ever-expanding source of revenue. Synch licenses for film and movies seem to be increasing within our client have There's a lot of good news * Prior to larger hing FRMM in 1990. McCready spent 13 years at Columbia Records. One of Nashville's most respected community leaders, McCready is a trustee of the Country Music Hall of Fame as well as cochairman of the Nashville Music Council, an association she helped create with Nashville Mayor Karl Dean, "I love what I do," she says. "My dream was to build the best, most comprehensive, expertise-populated business management firm any artist could imagine having, and I work at that every day. I'm surrounded here by such a rich mix of knowledge."

27. Maureen Ford

President of venue sales, Live Nation Network



Maureen Ford, president of venue sales for Live Nation Network, leads a team of more than 100 staffers who sell advertising and sponsorship programs built around Live Nation's amplitheaters, clubs and theaters. She's responsible for a budget of some \$50 million in anual revenue. Key projects overseen

by Ford include the development of new club and theater programs for her clients that have resulted in an increase sponsorship revenue of approximately 20% during the nast three years. Also, Ford says, "for the first time, all of our 'name in title' opportunities at the Live Nation amphitheaters were maximized." She notes that Live Nation has broadened its partnerships to include such businesses as insurance, consumer and professional electronics and enerry companies. At clubs and theaters. Ford and her team created new platforms for brands to interact with consum. ers, most notably with the LG Ones to Watch series. Digital media and branded promotions are now also offered to clients through her group. The addition of Ticketmaster.com to Live Nation's portfolio has expanded the programs that Ford's team can offer clients. Programs like Live Nation Cash can be used by businesses as incentives, Digital and promotions revenue are up by approximately 150% in the past three years. Live Nation reports.

28. Diana Mogollón

Cable network mun2 is a pioneer in bilingual, youth-oriented broadcasting. Since taking over as its GM in July 2010, Diana Mogollôn has raised its profile and extended its reach. Mun2, owned by Telemundo (which, in turn, is a division of NBCUniversal), reaches 36 million households, according to Nielsen, and since the beginning of the vear has experienced double-digit month-to-month growth, making it the second-





Congratulations!

Angelica Cob-Baehler Shannon Connolly Sharon Dastur Mika El-Baz Jody Gerson Lynn Hazan · Debra Lee Julie Pilat Julie Swidler Lisa Worden

From Your Friends at Sony Music Entertainment









29. Kelly Rich VP of sales, marketing and interactive,

Big Machine Label Group



As VP of sales, marketing and interactive at Big Machine Label Group Kelly Rich is a key member of the team that helped Tudor Swift which 3.7 million in sales for her album. Sneak Now according to Nielsen SoundScan But Birth's achievements go beyond Swift, to Rascal Flatte

album Nothing Like This (sales of 1 million, according to SoundScan) and the Band Perry's single "If I Die Young" (3.4 million). "It takes a millage, and I'm neved to be a part of the team," she says of the Band Perry's breakthrough success. Releases by Martina McBride, Justin Moore, Sunny Sweeney, the Eli Young Band and Brantley Gilbert also have prejund on Dich's watch. How work to relay such Digitarchine Do. cords com out a hoost from a partnership with the Indianapolis Motor Speedway to present the 2011 Brickyard 400, laying the groundwork for a country music festival to be held again during the 2012 race. Rich has helped guide the social media initiatives of Rio Machine artists including Swift, whose own social media savvy has drawn 26 million Facebook fans. Big Machine GM Andrew Kautz says, "There is no other woman in the Nashville, if not the national music industry, that has accomplished as much as she has with as nimble a staff. She continues to mise the bar on excellence

30. Rachelle Friedman Co-CEO, J&R Music and Computer World:



Pachelle Friedman is on CFO of I&R Music and Computer World a store that spreads 300,000 square feet through several buildings across from City Hall, and generates, by Billhoard's actimate \$250 million in annual revenue selling audio and video hardware, consumer electronics like computers and cameras and.

of course, music, I&R has music sales that Billboard estimates at \$15 million, making it one of the most important independent music merchants in the nation. 1&R won the Independent Spirit Award at this year's NARM convention. "It meant a lot to me since we are still very passionate about our music." says Friedman, who's in her third term as NARM chairman, Friedman also serves as a music industry advocate to the consumer electronics industry through the clout of I&R's buying power and its large consumer base. Among this year's memo moments, she says, was the 10th anniversary of 9/11. "Ten years ago, due to our proximity to ground zero, we witnessed the tragedy unfold up close. On the 10th anniversary, we were celebrating, along with all New Yorkers and Americans, that we see a light at the end of the tunnel. The rebuilding of the site and of the surrounding area is finally taking shape."

31. Shannon Connolly VP of digital music strategy. MTV Networks



When MTV executives needed an individual dedicated to improving the company's relevance in music, Shannon Connolly was tapped to build a small team across MTV's brands and subbrands. "I feel very lucky to have a team that functions like a startup in a very large media

company," the MTV VP of digital music strategy says. Her team's initiatives have included the Music Meter, launched as an experimental mobile app in late 2010, which has since been downloaded I million times, according to MTV. In March, the company launched MTV Hive,

revived the program "120 Minutes" and created the biannual

MTV O Music Awards to highlight the best in digital media. And the "Live in NYC" online series of concert webcasts has allowed it to a manifestation in the seconds have been a growth in unique visitors to MTV.com to \$6.5 million from 15.7 million during the last two years, comScore reports, Regardless of her digital focus. Connolly wants to reach people wherever they are most comfortable: "Everything we do in my group is shout truly being multiplatform."

32. Andrea Ganis **Executive VP. Atlantic Records**



Atlantic Records emeration VD Andrea Ganis led new and established artists to increased radio success in 2011 with a simple MO: "A continued focus on teamwork, strategic planning, creativity, innovation and humor in an ever-challenging environment. Atlantic's most notable new artist was Bruno Mars, who reached the

top five with "The Lazy Song" and hit No. 1 in multiple formats with "Just the Way You Are" and "Grenade." "The initial conversations I had with Bruno became reality with a fluidity that every artist and promotion person dreams about," Ganis says. "It's been incredible to play a part fin his success!." Ganis was one of the first women to head a major-label promotion department, and Atlantic's nomination of Ganis credits her "unparalleled leadership, negotiating acumen and belief in the team, as well as her ability to transform in an ever-changing husiness * Among the established Atlantic acts who have continued their hit streak with Canis' support are Death Cah for Cutie, Shinedown, Trey Songz and Cobra Starship.

33.cm Lvnn Hazan CFO/executive VP/GM, RED Distribution: executive VP/GM, Independent Online Distribution Alliance



Iron Magan as executive MD/CM of both RED Distribution and the Independent Online Distribution Alliance, oversees day-to-day operations for the bipperst indie distribu tion operations in the United States Hazan who also serves as RED CEO is involved in every aspect of run ning RED, from label acquisition to

azino the business-to-business and finance departments. This year she saw oversaw the integration of IODA as RED's back end for the delivery of music to digital service providers. Other key accomplishments under her leadership include the continued growth of Dash Media, which provides online publicity marketing and creative services to labels. Aside from her executive roles. Hazan hosts an internal seminar on women in business at RED, which assists women on their career paths at the company. She knows what the slow climb up the industry ladder is like: Once an internat management company RZO, she has been a tour accountant for Lollapalooza and a CFO of RCA. and has worked with the international finance group at BMG.

33.ms Frances Moore CEO, IFPI



This year brought a major victory for Frances Moore as CEO of IFPI, the international trade organization of the recording industry. Moore has been a leading force in the drive to extend copyright protection for sound recordings in the European Union from 50 to 70 years—and legislation extend-

ing that protection passed in September. "Term extension in the EU was a massive win for the whole music sector in Europe," she says, "It was a lone haul, but it shows that if you fight long and hard enough for something that is fair and right, then you can prevail in the end. This year IFPI also achieved a ground-breaking initiative involving the music industry, online payment providers and the City of London police. It resulted in the removal of payment services from dozens of websites infringing on converights. IEPI also successfully lobbied for a commitment from GR world leaders to protect intellectual property, facing down strong hostility from the tech industry. "It was a key acknowledgement of the contribution of music and other creative industries to the world economy," Moore says, "and that statement has a ripple offact around the world "

34. Angelica Cob-Baehler Executive VP of marketing, Enic Records



Angelica Cob-Baehler began the year as EMI executive VP of media and creative services, overseeing the successful launch of new alburns from the Decemberists and Amos Lee. Both acts scored their first No. 1 albums on the Bill. board 200 at the top of the year. an accomplishment Cob-Baebler

credits as "a testament to artist development." She also continued to work Katy Berry's blockbuster 2010 album Teenage Dream. The year began with Perry's "Firework" lodged at No. 1 on the Rillhoard Hot 100 (the third No. 1 from the album), and by midwear. Derry was tied with Michael Jackson as the only artists to send five songs to No. 1 on the Hot 100 from the same album. Perry was furthered honored with four nominations at the MTV Video Music Awards for four different videos "We seally built campaigns around them," Cob-Baehler says of the Perry clips. "From the marketing team to the online component, so much went into making these videos an event. If you really build a campaign, it makes a huge difference." In September, Cob-Baehler left EMI to join Antonio "L. A." Reid at Epic Records as executive VP of marketing. She says, "Getting a phone call from L.A. Reid asking me to help him shape the new Epic and reclaim the legacy that it has always had-that was the biggest highlight of my year."

35. Kate McMahon



VP of marketing, the Messina Group/AEG Kate McMahon, VP of marketing with the Messina Group/AEG, began her career with TMG manketing George Strait's 1992 tour four subsequent George Strait Country Music Festival stadium tours and Kenny Chesney's tour in 2002. Since those initial stadium dates Strait's tours have

grossed more than \$250 million and sold more than 4 million tickets, according to TMG. Chesney's tours-a total of 10 under McMahon's marketing direction-have grossed more than \$46 million and sold in excess of 9.6. million tickets, according to TMG. Chesney's 2011 tour sold more than 1.3 million tickets and grossed almost \$85 million. Of particular pride for McMahon is Chesney's August show at New Meadowlands Stadium in East Rutherford, N.J., which sold \$5,000-plus tickets, according to TMG. "People said it couldn't be done." McMahon says. "There's not even a country radio station (in New York). but there are obviously country fans there." Chesney's two shows at Gillette Stadium in Foxborough, Mass., drew more than 106,000 fans, according to Billboard Boxscore. McMahon recently marketed a 20-date Reba McEntire/ the Band Perry tour and is searing up for 2012 tours by Strait and Chesney.

CONGRATULATIONS ON BEING NAMED BILLBOARD MAGAZINE'S TOP WOMEN EXECUTIVES FOR 2011



SHARON DASTUR





JULIE PILAT





LISA WORDEN





FROM YOUR FRIENDS AT



MUSIC GROUP

36. Nicole George

VP of membership for rhythm and soul. ASCAP

Since joining ASCAP three years ago, Nicole George has been relentless in revitalizing the organization's rhythm and soul department. She has signed such talents as Boi-1da, 40 and T.I. She has made ASCAP's Rhythm & Soul Music Awards a must-attend annual event and has developed new programs for networking and song exposure like "Breaking Bread" in New York and "Check It Out" in Atlanta. On Billboard's 2010 year-end recaps, ASCAP songwriter members wrote, or co-wrote, nine of the the top 10 songs on the R&B/ Hip-Hop Songs & Airplay, Hot Rap Songs and Hot Adult R&B charts. George is also the creator and driving force powering the ASCAP "Women Behind



37. Barbara Cane VP/GM of writer/publisher relations, BMI



Barbara Cane oversees the creative activities of BMI's writer/publisher staff in Los Angeles, dealing with non alternative rock indicandadult contemporary music. She oversees local and regional showcases; networks with artists, managers, music supervisors, A&R executives and attorneys; and facilitates creative collaborations between songwriters. She is deeply involved in

the BMI mentor program at the University of Southern Cali-

fornia and the educational "Back to School" series, the Aspen BMI/Denise Rich Songs Songwriter Retreat and music conferences from the Rocky Mountains to Hawaii. During 2011 she was particularly involved with the new Bravo reality TV show "Platinum Hit," created by Tim and Evan Bogart of Boardwalk Entertainment, (Evan Bogart is a BMI writer, as is the debut season's head judge. Kara DioGuardi \ Cane offered career advice on music publishing. It's no surprise she feels at home at the company after 36 years: Her father, Marvin Cane, was president/CEO of Famous Music and introduced her to working at BMI while she was still in high school. "I always joke," she says, "that I was promised at birth and delivered to PMI coon after

38. Mika Fl-Baz

Executive VP of publicity, RCA Records



RCA Records executive VP Mika El-Baz leads one of the strongest public ity departments in the industry. It's a hand-picked team with expertise in TV, radio, print and the Web, deployed this year for acts including Kelly Clarkson, Foo Fighters, Britney Spears, Ke\$ha, Kings of Leon, Usher and Pink. El-Baz's group also helped

break newer hitmakers Pithull and Hot Chelle Rae, "We've all been in the trenches with each other for a while now and we all have each other's backs," says El-Baz, who's known as much for her decisiveness and strategic thinking as for her mentoring. A personal high point of 2011? Ray LaMontagne's win at the Grammy Awards. "To work with someone who has such incredthle artistry, whose music affects people so deeply, is incredible." she says. El-Baz also finds time to give back-through work with UIA, the City of Hope, Young Women's Leadership Netmuck and the Back and Ball Hall of Fame induction commons

39. Marilyn Laverty President, Shore Fire Media



Diversification of clients and services marked 2011 as a banner year for Shore Fire Media, under president Marilyn Laverty. Known for its blue chin roster of acts from almost every genre-Bruce Springsteen, Elvis Costello, Bon Iver, the National, Booker T., Carole King, Kenny Chesney, Zac Brown Band Mavie Stanley Chick Cores

Marcus Roberts, Mark O'Connor, Lana Del Rev. St. Vincentthe PR firm also now represents venues, businesses, charities, subsites books a dance towns and non-music events. A team of three to four staffers works on each account, with experience levels ranging from Layerty, senior VP Mark Satloff and VPs Rebecca Shapiro and Matt Hanks to newer staff. But with both media and music "changing so fast," Laverty says, newer staff "really are equal partners in creating a strategy." With strong ties to traditional media, Shore Fire also has been in the vanguard of using social media. And notably, Shore Fire has become a content source, distributing mixtures, an entertainment calendar and a poll of 100 top managers. "We've redefined our function as serving not only our clients but our industry," Laverty says. "The need is greater than ever in our business to share information and view those outside our roster as colleagues."

40. Ellen Bligh Truley VP of corporate relations, SESAC



Ellen Bligh Truley was named VP of corporate relations in March 2010 and oversees SESAC's marketing, branding, advertising, promotion and sponsorships. That covers roles as diverse as publisher of the quarterly SESAC magazine and its monthly e-newsletter. She produces SESAC's multiple awards events-

including the Nashville Music Awards, New York Pop Music Awards and awards programs for Christian, Latin, TV and film music, and jazz-and produced the Robert Johnson centennial tribute at the 2011 SESAC New York Music Awards. Her team operates the SESAC EDU project, which provides material for high school and college music programs. And her department is charged with implementing such digital initiatives as the SESAC mobile website and aggressive brand-building through social media. Truley also takes a leading role in such events as the annual Songwriter's Bootcamp in Los Angeles. "My job requires an ability to balance a plethora of projects at once and to make sure things are moving forward," she says. "Luckily. I have a knack for keeping all the trains running on time."

Profiles written by Ed Christman, Leila Cobo, Thom Duffy, Phil Gallo, Andrew Hampp, Kerri Mason, Benjamin Meadows-Ingram, Gail Mitchell, Mclinda Newman, Calhy Applefeld Olson, Glenn Peoples, Mitchell Peters, Deborah Evans Price, Wayne Robins, Craig Rosen, Richard Smirke, Ken Tucker and Ray Waddell.



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Congratulations to all of the executives nominated by their peers and co-workers for this year's Women in Music list

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Lauren Apolito, VP of strategy and business development. The Harry Fox Agency Mailssa Becerra,

Candaca Berry, Executive VP/GM, Universal Music Group Distribution

Borman Entertainment

Monifa Brown, Head of publicity, Shanachie

Executive in charge of production, "On Air With Ryan Seacrest."

Karen Civil,

iocial media manager, Lil Wayne/ foung Money/Beats by Dre

Aly Cook, Label owner, Futures Entertainm

Executive director of music at programming, Radio Disney Alia Fahlborg, Senior VP, Nettwerk Music Groun

Uta Fesquet, VP of A&R, Deutsche

Kim Garner, Sensor VP of marketing and artist development, Universa Republic Records

Alma Geddy-Romero.

Almee Higgins, /P of strategy and planning, Pandora

Virpi Immonen, Managing director, Backstage Alliano

Beverly Keel, Senior VP of media and artist relation Universal Music Group Nashville continued on >>n72

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WOMEN IN MUSIC 2011

from 22070 Lauren King, Talent and music specialist, Mother New York

nna Jean Kisshauer, VP of tour marketing and radio. Borman Entertainment Heather Kolker, Manager, Esja Management

Mieko Kusano, Senior director of design. Sonos

Karen Kwak, Executive VP/head of A&R. Island Def Jam Music Group

Karen Lamberton, Senior VP of soundtr Senior VP of soundtracks, film/TV music and strategic marketing, RCA Records

Ida Langsam, Owner/president, ISL Public Relations

Lisa Lauricella, Director of music and talent, MTV Orio Lea

Managing director, A&M Records Jannifar Laimgruber, Senior VP of network programming, Premiere Radio Networks

Rebece Leon, VP of Latin talent. AEG Live/Goldenvoice

VP of video marketing, Warner Bros. Records

Feb Leys, Manager, Atom Factory Barbara Libis, Music producer, "The Tonight Show With Jay Leno," NBC

Director of music develo DI, KCRW Los Angeles

Maureen Lloren, International product manager, Glassnote Records; head of publishing, Four Song Night Jenna LoHonaco, Head of new media and digital, Glassnote Records

Cindy Meba, Sensor VP of marketing. Capitol Records Nashville

Kisha Madrid, Partner, Industry Public Relations

Kristen Medsen, Senior VP, Grammy Foundation/MusiCares

Cecily Mek, VP/general counsel. Rhapsody Heidi Mentere, Director, Limingan Musiikkiviikot

Stacy Mark, Agent, William Morris

Elora Meson, Publicist/event manager. E. Mason & Associates

usan Mazo, and marketing, Warner Music Group SId McCain, VP of label acquisitions and development, EMI Label Services/Caroline Distribution

Katia McMahon, VP of sales and marketing. SoundHound

Rona Mercado, VP of marketing, Cashmere Agency

Sas Metcelfe, Executive VP of creative. Kobalt Music Group

Shannah Miller, Semor VP of prom RGA Records

Pat Mitchell-Worley, Director of development and communications, Memphis Music Foundation Blogger/graphic designer/ digital marketer, HustleGRL.com

Tere Muldoon, Publicist, Substance Entertainment Group

Cermen Murray, Founder/CEO, Title 9 Productions Jackie Nalpany, Agent, Paradigm Talent Agency

Nikki Nash, Marketing and promotions, (MusicUSA)

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Trecy Nguyen, Founder, Industry Public Relations

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Paola Palazzo, VP of talent, Nederlander Concerts Liz Pokora-Sadowsky, Music branding agent, ICM

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Dana Tomarken, VP, MusiCares, Grammy Foundation TT Torrez. Media personality/music director, WCDX Richmond, Va. Radio One

Anshia Tull, CEO. Brickyn Entertainment Julia Vander Pioeg, GM/smior VP TicketsNow

Diana Warren, Owner, Realsons Merril Wesserman-Ser Executive VP of business development, Kobalt Music Group

Carolyn Williams, Senior VP of marketing Selly Williams, GM. Ryman Auditorium

Motisola Zulu, Partner, Davis Firm

72 | BILLBOARD | DECEMBER 10, 2011



RAP BY BENJAMIN MEADOWS-INGRAM

ichael Wayne "Yelawolf" Atha, 31, is sitting THE WAY I AM on a couch in the lobby of a boutique New York hotel talking about race. As a white rapper from tiny Gadsden, Ala. (population 36,000), with the word "RED" tattooed across his neck, it's a

Already in business with the Agency Group and Lipton Brisk, Shady Records' Yelawolf looks to define himself with debut album



hold to the culture as it is no matter how abstrains that [term] might sound or it might be. Race is still real and you got to recognize it." Radioactive debuts this week at No. 6 on Billboard's Top R&B/Hip-Hop Albums chart and at No. 27 on the Billboard 200 on sales of 41,000, according to Nielsen SoundScan. The recent rise of the white rapper hasn't some

subject that follows him everywhere he goes.

"I don't hate the term 'white rapper," Yelawolf

says while being interviewed on camera by yet

another hip-hop blogger-one of hundreds who

have been tracking his rise during the past four

years from Southern rap anomaly to Shady Re-

cords signee, a swarm that only intensified in the

run-up to the Nov. 21 release of his Ghet-O-Vision/

Shady/Interscope debut, Radioactive. "It's fully

relevant and will always be . . . It's important to

provided with outlate or unried or VVI. Consiland and the New York Times all covering the subject. What gets less play, however, is how the racial and cultural divide cuts the other way as well. "The race thing has probably been the biggest setback," says Ghet-O-Vision founder/CEO Kawan "KP" Prather. who's known for his work with Atlanta production collective Dungeon Family (TLC, Usher, OutKast, Goodie Mob) and who first signed Yelawolf in 2007 as convertise VD of urban music at Columbia Prother took Yelawolf with him when he left the label later that war *If Yelawolf were a black MC doing exactly the same things he's doing right now, there wouldn't he the questions of 'Can it work?"

Building on the buzz of a string of mixtapes (including 2008's Stereo and 2010's Trunk Muzik) and an electric live show (he was named best hiphop live act by Atlanta newsweekly Creative Loafing in 2008) that included a supporting run on Wiz Khalifa's Deal or No Deal tour this first outing booked by the Agency Groups, Yelswolf landed a deal with Interscope in the summer of 2010. "After that [tour], things just started happening," Yelawolf says. "The big difference is walking into a meeting with Jimmy Jovine at his house as opposed to an office, and getting congratulations for all we've done, and they're just saying, bluntly, 'We just want to be involved. We want to be a docking station for you to come and refuel and go back out and do what you do.' That's exactly what they said. 'fuel station,' It feels right—important."

Following the Interscope deal, Yelawolf returned to the road as part of Khalifa's Waken Baken tour. A commercial version of Trunk Muzik, titled Trunk Muzik 0-60, arrived in late November 2010 on Ghet-O-Vision/Interscope. The project peaked at No. 1 on Billboard's Heat-

seekers Albums chart. "We've always been attracted to artists who've created a little hit of a movement on their own " says Paul Rosenberg, manager of Eminem and co-founder of Shady Records. According to Rosenhere, the label was already interested in Yelawolf before the Interscope deal, but decided to wait until he became an official Interscope artist before add ing him to the Shady roster. "We sort of sat back

and said, 'If Interscope is going to sign him, that's going to be a great situation ... Maybe we can come onboard and help make his record and get hlm down with what we're doing at Shady."

The deal with Shady was announced in January, and Yelawolf's affiliation with Eminem immediately made him one of the rap world's most-watched prospects. He landed on back-toback covers of XXL and joined the Vans Warped tour in a Lipton Brisk-branded bus (courtesy of Shady's deal with the beverage company). He performed in the BET Awards' Sprite Cypher (with Eminem, Joe Budden and others), and recently appeared on the cover of Vibe with Eminem. But the Shady deal also raised the spectre that Yelawolf would never escape the long, white shadow of his new boss

*For me, the Eminem comparison is because of race," Rosenberg says, "But musically, I don't think they're that similar. Anybody who's a real fan of hip-hop and really knows Eminem's music

once they hear Yelawolf, they're going to be like, This guy is his own guy."

Radioactive certainly doesn't sound like an Eminem album. Recorded primarily at Future Music Recording Studios in Las Vegas and at Tree Sound Studios just outside of Atlanta and largely handled by Yelawolf's team of in-house producers the 15-track set is a grounding project, intent on establishing Yelawolf's identity as authentic and of a particular place, time and scene. The album's first three songs-"Get Away," second single "Let's Roll" and lead single "Hand White II in in the Clubs"—feature a flurry of appearances by veterans-Mystikal, Kid Rock and Lil Jon, respectively-and their implicit cosigns. On "Throw It Up" Yelawolf raps alongside Eminem and former Three 6 Mafia member Gangsta Boo, a pairing that could only feel at home on a Yelawolf album

"We look at this project as having a long life." Rosenberg says. "All the groundwork that Yelawolf and Ghet-O-Vision have laid prior to this release and the affiliation with Shady should prove to set a great foundation. So while there's not a runaway radio hit yet, we think that Yelawolf has a shot with some of the tracks on this album "

Yelawolf has also remained on the road. He spent the fall touring the United States on the Hard White tour and most of November, including street week, on a European swing.

But the album and tour are only two pieces of the puzzle. A lifelong skateboarder, Yelawolf has a long-standing relationship with professional skater/MTV personality Rob Dyrdek ("Rob Dyrdek's Fantasy Factory"), and he teases a possible play in that space. ("I'm making some (uice moves in skateboarding," he says.) In addition to his business with Lipton Brisk, he's endorsed by Famous Stars & Straps, the apparel company backed by Blink-182's Travis Barker (who's also managed by Rosenberg's Goliath Managements.

"We all want longevity," Yelawolf says. "I have a ten-year soal, so I could be like David Grohl or something. I want to be like [Eminem], [Jay-Z], Anthony Kiedis, Kid Rock. They're getting older and they're great, touring the world, making a good living. That's the goal I'm trying to achieve."



id party: French electro duo Justice is going global In compact of passant allows dio, Video, Disco (Ed er). Booked by Tom h of the Wi cy, the tour kicks off Jan. 1 at the Field Day Festival in Sydney and includes os through Japan. m, as well as the act's first side run since 2009. The U.S. leg begins at New York's Terminal S (March 16-17) with stops at Washon, D.C.'s 9:30 Club rch 21) and a p ce at the Co n in Las Vegas (April .. Doubling down: Lolters, Blörk and Arctic Monkeys at Sentiago Chile's O'Higgins Park ch 31-April 1. Jane's m joins for the fusel's Brazilien debut (And 7-II) at São Paulo's Jockey Flavor in your ear.

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te. On the menu? Perfor-

Brass Heaven and "Godfether of Noyze" himself Rahzel, as well as the debut

milk fried chicken desmetic . Cold Lang Syne: PBS ar's Eve special (11 p.m. ET), taped at the Mi Theater during the Austin mber, while the band er in 2012 in real tin on Abu Dhebi's Corniche breakwater...Seeking sanctuary: Atlas Sound, ord Cox, will play a few East Coast shows ting Dec. 14 at Durham. ng a Dec. 16 stop at Philala's First Unitarian rch...Together again:

nion shows, the first a

the second on Feb. 24 at the

stro in Chicago. Promises.

- Jon Blistels

netown gig on Feb. 24 at

aukoe's Turner Hall and

MUSIC
POP BY PHIL GALLO

TIME AFTERTIME

Seasoned singer Javier Colon stays true to his vision after winning 'The Voice'

n a five-day apan at the beginning of November, Javer Colon performed at a benefit concert in New York, flew to Loc Angeles to viderape an in-studio performance for Walmart *Soundheck* Programs, report to Napav Valley to appear as a winery and then played goff in Atlanta. Stonewinning the Instruston of NICs. *The Vocie* in May, Colon world has been friging by at a bette pace, Setting up this first album for Universal Republic, Come Through for You, due Now, 21, has only accelerated things.

"What most artists take a year to do—writing the alburn, picking producers, the pickaging, the video shoots—Javier is doing in four months," says International Artists Agency president Steve Brush, who's been managing Colon for eight wars.

With two major-label solo albums under his belt. Colon, 33, is easily the most experienced singing competition winner since the genre was revived a decade ago. His sproxch on TV—sols-poken singerly songwriter, family guy with a ball cap worn slightly off-center—was developed while he was recording for Capitol Records and after his stint in the Devek Trucks Band.

"When I had the opportunity to do the show, it was important that I be myself," says Colon, a native of Stratford, Conn., who hires in West Hartford with his wife and two pre-school daughters. "It was all about song clicice—convey to people who I was, starting with "time After Time" and doing Cyndi Lauper in a soulful way."

Soon after winning "The Voice," a call went out for producers

and songwriters to work on the album, but Colon stuck to his guns. "I wanted to sound like the guy people voted for-I didn't want to alienate arrone. I felt I was able to stay true to myself on the show," he says, Ryan Tedder, Toby Gad David Hodges and Andrew Frampton are among the producers and song writers who worked on the new album. Marron 5's Adam Levine, who coached Colon to victory, sings on "Stand Up." Although collaborators poured in, Colon wanted to ensure the album featured some of his pre-"Voice" material, written while he was touring college campuses and doing club gigs. The title track, for instance, dates back to some lean times after Capitol drooped him following his 2006 release Left of Contex. "I wrote that in the middle of the night after an argument with my wife about the music business and why things were the way they were " Colon says. "Back

then I was always saying. Things will get better, you have to trust me—all the things a musician believes. That song is not trying to reassure her that one day, I will come though for you. That's what I'm doing if for. This whole jummy is about being able to provide for my family by doing something low.* The family element is something Brush hopes to aphilaize on with the release. Tayler is a gay who makes it cod to be a

family man," he says, adding that he hopes it'll lead to endorsement deals with product associated with family values. 'I hope a toothpaate company will take advantage of his great smile.' A tour and an appearance on the second season on "The Voice" are planned for late winter and early spring. His NBC connection will pay off with a performance on "The Tonight how With lat Peno" on release date, then, on No. 30. an in-

terview on "Today" followed by participation in that night's "Christmas in Rockefeller Center" special.

R&B BY GAIL MITCHELL

The Love Movement

A re-energized Anthony Hamilton taps Babyface, Salaam Remi and others for his brighter-sounding fourth album

"I don't always want to be known as the sad cat." Grammy Award winning good insinger/song writer. Anthory Hamilton says with a laugh. Hamilton may be best known for his hit ballads ("Charlene." ("Carl Let Go") and powertul albums. Typifed by his 2009 breakout Comin From Where I'm From, but now he says it's time for a change. "I'm ready to bays some fun."

This summer, he began doing just that. As a featured guest on Jill Scott's vibrant 'So in Love,' Hamilton joined rarefied company when the duet spent 18 weeks at No. 1 on Billboard's Adult R&B chart—tying Maxwell

F Fortunary for the most consecutive weeks in that slotbuilding on the momentum, Hamilton is charging, back up the same tally with his own "Moo," an upperspotitude to a sawy mount and her charm. The single marks his first collaboration with Kenny "Babyface" Edmonds (Edmonds co-wote and co-produced), and sist at No.1 in Adult R&B after seven weeks. The same energy powers Back to low (Dec. 13, Hamilton's fifth over the control of the company of the control of the Records, just one of several factors the singer credits for his regiveration.

*Having children gives you a new perspective, another burst of energy," says the father of five, including year-old twin boys, "Back to Low stems from that energy as well as from that of RCA's new team. And I'd always wanted to work with Babyface, we had a ball. Everybody is excited about taking things to the next level."

For Hamilton, whose previous album The Point of

It All deleased at No. 1 on Top R&R.H.Filip Hop Albums (No. 11 on the Billward 200 jn. 2008 and was released through 5 o 50 Delf/Zomba Lalbe, the next level mean carting go brighers more vanisaters mound without compromising his grity, soulful veloc. In addition to compromising his grity, soulful veloc. In addition to ownge every song on the Patrick, Hamilton—who owned every song on the Patrick, Hamilton—who owned every song on the 12-rack set—collaborated with producers song to the Patrick, Hamilton—who elegape Relvin Wooten, as well as resevoners platrus Monce. Onboard as not executive grounder was young RGA. Afte execut-

The end result is a cohesive tapestry that not only showcase Haimfords strengthe but reveals a fun reperimental add- as well. Among the ex's standouts are perimental add- as well. Among the ex's standouts are considered "back far for line the charlest for the OutBasinfilament" Stand far for line the charlest fact Ga. charlmante that with fiver littles that was produced by lerry 'World' Deplessis. As Hamilton pain the Company of the Com

ton. "But he wasn't turned into something he's not. This record just brings out something we haven't his record just brings out something we haven't Noting that the success of "So in Love" helped "set the table" for Hamilton's return. Cambridge-Mitchell says that one of the label's key goals for Back to Love is to develop broader coverage opportunities through

He REGULARIE ANTECHY MANATCH

such previously untapped outlets as NPR. In addition to pursuing more TV-related appearances, RCA has purtnered with mobile phone service Cricket for an out-reach campaign targetting black makes and females ages 18-35. The latter is in tandem with Hamilton's 19-city Woo tour, which kicked off Nov. 9 in los Angeles and includes a headlining turn at New York's Apollo Theseron Dec. 9

Back to Love will be simultaneously released Dec. 13 in overseas markets, with an eye toward strengthening Hamilton's fan base there. "We get our greatest feedback from Germany and France," Cambridge-Mitchell says. "And now we're working toward penetrating the U.K. a bit more."

In the meantime, Hamilton is relishing this new chapter in his career. "It's a liberating feeling," he says. "This time around, I feel people are hearing the importance of what I can do ... and where I can be."



ast spring, James Durbin, a 22-yearold metal enthusiast with a booming oice, finished fourth during the 10th ancon of "American Idol " Housewis. ibly upset when he was eliminated, but declared in a press conference the next day, "I haven't failed at all. This is just the beginning.

Scotty McCreery and Lauren Alaina, the 10th season's respective winner and runner up have already notched top five debuts on the Billboard 200 with their first albums. While McCreery and Alaina are country acts. Durbin's ocuvre is bornbastic mck: He performed on "Idol" with tudas Priest and Zakk Wylde, and new single "Stand Up," which has sold 6,000 copies since its Sept. 25 release, according to Nielsen SoundScan, features an incinerating guitar riff and the chorus, "It's time to see you stand up/Let me see your hands up." Durbin believes that Memories of a Beautiful Disaster, which arrived Nov. 21 on Wind-up Records, will echo the singer that fans heard on "Idol": a sensitive, passionate rock geek who has struggled with Tourette's syndrome. The album

bows at No. 36 on the Billboard 200 and at No. S on Rock Albums with 28 000 cold "The underlying theme of the album is bullying and being an outsider, because growing up, I wasn't the popular kid at school," Durbin says, "I've heard from fans about how inspiring I am to their kids through singing covers on 'Idol,' and now I get to put out my record and give these people real emotion, stuff that

I've gone through and someone to look up to." Aside from 2006 contestant Chris Daughtry, whose band has moved 6.1 million copies of its two albums, according to SoundScan, no "Idol" contestant has made a long-lasting dent on rock radio. But when Wind-un senior VP of marketing Bill Richards watched Durbin's set during the American Idols Livel tour stop at New York's Nassau Veterans Memorial Coliseum in late August, he realized the singer could break the spell. It's a fairly sedate show very family-oriented." Richards says of Idols Livel "And when [Durbin] comes on he just goes, 'Everyone get upl,' and it turns into a huge rock show for his few songs, and you're like, 'Oh, OK, he's the real deal."

Durbin says that, after rejecting other label suitors as "too corporate," he was thrilled to join a roster that includes Evanescence, Seether and Creed. Durbin signed with Wind-up on Sept. 7 and began recording Memories in Los Angeles with veteran producer Howard Benson (My Chemical Romance, Daughtry) as the "Idol" tour was wrapping up. He had an entire album ready to be mastered in less than three weeks.

Because of the album's quick turnaround, the marketing rollout will be slowly paced, with late-night TV appearances coming after street week and a return performance on season 11 of "American Idol" planned for the spring, "Stand Up" has been serviced to rock radio, and the more melodic "Love Me Bad" has been sent to mainstream and adult top 40. Durbin recently shot videos for both tracks and the "Low Me Bad" clip was unwilled Nov. 16.

Richards expects the artist to kick off a mix of headlining shows and supporting gigs early next year. Durbin's music is already being heard in stadiums: Through a partnership with the NFL, "Stand Up" is featured on Official Gameday Music, Vol. 2, an EP released by Banshee Music that features similar hard rock tracks heard at football games. Durbin also recorded 32 custom clips of "Stand Up" for each team, which are screening in NFL stadiums

But can Durbin overcome the "Idol" pop/cour try brand and be embraced by hard rock fans? "I'll be the first to admit it's not easy, but . . . it's understanding who the mck audience is and who the audience for James Durbin's brand is," manager Josh Klemme says, "We ultimately decided to work with Wind-up Records because they're a hig home for mck. We solicited an NEL partner. ship for him because the NFL audience is a rock ence. It's about finding the right partners and the right believers that are going to push with you throughout the process."



Canadian power trio Rush is one of the world's biggest-selling bands, with 14 RIAA-certified platinum and 24 gold albums. The only rock groups must be some more consecutive cold and platinum platters? The Beatles and the Rolling Stones, Rush's mix of progressive rock epics and hard rock riffs influenced everyone from Metallica to Dream Theater, and classic alburns like the 1976 science fiction-flavored 2712 and the 1980 breakthrough Permanent Waves helped build a huge fan base that's only kept growing throughout the band's 37-year career On Nov. 8 Anthem/Roadrunner rales

the CD/DVD set Time Machina 2011; Live in Cleveland, which captures the group's recent Time Machine tour on which the group performed its quadruple-pletinum 1981 eibum. Moving Pictures, in its entirety, Rush also has a new studio album. Clockwork Angels. In the works for next yeer. Singer/bassist Geddy Lee, whose stratospharic voice is one of rock's natural wonders, musas on Rush's past, present and future

1 The Rush documentary "Bayond the

Lighted Stage" came out last year. What

It was hard for me to watch in some ways. It

one bind of fun to match the old old stuff the

bad hair and bad clothes. And seeing the old performances, I enjoyed that. It was kind of an

out-of-body experience, because I didn't recog-

nize that as me. But I found it uncomfortable

just to see so much of us talking [laughs]. I

enjoyed all the parts where other people were

talking more than watching us talk incessantly

2 Your parents were Holocaust survivors.

How did that affact your life and music?

Certainly my personality, my sense of humor,

my outlook on life was informed by the experi-

ences of my parents, and the stories they shared

was your initial reaction?

about what we do.

with me. "Red Sector A" [from the band's 1984 release Grace Under Pressurel was informed by ated in Bergen-Belsen in Germany. When they saw that there were British soldiers coming in to liberate them, they were in such disbelief. They had assumed that they had just been abandoned. Neil (Peart, Rush's drummer/bricist) and I talked about this, and he'd been putting together some ideas for a futuristic sone about a similar kind of prison idea. That story had some impact on

3 What moved you to parform Moving Pictures in its antiraty on the Time Machina tour?

We thought that was the perfect time, and the perfect album to do that with. Because I guess it would be considered our quintessential album and it was the 30th anniversary of that album being released. It also gave us the opportunity to play an 11-minute song on that album called

"The Camera Eye," which we had never really embraced as a live some



this album's going, although there's much more variety than just what those two sonss offer. When I look back at [2007 album] Snakes and Arrows, as happy as we were with that record, in retrospect 1 feel we brind of overdid it with overdule. World like to simplify that, just in terms of making sure the guitar, bass and drum sounds are big and

m. Clockwork Anguls?

loud and clear, and any time we are going to add an overdub, to make sure that it definitely is adding and not subtracting. 6 You're known as an obsessive baseball

memorabilia collector, with a museum quality collection. How did your beseball pession devalop?

In the early '80s we were touring a lot in America. We'd be staying at a Holiday Inn somewhere, and after a 400-mile drive, we'd be waking up around midday. There was nothing to do but turn on the box, and there was almost always a Cubs game on. I started watching the Cubs every day, and before I knew it I was completely obsessed with baseball. It keeps me sane, or it keeps me insane, probably.

ALBUMS

WILLIE NELSON Remember Me. Vol. 1 Producer: James Stroud PA I Percenti Release Dete: Nov. 21

Polished, relaxed and authoritative, Willie Nelson rolls through 14 classic tunes that hit Billhoard's ton five on the country and pop charts hetween 1946 and 1977 on Remember Me, Vol. 1. Songs from the 'SOs dominate the alhum-a trio of hits from Ernest Tubb. Tennessee Ernie Ford and George Jones provides a solid start-records that Nelson has undoubtedly embraced since his youth. Studio musicians provide a crisp backing, similar to his work in the late '70s and early '80s when he made interpretations a key part of his recordings. The template here is pure country. Much as Remember Me is a tribute to the Nashville of a bygone era, Nelson takes command of midtempo numbers, especially Jones' "Why Baby Why" and the title track, an accordion- and plano-led rendition of Stuart Hamblen's "Remember Me (I'm the One Who Loves You),"He ventures into upbeat Western swing with "Smoke! Smoke! Smoke! (That Cigarette)" and the closer "Rambiin' Fever," but



KEYS El Camino

Producers: The Black Kove Danger Mouse Nonesuch Decords Release Date: Dec. 6 The world discovered the Black Keys-after years of bubbling under in the hipster

Grammy Award end a couple of hit singles ("Tighten Up," "Howlin' for You"). The duo's newest album, El Camino, stays on that commercial tip, but on its own terms, continuing and refining the Black Keys' fruitful relationship with Danger Mouse that began with 2008's Attack & Release. Keyboard accents and jush backing vocais smooth the edges and add soulful veneer to vocelist/quitarist Dan

most successful pop acts and

respected worship leaders.

Among his lesser-known but

no less impressive talents

Smith is an accomplished

composer, and that gift shines

on Glory, his 23rd studio

album and second instrumen-

arranger David Hamilton

Smith has created a beautiful

musical tapestry that dem-

onstrates his ability to stir

powerful emotions without a

word.-DEP



rock, and while there's still a punky urgency in such tracks as "Lonely Boy," "Gold on the Ceiling," "Money Maker" and "Mind Eraser," the duo reaches new levels of melodic and rhythmic sophistication on "Little Black Submarines." "Hell of a Season" and the particularly buoyant "Stop Stop." When Auerbach sings, "Don't let it be over," as the album ends, we couldn't agree more. - GG

otherwise keeps the mood meliow and easygoing.-PG

MICHAEL W. SMITH Giory

Producer: Michael W. Smith Reunion Records Beigge Date: Nov 22 Michael W. Smith has long

talcollection Decorded with a 71-piece symphony orchestra at London's AIR Studios, the been known as one of the Christian music community's project is an ambitious effort that succeeds on every level. Smith's piano prowess and his MARY J. BLIGE original songs are compel-My Life II: The Journey Continues ling. "Atonement" boasts an understated ejegance, while "Forever," named in honor of wife Debbie sets a warm romantic tone. The opening "Glory Overture" has a grand best albums, Mary J. Blige returns with this highly anticicinematic feel that soars. Influenced by "The Nutcracker." "Whitaker's Wonder" nozes childlike whimsy and appropriately was named for Smith's young grandson. Described by Smith as "Gladiator' meets 'Braveheart ' the song "Glory Battle" has a riveting intensity that'll capture the listener's attention and showcases some of Smith's host moments on piano. Working with longtime



Producer: Chris Cornell Universal Music Enterprises Release Date: Nov 21 Given the generally horrified reaction to his 2009 Timbaland collaboration Scream, it's hard not to hear

Chris Cornell's new liveacoustic Sonobook as a kind of synth-free mea culpa to fans who've long considered the Soundgarden frontman one of rock's greatest singers. The album-recorded earlier this year at various dates on his continuing solo tour-certainly showcases



THE MUPPETS Original Soundtreck Producers: Mitchell Leib, Kaylin Walt Disney Records

Release Date: Nov. 22 As music supervisor of the first Munnets film in 12 years Flight of the Conchords' Bret McKenzie reached ecross a broad musical spectrum, touching on Broadway, rap. vintage disco and such Muppet classics as "Rainbot Connection" and "Meh Na Mah Na." The target is familie not necessarily children, and McKenzie, who produced and wrote many of the tunes, smartly emphasizes repeatable choruses, obvious rhyme schemes end playful meiodies. "Life's a Happy Song" is a perfect vehicle for guest singe Feist and Mickey Rooney: The tune emphasizes the fun, untermo heats of the former end the lowful storyline of friendship is perfect for the latter. Amy Adams and Miss Plagy (voice of Eric Jacobson) unleash their inner-Donna Summer on "Me Party," Chris Cooper and Nathan Pacheco deliver some kid-friendly rap on "Let's Telk About Me," and McKenzie lets the Conchords sound take flight on "Man or Muppet," e duet between Jason Segel and new Muppet Welter (Peter Linz). The soundtrack includes a compelling barbershop quartet version of Nirvena's "Smells Like Teen Spirit." while chickens clucking Cee Lo Green's "Forget You" is likely to have the shelf life of e dozen eggs at the grocery store.-PG

Cornell's skyscraping vocals more effectively than it does his songwriting. Stripped of the textured psych-grunge guitars that defined much of his work in Soundoarden. Temple of the Dog and Audioslave, Cornell's tunes here tend to run together in a dude-on-a-stool blur. (The material that holds up heet are the covers-Led Zeppelin's "Thank You" and John Lennon's "Imagine"-and "Can't Change Me," from his 1999 solo debut, Euphoria Morning.) That said, it's a kick to hear Cornell describe the 9/11-inspired "Ground Zero" as being about the struggle to get past wanting to "stomp people's fucking faces in." 'VH1 Storytellers," here he comes.-MW

R.F.M. Part Lies, Pert Heert, Part Trash, Part Garage 1982-2011

Producers: various Warner Bros. Records Release Dete: Nov 15 After 30 years, R.E.M. Is going out quietly but potently. The group, which announced it was splitting up in September, recorded three new songs with producer tacknife I ee for this twodisc, 40-track compilation, each of which says goodbye in its own way. But none does so more than the single "We All Go Back to Where We Belong " in which frontman Michael Stipe sings, "I dreamed that we were elephants/ Out of sight, clouds of dust/ And woke up thinking we were free," amid a lush, Burt Bacharach-style instrumental backdron. The song "Hallelujah" builds from a nearly demo-quality start into a full-on hymnal with strings and dissonant guitar, while the spiky, short and spare "A Month of Saturdays" recalls the early-'80s Athens. Ga., underground. The rest of Part Lies . . . does an exemplary job of gathering the key tracks from R.E.M.'s 1Salbums. And while some may quibble over a track here and

band.-GG



(Act 1) Producers: various Matriarch/Getten/Interscone Release Date: Nov 21 After baring her tortured soul on 1994's My Life, one of her

pated sequel. Going just as deep as she did the first time, Blige relates the highs and lows of love and life as she maps out the blueprint for the second phase of her journey. The 14-track set opens with Riige calling longtime collaborator Sean "Diddy" Combs end explaining how her 10th studio elbum is e sequel showing "how far we've come. Not saving that pain doesn't exist no more in our life, but now we understand how to navigate." Helping her do that this time are such quests as Nas on the compelling "Feel inside," layered over the Wu-Tang classic "Triumph," and Busta Rhymes on the feel-good track "Next Level." She end fellow diva Beyoncé go pipes vs. pipes as they school males on how to "Love a Woman." In addition to Bilge's two current singles-"25/8" end "Mr. Wrong" (featuring Drake)-the project finds Blige at her most vulnerable on the Tricky Stewart-produced "Empty Prayers." Sealing the journey: "The Living Proof," the empowering theme song from 2011 film "The Help."-ER

SINGLES

TAYLOR SWIFT

if This Was a Movie (3:54)

Producers: Nathan Chapmen, Teylor Swift Writner T Swift M Johnson

Publishers: Sony/ATV Tree Publishing/Tevior Swift Music (BMI), Martin Johnson Music/EMI April Music CASCADI

Rig Machine

Is our little princess growing up? "If This Wes e Movie," e new single off the deluxe edition of Taylor Swift's Speak Now, made e splash on the Billboard Hot 100 e year efter the singer's third elbum was originally released. The fest-peced belied suggests that the 21-year-old has been through a breakup and wishes to reverse it: "I just want it beck the way it was before/ And I just wanne see you back at my front door" she sings. Swift is tyricelly coming of age, ebandoning the fentesy world of high school end exploring more meture content. A simple, recurring guitar riff moves the song elong, end its dremetic chorus features gentle hermonies providing beckup to Swift's signeture tweng. She mey not be entering e Christine Aguillere "dirrty" phese just yet, but "If This Wes e Movie" moresents e more age-eppropriete treck for the innocent country hero.-MD

ELECTRONICA LITTLE BOOTS

Shake (6-20) Producer: Ellis James Writer: V Hesketh F James Publishers: Copyright Control/Marner Music LLV administered by Warner/ Channell Music

Flaktra Parorris/679 Recordinas "There's only one thing you should really know " U.K. electronica unstart Victoria Hesketh (better-known as Little Boots) chirps midway

onates only moments into its six-plus minutes, stuffed to the max with a heavy beat and liquid synth-bass that smacks you straight against the nightclub subwoofers Repetitive and far from innovative "Shake" occasionally threatens to lapsa into genaric. "Night at the Roxbury"-esque terretory but the longer the track drones on the more likely the listener will fall slave to its sheer determination. His unclear why Little

place is about to blow." But

it's far too late. "Shake" det-

Boots wants you to "shake until your heart breaks," but with those neon synths drilling their way into the lietener's skull, logic is hardly a concern = PP

BUSTA RHYMES FEATURING CHRIS BROWN

Why Stop Now (3:59) Producer: Sham "Sak Pase"

Writers: T. Smith, C. Brown Publishers: various Cash Money Records

At the start of 2011, Busta Rhymes returned to the top of the charts with a rapid-fire quest verse on Chris Brown's smash "Look at Me Now." The veteran MC is looking to cement that comeback

with a new deal with Cash Money Records, as well as with another virtuoso performanco alonorido Brown to bookend the year. "Why Stop Now* is purely Rhymes* show, however. He eviscerates the slow-booming beat courtesy of Sak Pase (Rihanna's "Man Down," Jay-Z and Kanve West's "Who Gon Stop Me"), rhyming so effortlessly that he finds time to stop himself and boast mid-verse. "I wanna see v'all do that on YouTube." before going back in. The real beauty of "Why Stop Now"





FEATURING MICK JAGGER & IENNIEED LODEZ T.H.E. (The Herdest Ever)

Producers: William. Audiobnt Dallas Austin Writers W Adams K. Oliver D. Austin Publishers: various

Intersonne Pop fans know to expect a mixed bag when listening to Will.i.em's solo material On the first sampling from hir 2012 solo allum



collaboration model to dizzying new heights. With "Moves Like Jegger," Maroon 5 and Christina Aguillara proved what a wall-placed blick language reference can do no the charte Will.i.em goes one better by recruiting Jegger himself, who rep-sings lines like, "Herd like geometry end trigonometry, this is crezy, psychology," over e "Boom Boom Pow"-style best. The concept sounds crezy, but WIII.I.em is the perfect studio whiz to oversee the commotion. The master of ceremonies edds to the fun by referencing everything from "Reck to the Future" to the Wu-Teng Clen to Dallas Cowboys owner Jerry Jones in his opening verse. With the track debuting in grand feshion at the recent American Music Awards, Will Lam's first solo effort in five years could well become his most successful.



FLORENCE & THE MACHINE No Light, No Light (4:35) **Producer** Paul Enworth

Writers: F. Welch. I. Summers Publisher: Universal Music

Dublishing Universal Music Group

On "No Light, No Light," Florence & the Machine avuda strangth through pulsating tribal drums. a choir-led chorus and a brash bridge of electronica. A dramatic opening note ushers in a drum crascando, followed by a "Like a Prayer"-style interlude. Lyrically, however, the third

epic single off new album Ceremonials tells a much different story, as is often the case with the U.K. altnon act Frontwoman Florence Welch is on her knees. begging her lover not to no and poignantly declar-

ing "It's so easy to say it to a crowd, but it's so hard, my love to say it to you out loud." While second single "Shake It Out" continues to rise on the Rock Songs and Alternetiva charts, fans willing to trade an anthemic chorus for lyrics that ring truer to the act's songwriting may find that "No Light, No Light" resonates more

clearly - /M



EDITED BY MITCHELL PETERS CONTRIBUTORS Church

Dauphin, Michael B. Deplan Maggie Doherty, Phil Gallo, Gary Graff, Alkan Mages, Chris Payne, Deborah Evans Price, Erika Ramirez, Ryan Reed, Mikael

able in the United States are elito Mitchell Peters at Billboard, Los Angeles, CA 90036 and supples review conses to Jason Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

through her slick hypnotic new single, "I tell you, this FAITH HILL

Come Home (5: 10) Producers: Byron Gallimore, Faith Hill

Writer Dan Terider Publishers: Sony/ATV Tunes/Velvet Hammer Music/

Minimusht Miracle Music (ASCAP) Warner Bros /WAR

For the first single from her upcoming album on Weme Bros. Records, Faith Hill has chosen e bellad thet shows the drametic tones of her vocal approach. The country veteren's parformance on "Come Home" is deed-on, but unfortunately, the song never gets totally off the ground. "Come Home" is lyrically sturdy, as Hill reflects on the "war between the venities," but the production tends to drown out the vocels. Hill's next elbum, due in early 2012, is apperently going to feature more of a Delta blues-inspired approach but this track might not be that indicative of what she has up her sleeve. Although it sounds like something's missing from Hill's Intended effect for the song, "Come Home" is a welcome return from one of the format's defining artists - CD



MUSIC HAPPENING NOW



POP BY RICHARD SMIRKE

Amazing Race

U.K. 'X Factor' finalist Olly Murs holds his own in chart challenge with Rihanna, Michael Bublé

rany artist taking on Rihanna in a chart battle, he'll need all the help he can get, Luckily, British singer Olly Murs had a secret weapon up his sleeve in the form of those ever-popular furry creatures, the Muppets.

For his Nov. 27 prime-time TV performance on U.K. show "The X Factor," Murs-a runnerup on the program's 2009 season-performed his single "Dance With Me Tonight" alongside a backing band that featured Animal on drums. Fozzie Bear on double bass and a cameo guest vocal from Miss Piggy. The eye-catching spectacle proved the perfect setup for his sophomore studio set, In Case You Didn't Know, which hit U.K. stores the following day. At press time, the record was No. 1 on the U.K. albums chart, holding off competition from Michael Bublé's Christmas (Reprise/Warner Music) and the previous week's No. 1, Rihanna's Talk That Talk (Def Jam/Universal).

During the week before Murs' album release, "Dance With Me Tonight" was narrowly beaten to the U.K. No. 1 single position by Rihanna's "We Found Love" (featuring Calvin Harris). Only 5,000 units separated the two tracks, according to the Official Charts Co. (OCC), with "We Found Love" selling 79,000 downloads to Murs' 74,000.

"For me to be up against Rihanna, battling for No. 1 is amazing-and an honor," says the 27-year-old Murs. who's signed to Epic/Syco/Sony Music Entertainment, "It proves that I'm doing something right, and that I've come a long way

He certainly has. Despite losing the 2009 "X Factor" crown to Joe McElderry, Murs scored a U.K. No. 1 with debut single "Please Don't Let Me Go" in September 2010. His self-titled debut album peaked at No. 2 on the U.K. charts and has sold 654,000 units, according to the OCC. He then scored a second No. 1 in August with "Heart Skips a Beat" (featuring Rizzle Kicks). Both "Heart" and "Dance" are found on In Case

You Didn't Know. Murs shares writing credits on 12 of the album's 13 tracks, working in collaboration with such pedigree songwriters as Claude Kelly, Wayne Hector and Steve Robson.

"The writing process for me was different the second time around," the Essex-born artist says. "I had more experience underneath my belt, so it was much easier for me to express myself. I knew what works and what doesn't work."

Epic Records U.K. product manager Thomas Paul credits strong support from top 40 network BBC Radio 1, commercial network Capital FM and regional radio stations in building a solid launch platform for Murs' sophomore set. His profile also received a major boost in the ramp-up to release date from weekly TV appearances as a presenter on "X Factor" spinoff "The Xtra-Factor." Paul notes that Murs' lovable cheeky persona is "his main selling point."

"It's been a positive to show people more of my personality, not just me as a singer," says Murs, who's published by Salli Isaak Music Publishing/ Universal Music Publishing Group.

TV work, however, will take a back seat following the completion of his "Xtra-Factor" duties, thanks to a U.K. headline arena tour set to commence Feb. 1 at Motorpoint Arena in Cardiff, Wales. The 18-date trek is booked by Londonbased Creative Artists Agency and wraps Feb. 26 at the Exhibition and Conference Centre in Aberdeen, Scotland,

International plans for In Case You Didn't Know have yet to be announced, although Murs is hopeful that this campaign will help him break outside of the United Kingdom. "I really want to test myself in Europe," he says, citing strong airplay for "Heart Skips a Beat" in Poland and Austria. "It's always the Achilles' heel for a lot of artists, doing a second album and making it a success," he adds. "You've just got to make sure that you release good singles. I've had two successful hits already, so I'm really happy." . .

CAROLING, CAROLING

Michael Bublé notches newest AC holiday No. 1

As Michael Bublé's first holiday album. Christmas, ascends to the top of the Billboard 200 (see page 82), his cover of Mariah Carey's "All I Want for Christmas Is You" from the set bounds 10-1 on the Adult Contemporary radio airplay chart. The remake outperforms Carey's original recording, which reached No. 6 on the Jan. 7, 1995, ranking

Bublé's version received airplay on 64 of the AC panel's 76 stations during the chart's tracking week. The format is making its annual segue to a reliance on holiday music, a competitive movement that intensified at the beginning of the 2000s.

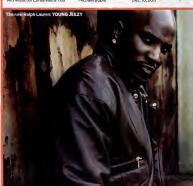
Bublé's ballad interpretation of Carey's angly original-the idea for which he credits his bassist. Craig Polasko-is the 13th holiday-themed AC No. 1 since Newsong's "The Christmas Shoes" became the first such leader in 2001. Josh Groban and Kimberley Locke lead with three vuletide toppers apiece, while Jim Brickman has tallied two. -Gary Trust



CHART CHEER

Here's a look at the 13 holiday songs that have topped Billboard's Adult Contemporary chart,

Title	Artist	Date Reached No. 1	Weeks Al No. 1
"The Christmas Shoes"	Newsong	Jan. 6, 2001	1
"Simple Things"	Jim Brickman featuring Rebecca Lynn Howard	Jan. 5, 2002	1
"O Holy Night"	Josh Groban	Dec. 28, 2002	2
"Sending You a Little Christmas"	Jim Brickman with Kristy Starling	Jan. 3, 2004	1
"Believe"	Josh Groban	Dec. 11, 2004	5
"Up on the Housetop"	Kimberiey Locke	Dec. 17, 2005	4
"Jingle Bells"	Kimberiey Locke	Dec. 23, 2006	1
"It Came Upon a Midnight Clear"	Daryl Hall & John Oates	Dec. 30, 2006	2
"Frosty the Snowman"	Kimberley Locke	Dec.15, 2007	1
"I'll Be Home for Christmas"	Josh Groban	Dec. 22, 2007	3
"A Baby Changes Everything"	Faith Hill	Dec. 20, 2008	3
"Oh Santa!"	Mariah Carey	Dec. 18, 2010	4
"All I Want for Christmas Is You"	Michael Bublé	Dec. 10, 2011	1



RAB BY JULIANNE ESCOBEDO SHEPHERD

Killing 'Em Softly

Currently between albums, Trey Songz drops two mixtapes, cuts an EP, films part in 'Texas Chainsaw' movie and gears up for a tour

(Trey Songy' latest video was your first introduction to the seductive R&B singer, you might think he was an entirely different type of artist. Made for the delicate ballad "Top of the World," from his recent five-song EP Inevitable (which arrived Nov. 25 on Atlantic Records), the clip was filmed in Sonez' hometown of Petersburg. Va and shows him hanging out at the barbershop and holding babies. The charge emoned in his rillian. falsetto-"If I could, I would bring the whole hood to the top of the world with me"-invokes shades of Michael Jackson's most generous moments. The video tells the story of a man from modest means. who now wants to lift up everyone around him. There's nary a pelvic thrust in sight. It's "Mr. Steal Your Girl* gone 9996

"Today at his led difficult to make a conscious record and still the successful, however brash that sounds," says the Grantumy Award-cominated Songe, 72 whose most certail about, Paulson, Paul

For Songz, the last month represents a period of growth and added dimension to his more prominent persona as an R&B lothario with a sensual chest and wide-ranging his flexes. For one, the singer has out-



ten increasingly serious about Angels With Heart, the charity foundation he began in 2010. Using the vast reach of his fan club, Trey's Angels. Songe zealized he could mobilize and encourage his fans to volunteer in their communities, meeting each other through social networks and offering their time to soup kitchens, elderly foundations and similar endeavors. A portion of the proceeds from Insvitable will not to the construction.

He also released a pair of free mistapes, Amcipation 2 and #tesmenloidshaubest2, the latter consisting entirely 50 Songe rapping in triple-time cadenoss that mimic the rhythms of many of his RB songs. No matter at what point in your career, you have to evolve some way, You have to grow your audience. Songe says. "It's not amarketing strategy, it's just what I feel musically. And I wan people to know every angle of who I am."

Which isn't to say that Songz is abandoning his platform: inevitable is smattered with his signature smooth talk and big, gleaming ballads geared to convince ladies to abandon their boyfriends. But even those are a bit selectations. "Outside, Pt. 1" is an ode of cooperation, which seek and the selectation of cooperation of the operation of the selectation of cooperation of the object and the selectation of cooperation of the object and the object as a fun, club-centric single featuring Fabolous, point as fun, club-centric single featuring Fabolous, point of a fifth abbum (Chapter's, refease date TRA) and a small tour in Festuary, during which includes small tour in Festuary, during which hell play all the hist from his back catalog.

He's also taking a new stee into section, having the section of the control of the control of the section of the control of t

wrapped "Texas Chainsaw Massacre 3-D," due in theaters in October, "It's going to be crazy, it's very craze, Especially when you put yourself in the mind-set that it is real, it's an ill experience," he says. Was he scared during the filming? "No comment," be says. Songg," part the lead love interest, naturally,

But as Songe breaks out, with a fan base so dedicated he can motivate them to public service, what will they think of his next seps? 'I feel people will view it as a transition period,' he says, 'but I'm not really doing anything different than I have been. It's just now 'I'm more popular.

VETERANS DAY

Busta Rhymes, Mystikal join Cash Money roster

In the midst of scoring another malitream hip-hop hit album (Drale's Tales Core, which debuted with 633,000 copies, secording to histens Sound-Sean) and prepaing for another on-(Nicki Minaj's sophomore set, Pilik-Fridip-Roman Mebaded, due in Pebruary), Cash Money Records announced the addition of a pair of rep veterare— Basta Rhymes and Mystikal—to its rosteron Moru K.

While Dhames secured a for mally on ontract with Cash Money that includes physical distribution, he also inked a one-off digital distribution agreement with the newly launched Google Music Cesh Money co-founder/CFO Brian "Birdman" Williams says that e deal between Rhymes and Cash Money has been in the weeks since Disames departed Universal Motown in May and that E I E 2: End of the Whyld is due in the first counter Ma arids that Dhames has been furiously recording in Mlami throughout November, Rhymes' Cash Money debut will follow a reinvenating collaboration with Chris Brown and new labelmate Lil Wayne on Brown's 2011 hit, "Look at Me Now," which has sold 3 million copies, according to SoundScan Phymes and Brown recently reteamed for "Why Stop Now," a viral single released Nov. 16 Meanwhile, Mystikal's sixth album is

also expected early nest year. The Neo-Orleans report are reved a size-year perior stint for sexual battery and extortion that ended in 2010. Although he heavet issued an album ince 2001's Tavantula, Williams envisions a return to the sound of his 2000 breakout album, Let's Get Ready, which spawned his like "Shake Ya Aus" and "Japaner (Been So Long)" and has solid 2.2 million copies, according to SoundStar

"These youngsters don't even know who he is, but when I listen to him rap, he's en enimal," Williams says. "He and Busta are great takent to fit in with what we have. They're going to put up the numbers."

—Jason Lipshutz

Opportunity knocks: BIRDMAN (left) and BUSTA RHYMES

WAIT NO MORE

Young Jeezy returns Dec. 20 with final installment of 'Thug Motivation' trilogy; expands clothing line

After countiess delays, Young Jeezy promises "everything is done" on his fourth Def Jam studio album, Thug Motivation 103: Hustlerz Ambition (Dec. 20).
"When I work on albums: I like to be forward.

I want to appreciate the end result before I push it onto somebody." Jay "Young Jeezy" Jenkins says before en Atlente elbum session in mid-November. "I want to get the right features, the right feel. It was elimely process, but it's worked out because I'm 100% happy with it."

The third instellment in Jeezy's Thug Motivetion album titlogy is leced with the rapper's signature raw verses end notable guest cameos by T.I., Ne-Yo, Jay-Z and André 3000. There ere even spit-singing verses from uill Scott on the J.U.S.T.I.C.E. League-produced treck "Trapped."

"I was put onto Jill while sitting in Las Veges kicking it with Beyoncé et the pool," Jeezy says.

"We did a couple of ettempts, then Jill's like, 'Let me write something.' She wrote, sent it back end flowed it. The song is basicelly my life story... my whole description of what I've gone through in bury wrote. with the hidden."

A deluse version of the altom will include a documentary of the reper's life, Itilder ¹A. Nistlera Ambition. "Directed by Chris Robbinson and emerated by derbe Samuel L. Jackson, on the Samuel L. Jackson L. Jackson L. Jackson L. Jackson L. Jackson L. Jackson Total Carlo and the Samuel Samuel L. Jackson Total Samuel L. Jackson L. Jackson Total Samuel L. Jackson Total S

Demetrius "Kink" Ellerbee. During one key moment in the docu

Jeezy recalls his trepidation in signing with Def Jam. After the lebel's former executive VP, the late Shakir Stewart, played Jeezy's demo for Reid, the rapper was flown to New York for a meeting—only to be taken aback by the label's initial skepticism.

"They didn't get it. They didn't understand my vision," Jeezy says, But after visiting the set of Jeezy's "Air Forces" video, Stewert was won over once more by what he heard end saw. That's when Reid signed Jeezy to Def Jam. "[Reid] looked et me end said. I got you from here."

Aside from music, Young Jeezy is expanding his B732 clothing line to London, China and
Japan. "It's basically the code of the streets,"
Jeezy says. "We're the new Raiph Lauren, so tell
him I'm coming."

—Erike Ramirez



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CHARTS



Bublé Hits No. 1, Bests Nickelback, Rihanna set to ton the tally this year, after Jus-

In the tightest race for No. 1 on the Rillhoard 200 in four years. Micheel Bublé's Christmas rises 2-1 on the tally while Nickethack's Messaud Namde bute at No. 2. Chairtman cold a little more than 227,000—ahead of Nickelback by a mere 0.2% margin. Here sold

nearly 227,000. In terms of units the last time there Billboard 200 saw a smaller difference between Nos. 1 and 2 was on the Nov. 3, 2007, chart. That was when Bruce Springsteen's Magic rose 2-1 for its second week at the top with slightly more than 77,000 while Kid Rock's Rock N Roll Jesus slipped 2-1, just 0.3% behind the Boss



Christmas marks Bublé's third No. 1, following 2007's Call Me Irrespansible and 2009's Crazy Love. And with 227,000 sold, it also marks his best sales week, which was previously set when Irresponsible howed with 212 000 Christmas is the second holiday was quite big enough to send album

tin Biobor's Under the Mistletae The only other time two Christmas albums reached No. 1 in the came year was in 1957, when Elvis Presley's Elvis' Christ-Christmas both reached

the top, All told, Bublé's Christmas in the ninth holiday No. 1 in the 55year history of the chart.

As for Nickelback. Here marks the hand's fifth ton 10 set and third consecutive album to arrive in the ton two. It last topped the tally with

2005's All the Right Reasons, which opened with 325,000. The group's last effort 2008's Dark Horse galloned in at No. 2 with 326 000

GIVING THANKS: Arriving in the No. 3 slot this week is Ribenne's Talk That Talk, selling 197,000. It's the diva's sixth top 10 album and follows Laud. which launched at No. 2 a year ago with 207.000. (Oddchart-geek fact: Rihanna is the artist with the most No. Is on the Billhoard Hot 100 11 mithout hou ing a single album topping the Billboard 200.)

Rihanna, like Nickelbeck, was one of a beyy of big-named acts that released new albums on Nov. 21, just in time for post-Thanksgiving shopping. But it seems that none of the names

Micheel Buble's 227,000 haul is the smallest sales figure for a Thanksgiving week No. I album since 1996. when Bush's Razarhlade Suitcase was mas Album and Bing Crosby's Merry in its second week at No. 1 (200,000, down 3296).

Over The Counter

In the past few years. there have been quite handsome Turkey Day frames, including last year's, where Kenyo West's My Beautiful Dark Twisted Fantasy debuted at No. 1 with 496 000, ahead of Nicki Minel's Pink Fri.

day arriving at No. 2 with 375,000. In fact, each of the top four albums from a year and this week sold more than Buble - Susen Boyle's The Gift was No. 3 (241,000), and Tey-Ing Swift's Snork New was in fourth place with 241,000.

Without any sure-fire blockbuster albums due between now and the end of the year, is it up to Bublé to keep the sales sizzling atop the Billboard 200?

NOT SO 'IMMORTAL': On paper it seemed like Michael Jackson's Immortal was a sure thing. Combine the artistry of Cirque du Soleil with the King of Pop's vast catalog, and the result should be magical, right? Perhans, But consumers surely didn't seem that interested in the mash unstyle album, which also serves as the

show about Jackson. It debuts at No. 24 on the Billboard 200 with 43,000. That's less than the agricul of the Beatles' Cirque-presented Lave (No. 4 with 272,000 in 1996), but bigger than the acrobatic troupe's take on Elvis Presiev: Viva Elvis debuted and peaked at No. 48 in 2010 with 13.000.

TV STAR: Lady Gege profits from her

ABCTV special "A Very Gaga Thanksgiving* (5.5 million viewers, according to Nielsen), as her Barn This Way zins 72-21 on the Billboard 200 with 47.000 sold (up 416%). Her four-song digital EP, A Very Gaga Holiday, featuring performances from the 90-minute special, debuts at No. 52 (22.000). Meanwhile her Monster Ball Tour at Madison Square Carden" howe at No. 1 on Top Music Video Sales (26,000), just ahead of two more arriving divas: Britney Speers and Beyoncé at Nos. 2 and I varpacticals: Their "Commo Co. tale Tour" and "Live at Roseland" sets

IT'S FRIDAY, FRIDAY! Black Friday sales make their mark on the Billboard 200 as usual, with most of the chart's substantial gains owed to deep discounting on the shoppers' holiday. Some of the biggest movers include Tim McGraw's Number One Hits at No. 40 (26,000, up 755%) and Guns N' Roses' Greatest Hits at No. 102 (13,000, up 446%).

start with 19,000 and 17,000.

Market Watch A Weekly National Music Seles Report

weekly Unit Sales								
	ALRES	ALRONS	TRACES					
This Week	9,780,000	2,465,000	22,064,000					
Last Week	7,043,000	2,172,000	21,727,000					
Change	38.9%	13.5%	1.6%					
This Week Last Year	10,241,000	2,386,000	22,161,000					
Change	-4.5%	3.3%	-0.4%					
*Digital album saist as	e also counted within	ABUIN safes.						

Weekly Album Sales (Million Units)

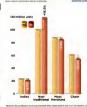


Year-To-Date

	2011	200	CHANCE
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Store Singles	1988,000	2,170,000	9.2
Total	1,296,792,000	1,402,509,000	8.2
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tiptal	75,406,000	90,073,000	19.5%
Toyl	2,407,000	3,262,000	36.4%
Other	29,000	65,000	124.7%



THE Billogard 200

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ALBUMS

SOCIAL/STREAMING Billboard

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5 53 SHAKIRA SONY MUSIC LATINSPIC

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7 57 SELENA COMEZ HOUSE

24 50 WIZ KHALIFA ROSTRUMATUANTS

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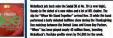
8 53 EMINEM WILDSHOLD ATTEMATICATION OF

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Every title on Top Holiday Albums posts a gain in sales this week, except for one—Glee: The Music: The Christmas Album Volume 2, at No. 3 (41,000, down 43%). Cut it some slack though, as N's normal for an album to drop in its second week on the charts. Watch for It to gain next issue, especially after the Fox TV show's opcoming











Billboard. LAUNCH PAD 1010



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Cra	FOR KING & COUNTRY	BEW	23	
All By Mys	BRIAN REGAN	8-0 000 00	27	
An Appalachian Christm	MARK O'CONNOR	BEW	23	The five covers sel is
	SHARA DURCAL	5 4	29	his first on his own
The Anthem Of Ange	SEVENTH DAY SLUMBER	1 2	30	label, Haximum Sunshine Records
The Year Of Hibernatio	YOUTH LAGOON		31	He is currently
Sacred Fire (E	JAMMY CLIFF	HIV	32	raising funds through Piedge-
	SETH MACFARLANE	-	33	Music for his next
Music la Better Than Wor	THE CITY HARMONIC	0 9	-	studio set.
I Have A Dream (It Feels Like Hom	THE SINGING PASTORS OF PISCATAWAY	25 4	34	1
All About Jes	GAME ENTERNALMENT SSHEP+13.501	REA	35	-
Motions Of Lo	MAYSA SHAACHE STREET	20 3	38	23 ×
Stir It L	MANTIS VIRI MANTIS VIRI DISITAL EX IS SEL	25 2	37	27
Section.	KENDRICK LAMAR 10P DAWG DIGITAL EX 17 NO	16	38	After a "Late Show With Basid
If it Leads Me Back (E	LINDSAY MCCAUL	e-carrar	3	Letterman"
As The World Blae	THEOCRACY	HEW	40	appearance on Nov. 23, album returns
Andy Gramm	ANDY GRAMMER	38 23	41	after nearly a year's
These Simple Trut	SIDEWALK PROPHETS	00 100	42	absence (up 939%).
Carrion Crawler/Drae	THEE OH SEES	e-cutter	43	32
All The Reg	BLOOD ON THE DANCEFLOOR	G-488887	0	After it was released New, 25 fee
The Big Ro	THE JOY FORMIDABLE	12 24	45	Record Store Black
The Next Dimensi	CANIASBADI(AT,ARTIC SMIZE) AG (U-B)	4 5	48	Friday (on vinyl only), it enters
De Sinaios Para El Muni	CALIBRE 50		0	(1,000) a week
	THE LACS		9	before its CD and digital
Country Boy's Peradi	KURT VILE		•	editions drop. It's
Smoka Ring For My Ha	MATACON SOF CIT SO REDLIGHT KING	17 19-	49	his first No. 1 on Reggae Albums.
Something For The Pe	4014W000 21223 1258	E-UNITE	60	



REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Pentatonix, "Dog Days Are Over"

The vocal quintet—which won NBC's "The Sing-Off" on Nov. 28—debuts at No. 22 on Heatseekers Songs with its cover of Florence & the Machine's 2010 hit single. As the winner, Pentatonix was awarded a Sony recording deal and \$200,000.



MID ATLANTIC
Martians Trench
Ever After
H20
Don't Forget Your floots
The Lauris Berkner Band
The deat Of the Lauris Berkner
MYOLIANTON
Megasthic Symphony
The Head And The Heart
The Head And The Heart
The Head And The Heart

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The Head And The Heat
Statik Selektah & Activ
Well Done
The Singing Pastors Of P
All About Jesus
Kidz In The Hall
Gozssion

Kidz in The Hall Occasion
Los Campesinosi Hallo Sadness
Jimmy Cliff Secred Fire (EP)

MOUNTAIN

Eclipse
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AWOLNATION
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Volbeat Beyond Hell/Above He Elevation Worship For The Honor Mindy Gledhill

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0	21 2	0	DANCE (ASS) Big Seen Feeturing Nicki Minel	
e	25 2		CALSCRASS S AND RESOLUTE PALADOS & CLARK X BURNELLES AMELIES AMELIES (B. C.	
20	26 2		JA ROTEM IO TAMPALI A ROTEMA HISSIN WJORDAN C REPINES # YOUNG MONEY CACH MONEY LIBERT CAN MOTOWN SUPER BASS	6
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21	22 1	110	THE CAMPACS IN HOLLOWELL DIMAR DISINGER VIVE DIBALES) . IN DIE-POP LINIVERSAL REPUBLIC	
22	14 7	3	OR LUNE COMMUNICATION OF SERVICE OF FERTY J. HILL H WALTER! 6 SAPIGER JAMIOUMS	
23	24 2	5	GIVE ME EVERYTHING Pitbull Feeturing Ne-Yo, Arrojack & Neyer ARROJACK A CREATER MAKES MALES CAMERS (MALES CAMERS)	
24	23 2	1 0	THE GIRL KINGLO K CHART WAS CHART CORDING	
25	9		TAKE CARE Droke Feeturing Rihamne JOHNAL SHEDS A GRANIMA SHEDS A PILMAN, SHENS SCHOOL G HOUSE VOICE AND MODE LASH MODEL (ARREST AND MODEL) TO SHE SHED A GRANIMA SHEDS A PILMAN, SHENS SCHOOL G HOUSE VOICE AND MODEL (ARREST AND MODEL) TO SHENS SHED A PILMAN, SHENS SCHOOL G HOUSE VOICE AND MODEL (ARREST AND MODEL) TO SHENS SHED A PILMAN, SHENS SCHOOL TO SHENS SHED A PILMAN, SHENS SHENS SHED A PILMAN, SHENS SHED SHED TO SHENS SHED A PILMAN, SHENS SHED A PILMAN, SHENS SHED SHED TO SHED SHED SHED SHED SHED SHED SHED SHED	
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60	29 3	5	I DON'T WANT THIS NIGHT TO END JSTEVENS IL STEVEN D EARDSONN ARMS E HAVELED © CAPITEL NAS-MILE	
29	33 3	1	YOU AND I Lady Gaze	
30	32 3	2	LATE CASE AT LANGE OF SEPARATOTIAL	
0	DOT SH	e .	TALK THAT TALK Riberna Featuring Jay-Z	
32	18		THE MOTTO Dreke Featuring Lil Wayne	
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33	28 2		SHE WILL I MANUS TO CASTER A DELEMENT WILL LIMBS) WE COMMED THE MORE THAT THE LIMBS OF THE LI	
0	34 2		WE OWNED THE NIGHT AND FLICK MITHER LAW ASSAULTS AND FLICK M	
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30	HTV.		GOD GAVE ME YOU Blake Sheton	
37	31 2	7	S HEADMERS OF BARRETS	
38	35 2	и	ROLLING IN THE DEEP PERMACH IS ABORD FERNORINI BO SLOCKLARIA ON THE DEEP PROPERTY OF THE DE	E
30	72 3	9	MAKE ME PROUD Orake Featuring Nicki Minaj Theory is propried from the common of the c	
0	48 5	0	LOVE YOU LIKE A LOVE SONG Selene Gomez & The Scene Gomez & The Sce	•
41	38 4	1	GOOD LIFE OneRepublic 9 8 TOOLER 8 MAINTER ALANCAMELLA IS 8 TEXTOSE 8 MOUTHS BLANKAMELLA E FISHER 9 MOUTH 8 MILESCOPE	
42	40 4	2	TATTOOS ON THIS TOWN MAKES AT THRACKER WAVE SET MUSICALEY: ### ### ############################	
43	41 2	0	IF I DIE YOUNG The Bend Perry	E
44	39 2		PROTECT MASKYLLEDWICKSLL REPUBLIC MASKYLLEDWICKSLL REPUBLIC MR. SAXOBEAT Alexandre Sten	
-	49 5		M PRODUIT A SEMPLEM OF A NEWFECH OF PRODUIT BOTTOM	
-	40 4		FASY Rescal Flats Featuring National Regional Profiler Regional Flats Featuring National Regional Regional Profiler Regional Flats Featuring National Regional Reg	
9			YOUNG, WILD & FREE Snoop Dogg & Wiz Khelife Feeturing Bruno Mera	
0	57 5			
48	44 8		WHEN WE STAND TOGETHER NICKEIDECK NICKEIDECK NICKEIDECK OF ROADFLINKER OFF	
49	45 4	14	ACCEPTANT UNIT (CK-SCORER F_VILLE M_KROSCOLU MCI) BAGGAGE CLAIM ILUCCIS CAPILATO ACAD OI LIMBERT B_MENTYLLARD) € ROL MASHOLIE € ROL MASHOLIE € ROL MASHOLIE	
50	43 4	15	A THOUSAND YEARS Christine Perri	
51	67 3	17	ALL YOUR LIFE The Band Perry LONDIAN (B MENNISSEN C MENNINGSEN) REPORT OF MENNINGSEN	
0	52 5	4	PARTY Beyonce Featuring Andre 3000	
53	51 4	0	DRINK IN MY HAND Enc Church AUTHOR DE DRINK M PRESETS, LANDO EN MISSINGLE	
0	55 5	6	DOMINO Jessie J St., and J. CONWENT, SOTTWARD OF SELLYMAN MARTIN HARALTER) G. LAWACHINERIAN, REPORTER	
55	. 54 4	10 17	SPARKS FLY COLUMN 12 WF (12 WF) B AS MACHIE B AS MACHI	
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	100	N. S. S.	THE STREET	200		BAPRIST / PROMOTION LABER
		0	74 69		SET FIRE TO THE RAIN FESWITH (A ADMINS FESWITH)	Adel 8 rucouns
	9 0	0	59 85		LOTUS FLOWER BOMB J HOWARD (D ANDROWENS E HOARD M J PRICENTELS J DEW M JOH	Wele Feeturing Migue
١	The American Music	0	70 78		I LIKE IT LIKE THAT Hot	Chelle Ree Feeturing New Boy.
	Awards wiveer and	60	97 -		MARRY THE NIGHT	Lady Geg
	performer (Nov. 20) soars 18-10 on Hot	0	96 85		MISTLETOE	STALAMENE KONLING INTERSCOR Justin Biebe
	100 Airplay (70				THE MESSINGERS IN ATWISH A NESSINGER J BETTER: @ S LET IT RAIN	Devid Ne
	million audience	61	58 74		ALKODELL C ARVLAY (B MAL J SMOLETON)	⊕ MCA NASHYTLE
	impressions, up 19%, according to	62	11 -		RUMOUR HAS IT / SOMEONE LIKE YOU A ANDERS PASTROWN RUMBER IN ADVINS A B TODGET D WILSON.	Glee Cos 20th CENTURY FOX 1 / COLUMB
	Nielsen BDS) and	0	63 67		BRIGHTER THAN THE SUN A 6 TEROSPA, IS CARLLAIA & TEROSPA.	Colbre Calle © UNYERSAL REFUELS
١	TI-5 on Hot Digital Songs (EX),000	0	64 59		YOU 2 STROUG OF YOUND, LAMB!	Chris Young
١	downloads, up 29%,	0	HEW		WHERE HAVE YOU BEEN	Bihann
	according to Meisen SeendScan).	06	62 58		NOTHING	The Scrip
		67			THAT WAY Water	
	10		81 57		INTERNATIONAL LOVE	Featuring Jeremih & Rick Ros @ Maria - Waras & Baco
	The song logs a 26th week in the	00	79 92		SOLESHIER Y 4ER JA & PÉREZ & SHAČK PRIKER S HURLEYO KELLY)	Pitbull Feeturing Chris Brown & MR 300 PCC0 GROUNDS URD
	top 10, becoming	0	87 87		BLACKOUT #EXMITTED TO SCHMITTE EVER KIRKINGSICK S MILLOW	Breathe Carolin
	just the fifth title in	70	68 93		HEARTBEAT	The Fra
	the chart's history to tally six months	71	65 62		MARVIN & CHARDONNAY Bin Seen Feeturi	ng Kanye West & Roscoe Desi
	in the top tier, it's	72	71 78		LGOT YOU	Thompson Squar
	the first such song since Santana's		82 80		STRANGE CLOUDS	B.o.B Feeturing Lil Weyn
	"Smooth,"	0	-		OF MATCHAST LIGHTERS OF MATCHIST PROGRAMMENT AND ADMINISTRATION OF THE STREET,	Feeturing Pitbuil & The WAV
	featuring Roll	1	06-ENTRY		REDOME & PULLDAMEN OF SELECTION AND AND A SUPPLEMENT AND A HALL	ACAPICIONA, PERCI GUANDINI REPUBL
	Thomas, spent 30 weeks in the top 10	75	66 -		LEVELS Tables to Provide a reference of ancient a seed of before it of a notice and a new ancient and	
	in 1999-2000.	76	78 61		I'M GONNA LOVE YOU THROUGH IT WINCERTS FORCHWORE IS NEVELOS BARCS, HARRY	Mertine McBrid @ REFUELC MARWILL
	36	77	73 75		COUNTDOWN SANOWAY S HARLON OR MANUAL STREET	Beyond
	The seng opens with	0	00-CATOY		CRAWLING BACK TO YOU	Doughtr 6 1.50
	70,000 downloads	0	50 50		SHAKE IT OUT	Florence + The Mechin
	sold after Will Lam premiered it, with	•			ONE MORE DRINKIN' SONG	Jerrod Nieman
	Jagger and Lopez	500	77 72		OURS	SEA GAZLE MED TA MASHYEL TOUROUT SWEET
	(the former via video) on the AMAs.	81	56 13		A CHAPMAN I SWYT (I SWYT)	90 ÉGMENS
	The track marks	82	60 -		RUMOUR HAS IT R 0 TEOTER (A ADMINS R 0 TEODER)	Adel © rucciuse
	Jagger's highest Hot 100 rank since 1985,	83	75 71		BODY 2 BODY A	e WE THE SESTICET JAMES IN
		0	83 84		YOU THE BOSS	Rick Ross Festuring Nickl Mine
	59	0	HEW		STRIP Chris	Brown Festuring Keyin McCa
	Lady Gaga's favorite cut on Bony This		78 66		CHEERS (DRINK TO THAT)	Rihann
l	Way, as she noted				REALITY	TOTAL MORE S STOCK APPLY (\$ SPECIF AND S
	on her Nov. 24 ABC special, "A Very	0	93 95	н	B CARRON K CHESNEY (K CHESNEY B JAMES)	Kenny Chesne Ø th
	Goga Thanksplving,"	86	84 96		SAIL £ 570,400 (A \$850,900)	AWOLNATION @ 410 D.M.
	improves to 23	0	HIW.		AUCKELBACK & HOWES, J MOLIC KROEGER C WISEMAN'R CLEWSON C	Nickelbec Toursons @ apazeuman an
	million in audience (sur 57%) and	0	MACHINET		RAIN OVER ME	Pribuil Featuring Marc Anthon
	20,000 in digital	01	85 70		HOME B BE AVERS L INCOTER (D WILSON B BEAVERS D BERTLEY)	Dierks Bentle
	sales (up 163%).	0	94 -		LONELY BOY DANSHER MOVES (144 BLACK KTYS 40 AGENSACH PCARMEYS BURTON)	The Black Key
	BAT SE	0	10-11777		THE TROUBLE WITH GIRLS	Scotty McCreen
	N	1			RACK CITY	15-78TERSCOPE MERCURY NATIONAL Type
	STATE OF THE PARTY OF	0	MEW		O / MUNERAD IM STEVENSOR) @ YOURD	MONEY CASH MONEY UNIVERSAL REPLOT Derius Rucke
	96	95	98 94		EROGERS ID ROCKER C MILLS)	⊕ CAPITOL NASHNILI
	The Yorkers, N.Y., rapper (aka Richard	0	MW		TONIGHT IS THE NIGHT COOK CLASSICS IN MASLIFIKA, A A CONTE IN LOSSAN-BEARS	Outseigh @ watter and
	Andrew) makes his	97	88 77		OTIS Jey Z Kan	ye West Feeturing Otis Reddin

BETWEEN THE BULLETS

EL VERDADERO AMOR PERDONA AMAS SPUR DIGITAL SALES GAINS Following the American Music Awards on Nov. 20, multiple titles performed at the

7), Jay-Z and Kanye West (No. 15), Kelly Clarkson (No. 16) and Nicki Minaj (Nos. 19 and 20). - Gary Trust



entrance, fueled by the song's 33-30

> star-studded festivities, broadcast live on ABC, surge on the Billboard Hot 100. After LMFAO performed "Sexy and I Know It" and "Party Rock Anthem," the former title rises 2-1 on Hot Digital Songs (226,000 downloads sold, up 24%, according to Nielsen SoundScant, while the latter rebounds 16-10 (101,000, up 30%). The songs bullet at Nos. 2 and 10, respectively, on the Ho1 100. Other AMA performers receiving boosts in the Hot 100's upper reaches include Maroon 5 and Christina Aguilera (No. 4). Gym Class Heroes (No.

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HOT 100 Billboard

THE SE SE STITLE

A HOLIDAY SONGS

THE NAME OF THE ŏ BOCKING ABOVE IND THE CHRISTMAS TOTE

THE OHISTMAS SONG MERRY DIRECTMAS TO YOUR ARE 1995 DOLL CATTON JINGLE BELL ROCK A HOLLY JOLLY CHRISTMAS FELIZ NAVIDAD

JOSE MELICIANO PERA FERRO IT'S THE MOST WONDERFUL TOME OF THE YEAR HAPPY XMAS (WAR IS OVER) WHITE CHRISTMAS CHRISTMAS CANON

CHRISTMAS EVE (SARAJEVO 12/24) DO THEY KNOW IT'S CHRISTMAS? BUDGLIPH THE REG NOSED BEINGER WHERE ARE YOU CHRISTMAS? WONDERFUL CHRISTMAS TIME IT'S BEGINNING TO LOOK LIKE CHRISTIMAS

PLEASE COME HOME FOR CHRISTMAN BLUE CHRISTMAS SANTA CLAUS IS COMIN' TO TOWN THE THANKSGIVING SONG JINGLE BELL ROCK

IT'S SEGMENTS TO LOOK A LOT LIKE CHRISTMAS HAPPY HOLIDAY/THE HOLIDAY SEASON YOU'RE A MEAN ONE, MR. GRINCH

BABY, IT'S COLD OUTSIDE MAIN FROM A COLD OUTSIDE LET IT SNOW, LET IT SNOW, LET IT SNOW, LET IT SNOW CHRISTMAS TIME IS HERE

ALL I WANT FOR CHRISTMAS IS YOU URSELF A MERRY LITTLE CHRISTMAS DO YOU HEAR WHAT I HEAR FROSTY THE SNOWMAN

AMERICAN CHRISTMAS DARLING CAROL OF THE BELLS THIS CHRISTMAS

WINTER WONDERLAND ALL I WANT FOR CHRISTMAS IS YOU SANTA BABY LITTLE SAINT NICK

WINTER WONDERLAND RUDOLPH THE RED NOSED REINDEER BARRE MES NICA SPECIAL PRODUCTS LARE
PERE DOMES SANTA CLAUS (SOWN SANTA CLAUS LANE) SANTA CLAUS IS COMIN' TO TOWN

THE LITTLE DRUMMER BOY CHRISTMAS IBABY PLEASE COME HOME!

28

HOT DIGITAL SONGS SE SE SE STITLE SEXY AND I KNOW IT

1 10 WE FOUND LOVE BARRIES SAFELY SAMED GOOD FEELING THE ONE THAT GOT AWAY 12 23 MOVES LIKE JAGGER 6 16 SOMEONE LIKE YOU H 20 STEREO HEARTS MITHOUT YOU 14 25 PARTY ROCK ANTHEM

13 26 PUMPED UP KICKS TALK THAT TALK T.H.E. (THE HARDEST EVER) YOU DA ONE RED SOLO CUP 25 12 MR KNOW IT ALL

20 II PARADISE

S I DON'T WANT THIS NIGHT TO END 30 SUPER BASS WORK OUT

YOU AND I NOT OVER YOU A THOUSAND YEARS YOUNG, WILD & FREE M IF I DIE YOUNG

WHEN WE STAND TOGETHER RUMOUR HAS IT / SOMEONE LIKE YOU MISTLETOE A ROLLING IN THE DEEP WHERE HAVE YOU SEEN JUST A KISS

LOVE YOU LIKE A LOVE SONG 20 GOD GAVE ME YOU MAYE ME PROLID M GIVE ME EVERYTHING a I LIKE IT LIKE THAT NOT CHILLE BAL IEAR NEW BOYZ

IN THE DARK WE OWNED THE NIGHT ROCK

SE SE SE TITLE SOMEONE LIKE YOU PUMPED UP KICKS

PARADISE 4 & WHEN WE STAND TOGETHER 8 30 ROLLING IN THE DEEP 2 SET FIRE TO THE RAIN 0 7 9 30 RUMOUR HAS IT

- 1 LULLABY O 1 7 SHAKE IT OUT ILOURGE - THE MAD II 19 BLACKOUT

1 TRYING NOT TO LOVE YOU HOLLING NOT TO LOVE YOU HOLLING ROLD TO LOVE YOU TO BE TO THE T 18 19 NOTHING 18 IS S LONELY BOY

50'CLOCK TAKE CARE TALK THAT TALK DANCE (ASS) 16 NI**AS IN PARIS 2 THE MOTTO

15 HEADLINES 7 IS FLY O S N SUPER BASS 8 IS WORK OUT 10

II 35 GIVE ME EVERYTHING 34 4 ALL I WANT FOR CHRISTMAS IS YOU

HOLIDAY

1 6 MISTLETOE 2 23 ALL I WANT FOR CHRISTMAS IS YOU BABY, IT'S COLD OUTSIDE 6 23 CHRISTMAS EVE (SARAJEVO 12/24) CHRISTMAS WITHOUT YOU 20 ROCKIN AROUND THE CHRISTMAS TREE 6 5 IFS SECRETOR OF THE CHRISTMAN 5 4 DRUMMER BOY

14 23 CHRISTMAS CANON THE THANKSGIVING SONO 15 30 THE OWNSTWAS SONG IMENTY CHRISTMAS TO HOLD 12 23 WHERE ARE YOU CHRISTMAS 2 & HAVE TOURSELF A HEARY LITTLE CHRISTMAS 0 17 25 JINGLE BELL ROCK

COUNTRY

SE SE SE TITLE RED SOLO CUP 0 13: I DON'T WANT THIS NIGHT TO END
LINE NINAM CAPTO ALCOHOLS
N IF I DIE YOUNG 7 28 JUST A KISS 30 GOD GAVE ME YOU WAR SHILLING WATER SHILLING WATER STORE WE OWNED THE NIGHT LARY AMERICAN CANCER STORE WATER SHILLING CANCER SALES 2 II Z EASY 10 12 DRINK IN MY HAND

12 31 CRAZY GIRL 16 37 DIRT ROAD ANTHEM TATTOOS ON THIS TOWN 14 3 3 IF THIS WAS A MOVIE B 2 SPARKS FLY

TITLE GANZA KUDURO 0 4 SE I KNOW YOU WANT HE ICALLE OCHD WAKA WAKA (THIS TIME FOR AFRICA) EL VERDADERO AMOR PERDONA INTENTALO

RABIOSA 99 HEROE 1 19 HIPS DON'T LIE 12 20 TABOO

H 64 THE ANTHEM 15 20 VEN CONMIGO

COMEDY

4 6 THE THANKSGIVING SONG 0 THE LEGEND OF ZELDA RAP 3 2 30 IJUST HAD SEX 12 THE CHANUKAH SONG

I'M ON A BOAT LIKE A BOSS NICE GUYS TWELVE PAINS OF CHRISTMAS THREW IT ON THE GROUND THE CREEP THE CREEP

37 "Z IN MY PANTS 14 12 MOTHERLOVER

Go to www.billboard.biz for complete chart data : 87

POP/ADULT/ROCK Billboard

3 \$

SEXY AND I KNOW IT MOVES LIKE JACKER

SOMEONE LIKE YOU YOU MAKE ME FEEL THE ONE THAT GOT AWAY

IT WILL BAIN GOOD FEELING IT GIRL

IN THE DARK PUMPED UP KICKS

LOYE YOU LIKE A LOVE SONG MARRY THE NIGHT

HEADLINES JUST A KISS YOU DA ONE

YOU AND I I LIKE IT LIKE THAT HET DIELLI FAM FEST FEW SOY MR. SAXOBEAT

HEARTBEAT WORKOUT

TONIGHT IS THE NIGHT NI**AS IN PARIS WISH YOU WERE HERE

WHEN WE STAND TOGETHER CRIMINAL

SAY YOU LIKE ME BRIGHTER THAN THE SUN COUNTDOWN

as "We Found Love," teaturing Calvin Harris, rises 3-1 in its ninth chart With her ninth Ho. I, Alhanna widers her lead over nanners-up Lady Gaga, Katy Perry and Pink, each with seven. Albanna first ruled the chart with "505" the week of May 13, 2006. She banked three tonners in 2000: "Take a Row." "Disturbia" and 1.1.'s "Live Year Life. on which she guested; three last year: "Rude Boy," "Lie" and "Or Girl (in the World)"; and "S&H" in April. As "Found" tops Hainstream Top 40, follow-up "You Do One

eks ago. The song's first-week activity was aided by nearly all of Clear Channel's top 40 stations having played it on Nov. Il at the top of every hour as part of the chain's push to



CONTEMPORARY

OS ALL I WANT FOR CHRISTINGS IS YOU 10 3

SOMEONE LIKE YOU ROLLING IN THE DEEP JUST A KISS

F**KIN' PERFECT DON'T YOU WANNA STAY

HAYE A HOLLY JOLLY CHRISTMAS THE EDGE OF GLORY ALL I WANT FOR CHRESTMAS IS YOU (SUPERFESTIVE)
IT'S REGINNING TO LOOK A LOT LIKE CHRISTMAS

MISTI STOR WHITE CHRISTMAS MR. KNOW IT ALL BRIGHTER THAN THE SUN

MOYES LIKE JAGGER HOME FOR THE HOLIDAYS MY FAVORITE THINGS SANTA CLAUS IS COMING TO TOWN

TALKING TO YOU IS LIKE TALKING TO MYSELF) BASY, IT'S COLD OUTSIDE

ADULT TOP 40

1 18 SOMEONE LIKE YOU MOVES LIKE JAGGER MR. KNOW IT ALL

JUST A KISS BRIGHTER THAN THE SUN

NOT OVER YOU CHARLES THE TOTAL THE T YOU AND I

STEREO HEARTS

YOU MAKE ME FEEL WHEN WE STAND TOGETHER TONIGHT TONIGHT

THE ONE THAT GOT AWAY IT WILL DAIN PARADISE COLOPLATION TO UNITED TO UN

KISS ME SLOWLY SET FIRE TO THE RAIN THE ADVENTURES OF RAIN DANCE MAGGIE

WE FOUND LOVE

ROCK SONGS

1 18 THE SOUND OF WINTER

LONELY BOY TONIGHT FACE TO THE FLOOR

THESE DAYS THE ADVENTURES OF RAIN DANCE MAGGIE BOTTOMS UP

PUMPED UP KICKS COUGH SYRUP WHAT YOU WANT BURIED ALIVE

23 5 HELENA BEAT SAIL

COUNTRY SONG SHAKE IT OUT DARK HORSES

MONSTER YOU MADE THIS IS GONNA HURT NARCISSISTIC CANNIBAL A WARRIOR'S CALL

AFTER MIDNIGHT THE COLLAPSE PROMISES, PROMISES UNDER AND OYER IT

BITCH CAME BACK ABERDEEN COLOURS NO MATTER WHAT

DON'T STOP (COLOR ON THE WALLS) CURL OF THE BURL REMEMBER EVERYTHING

HELL BUILTET IN MY HAND PUNCHING IN A DREAM

CALLED OUT IN THE DARK SOMEONE LIKE YOU

ALL I EVER WANTED HEARTGEAT SATELLITE GET THRU THIS SET FIRE TO THE RAIN

Rvan Adams scores his second No. 1 on Triple A (viewable at billboard.biz/charts), as "Eastry Now" rises 2-1. The singes/ writer first led the list with "New York New York" for three weeks in December 2001. "Lucky" appears on Astes & Fire, which bowed at No. 7 on the Oct. 29 Billboard 200.

HEY MAMA



1 9 FACE TO THE FLOOR

BURIED ALIYE THE SOUND OF WINTER MONSTER YOU MADE THIS IS GONNA HURT TONIGHT

NARCISSISTIC CANE BITCH CAME BACK CURL OF THE BURI

REMEMBER EVERYTHING THESE DAYS UNDER AND OYER IT GET THRU THIS 22 1 KICK ASS LONELY 60Y 23 13 BULLET IN MY HAND 24 24 6 MONARCHY OF ROSES BOST OSLI PETPES AND FEEL AND SET OSLI PETPES AND SET OSLI PETPE

HERITAGE ROCK

BOTTOMS UP 1 1 10 WALK THE SOUND OF WINTER NOT AGAIN

FACE TO THE FLOOR LIES OF THE BEAUTIFUL PEOPLE COUNTRY SONG THE ADVENTURES OF RAIN DANCE MAGGIE

THIS IS GONNA HURT MONSTER YOU MADE WHAT YOU WANT BITCH CAME BACK BIG FOOT THESE DAYS

UNDER AND OVER IT THE COLLAPSE NARCISSISTIC CANNIGAL REMEMBER EVERYTHING CONTRACT CEAR PLACE PROSECT
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MONARCHY OF ROSE GET THRU THIS

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		ш	۳	COUNTRY SON	95		
	TANK WEEK	2 PREDATA	THE SELL	TITLE PRINCIPA (SONOWVITA)	Artist IMPRACE & MUNICER / PPENACTION LABEL	DIN	PLAK
)	3	5	15	WE OWNED THE NIGHT	Lady Antebellum GLAMIDI HASHYILE		1
1	2	6	Ü	TATTOOS ON THIS TOWN MANDER THROUGH THE DELANETS	Jason Aldean © EROUX-60W		1
)	4	7		BAGGAGE CLAIM	Mirande Lambert		į
)		-	15	ONISATEST KEEP ME IN MIND ONLINE *STEER STEER	Zac Brown Band		4
	1	3		COUNTRY MUST BE COUNTRY WIDE	Brandey Gilbert		1
	6	2		GOD GAVE ME YOU SHOWARDS O BARKSO	Blake Shelton @www.nunuros.wwn		b
)	10	10		EASY DIMERRASCAL PLATES IN ELANGMANDELEYS	Rescal Flatts Featuring Natasha Bedingfield @sri Mone		ı

LET IT DAIL David Nail Taylor Swi DRINK IN MY HAND ALL YOUR LIFE REALITY

Chris Young RA LCOT NOTHIN Denus Rucker TM GONNA LOVE YOU THROUGH IT STORM WARNING

CAMOUEL AGE BAIT A HOOR Austro Moore RED SOLO CUP

sarrand ctrainly Own the Minht and

the eighth career a Kirc " the landest art's third studio set (No. 4 on Too (mantre (thorne) at the commit in August. The new er ranks at No 6 on Country Digital Sonne (35 000)

upper tier in its 43rd week, tying Claris Yourse's Voices" from 2010 among the longest Minken RIV-era too 10 climbs. Lee

Innest trek (46)

MARTINA MCRRIOS

SUGARLAND

LDNG WAY TO GO WHERE I COME FROM MY HEART CAN'T TELL YOU NO LOVE'S GONNA MAKE IT ALRIGHT ALONE WITH YOU

DIDN'T I THE TROUBLE WITH GIBLS COME HOME LIVE MY DOG

A WOMAN LIKE YOU GOT MY COUNTRY ON LET'S DON'T CALL IT A NIGHT SOMETHIN' BOUT A TRUCK THIS OLE BOY DRINK MYSELF SINGLE WANNA MAKE YOU LOVE ME HE'S MINE GEORGIA PEACHES

ANGEL EYES UNDERDOG Brice's 2010 "Love MERRY GO BOUNG SOMERODY'S CHELSEA

(KISSED YOU) GOOD NIGHT HOME SWEET HOME

BLUEGRASS ALBUMS

STEVE MARTIN AND THE STEEP CANYON RANGERS. Some Burl Alex

Why Can I W

Best Of Blueness

ICHO MUSTUAT DURCHWEIGAN MEYER CHE

SWIFT'S LIVE FEAT

MARK O'CONNOR

DIERKS BENTLEY

SARAH JAROSZ

THE GRASCALS

STEVE IVEY

BETWEEN THE BULLETS

PLINCH BROTHERS

THE ISAACS

Jake Ower

Kip Moore

TOP COUNTRY ALBUMS

-1	2		SCOTTY MCCREERY	Ober As Day (2)(GAURSIN (13 98)	•	1
100	FIRST	1	TAYLOR SWIFT Speak Now BIS MACHINE THEOREM IN 99 COUNTY			2
7	7		THE BAND PERRY	The Band Perry		2
2	3		LADY ANTEBELLUM CAPTOL AASPOLLE MIGHT HE MI	OwnThe Night		1
6	5		TOBY KEITH SHOW DOG UNIVERSAL BYSING OF SIL	Clancy's Tavern		1
5	4		JASON ALDEAN	My Kinds Party	8	1
5	11		TAYLOR SWIFT	Speak Now	13	1
30	35	52	PACE TIM MCGRAW	Number One Hits	•	8
4	8		LUKE BRYAN CAPITOL NASHVOLE 70412 IN 981	Tailgates & Tanlines	•	1
3	1		MIRANDA LAMBERT	Four The Record		1
11	9		BLAKE SHELTON WARNER BROS SOFTOWNWICE THE	Red River Blue	•	b
14	18		GEORGE STRAIT	Here For A Good Time		1
18	10		LAUREN ALAINA	Wildflower		2
18	8		ERIC CHURCH	Chief		1

23 30

BILLY CURRINGTON SARA FVANS BLAKE SHELTON Loaded: ZAC BROWN BAND IAKE OWEN Barefoot Blue Jean Night JUSTIN MOORE Outlaws Lice Mr RRAD PAISLEY ELIYOUNG BAND

KEITH URBAN Get Closer GEORGE STRAIT VARIOUS ARTISTS NOW That s What I Call Country: Volume 4 SOUNDTRACK RODNEY ATKINS Take A Ruck Board JOSH TURNER Gutter Slinger VINCE GILL DAVID NAII The Sound Of A Melion Dreame RASCAL FLATTS KENNY CHESNEY SOUNDTRACK Country Strong HUNTER HAYES WHILE NELSON Remember Me Vol. 1 BILLY CURRINGTON DARIUS BUCKER

VARIOUS ARTISTS

THOMPSON SQUARE

MONTGOMERY GENTRY

TRACE ADKINS

Nothing Like This Homingway's Whiskey VARIOUS ARTISTS A Ver ALISON KRAUSS & UNION STATION Progr Airplants PATSY CLINE Icon, Patsy Cline

ProudTo Be Here

Rebels On The Run

0 4

9

With Hot Shot Debut bonors at No. 2 on Top Country Albums (No. 11 on the Billboard 200), Taylor Swift's Speak Nove World Tour Live CD/DVD bows with 77,000 copies, marking the highest debut by a live album in 18 months. The Zac Brown

Band's Pass the Jar: Live popped on at No. 2 in May 2010, but only two live sets have debuted atop the list since the adoption of Nielsen SoundScan data in 1991: Kenny Chesney's Live Those Songs Again (2006) and Sugarland's Live on the Inside (2009). -Wade lessen

PISTOL ANNIES

CHRIS YOUNG

ADULT RAB

1 1 (4)

3 3 29 LIFE OF THE PARTY

4 27 IF IT'S LOVE

10 12 5 LOVE AFTER WAR

15 7 COVE ON TOP

10 IS 8 UNTIL IT'S GONE

15 18 8 REAL LOVE
SING BRITZ CORAM MORECO
10 17 15 MORE THAN YOU'S
SING LIMIT CORES OLDS
TO BE PROTURE PERFECT
THE ROCKSON FLAT PROTES

DON'T KISS ME

20 al ILOVE YOU

28 17 WALK ON

1 14 01 MI

26 2 STRENDIN 23 23 13 4 AM MILANT PORA 1 24 25 4 I GOT THIS ADMITS RECORD

21 9 EVERYDAY WOMAN

13 11 25 MOTIVATION

5 22 STAY TOGETHER

ID IS SO GONE IWHAT MY MIND SAYS

2 Q II THE TEMPTATIONS

BOYZ II MEN KIRK FRANKLIP KELLY ROWLAND

RICK ROSS JOHNNY GILL ACE HOOD

YELAWOLF VARIOUS ARTISTS SHARON JONES & THE DAP-KINGS

ETTA JAMES

Fie Mida plants his sluth top 10 on THE MINISTRANCE OF THE STATE OF THE ST Survivor Series pay-per-view event on Nov. 20.



NI**AS IN PARIS

5 O'CLOCK DANCE IASS

WORK OUT 13 6 YOU THE BOSS MAKE ME PROUD

IMM RA HOUSE HOLE

WET THE BED

CHIES BROWN TERT LICENCIES

COME SHOWN FIRE CHARGE ANY TICK

THE TOP THE COME AND THE CHARGE ANY TICK

CAN'T GET ENOUGH

LOSS HAS INV SHAPE FOR CHARGE ANY

TON'Y MORNE ANY THE CHARGE AND T UNTIL IT'S GONE TROUBLE 100 MAR JOS PLAT J COLD 17M FLEXIN'

IMA BOSS FLY TOGETHER 4 AM

COUNTDOWN MR. WRONG GOOD GOOD NIGH THE WALLS 20 1

HOUSE PARTY BOO THANG

FAME 22 H LATE NIGHTS & EARLY MC

BETWEEN THE BULLETS

RIHANNA RULES WITH THIRD NO. 1



Pilipanna's Talk That Talk starts at No. 1 on Ton P&R/Hin-Hop Albums-her third straight studio set to bow atop the list. With 198,000 sold, according to Nielsen SoundScan, it also enters at No. 4 pn the Billboard 200 (see Over the Counter, page 81), failing once again to give the singer her first leader on that tally. However, Talk's opening sales mark her second-best frame, bested only by the 207,000 posted by Loud in its opening week (Dec. 4, 2010). Although Talk makes an impressive debut on Top R&B/Hip-Hop Albums. her crossover appeal lacks on Hot R&R/Hip-Hop Sonos.

"We Found Love" (No. 68) and the title track (No. 69) have stumbled compared with their performance on the Billboard Hot 100, "Love" is No. 1 for a fifth week, while "Talk That Talk" arrives at No. 31.

RHYTHMIC

ME WE 4 ID SERY AND I KNOW IT HEADLINES

WORK OUT NI**AS IN PARIS

SHE WILL GOOD FEELING

DANCE (ASS) 15 MAKE ME PROUE 10 12 MOVES LIKE JAGGER

17 17 WILL RAIN

21 8 INTERNATIONAL LOVE

YOUNG WILD & FREE YOU MAKE ME FEEL

COUNTDOWN MARVIN & CHARDONNA THE ONE THAT GOT AWAY

YOU THE BOSS NOT NOT THE MORE WALLESTON

TROUBLE BY HALL GOT IT PASS AT ME THE MOTTO

HANGOVER MR. SAKOBEAT 2 13 HEADLINES 3 16 SHE WILL WORK OUT

B IS THAT WAY 11 I GB MAKE ME PROUE

RAP SONGS

SEXY AND I KNOW IT THE STATE OF THE S

13 IZ 31 I'M ON ONE GOOD FEELING

OTIS
JET UNITED THE BOOK HAS A STATE OF THE BOOK HAS A STATE OF THE BOOK HAS BOOK HA 22 GOOD GOOD NIGHT 18 10 TONY MONTANA

YOUNG, WILD & FR Data for weak of DECEMBER 10, 2011

an as 2, 28	TITLE Arist	- 1
1 1 1 17	MITTAS IN PURS NITTAS IN PURS	8 2
2 2 2 2	PARTY Beyond Festuring Andre 3000 BEYONG FESTURING AND BEYONG FESTURING	2
3 5 7 8	LOTUS FLOWER BOMB JPONAND O ANNI-MENTE SHIRAD M J PRACTICES J DEWYLLOPISCHI Wale Featuring Miguel MUMACHWARMER BNDS	3
4 3 3 11	HEADLINES DI 10AN PHENE IA ERAHAM M SAMUEL SIN SHERE: © YOUNG MONEY CADN MOTHER WARRAND METHOD IN THE PERSON IN THE PROPERTY OF THE PERSON IN THE PROPERTY OF THE PERSON IN THE PERSON	1
5,44 8	SHE WILL. LII Wayne Featuring Druke ANNUE TO CAFFER A GRAHAM TWO LIAMS © ROUND MOMERCASH MICHELIAN MINERAL MINERAL	1
9 10 19	HAVE DANCE (ASS) Big Seen Fosturing Nicki Minai	
	THAT WAY Well Festuring Jeremith & Rick Ross	
0 1 1	RODY 2 BODY Ace Hood Featuring Ches Brown	
	SOCIOCK TPRIN Featuring Wiz Khalifa & Lity Allen	
10 12 10	THAN TRACT POWELAUPO SANDADONAL SOURCE SANDEN DANGER WELLS FOR SOUR TRAPP ROUND MAKE ME PROUD Droke Feeturing Nido Miney	5
10 14 18 /		10
11 13 13	YOU THE BOSS Rick Ross Festuring Nick Mina; KE MY4085H151IX MEROWOUD I MARKUT BOWN MARKET SHAMED AND BOOK BOOK BOOK BOOK BOOK BOOK BOOK BOO	11
12 7 0	MARVIN & CHARDONNAY Big Sean Featuring Kanye West & Roscoe Dash App is Migrison to Wissa Manastual Joseph O Campin Michael & Go o Dutet James No.	1
13 11 11 11	WORK OUT J. COIR J. COIR J. COIR A ROUTE OF THE PROPERTY O	16
14 12 5 🕾	WET THE BED Chris Brown Featuring Ludiscrie 835 D ICM BROWN D BASEAU MCCALLA STREETER A MERNITU J. BEFEAU C \$4300ES	6
15 15 17 18	STAY Tyvese E NOSE ITERSEN J SMITH A SLEDGE C LACYB HODGE: @ VOLTEN RECORD CAPTOL @ VOLTEN RECORD CAPTOL	11
10 21 31	CAN'T GET ENOUGH J. Cole Featuring Tiesy Songs B 8250 - CCC 809995-55994441 B 8250 - CCC 809995-55994441	11
17 18 19 11	SURE THING FERZYM 2-PMENTELLY PERZZ	1
1B 15 14 10	FOOL FOR YOU Coe Lo Green Featuring Melanse Flora or Philip Balley Branch Manage To Caulanian	17
70 24 33	ROUND OF APPLAUSE Water Flocks Floring Drake	15
20 17 15	MAGNING DOOM Disks	7
	ONLY WANNA CIVE IT TO YOU.	2
21 29 23 H	POP IS INFORMATION 6 JACA MOTIVATION Kelly Bowland Features 1 il Winner	
21 25	JAM JONES RED LOS LA SIDETTRIBED LOS DIMERSO CARTES . @ UNIVERSA INTONYALIZADAD REPUBLIC	. 1
3 15 16 11	CONTRACTOR CONTRACTOR AND ADDRESS OF THE PROPERTY OF THE PROPE	2
25 30	STAY TOGETHER Ending Towns (round a support) @ views ForeCastviews @ views ForeCastviews	2
31 40	LOVE AFTER WAR Robin Thicks DICKE PRO JIST MICKE MADO 9 STAR TRACCEPTER WERESCORE	25
31 25	UNTIL IT'S GONE MONICA MELIOTI LAMB IN EL OTTE LAMB I SELLINALA RANDO PICTA BELLI EPSTEINS STERLING, PARKER: AND INCA	28
7 22 28	LIFE OF THE PARTY Charle Wilson Charle Wilson Charle Wilson Charle Wilson	2
41 53 11	LOVE ON TOP Beyonce EXAMPLES I MIGHT IN DEPONIES I MASKS TAXON PARKWEED TO LIMBA PARKWEED TO LIMBA	2
9 27 22	FIT'S LOVE Kern Featuring Chrisette Michele	2
10 32 28	SO IN LOVE SO IN LOVE SO IN LOVE SWOOTIN JISCOTTA MANALEON K WOOLDILL HUTSON JA! WE SOUT FEATURING Anthony Hamilton SO IN LOVE SWOOTIN JISCOTTA MANALEON K WOOLDILL HUTSON JA!	11
33 41	SO GONE (WHAT MY MIND SAYS) JIII Scott Featuring Paul Well	3
2 33 21 7	FM ON ONE D. Khaled Featuring Dake, Pose & Like Sea &	
3 23 27	QUICKIE Miquel	
		3
37 38 21	B FY, VI, L S SANGE, PANGES SOCIOS SOCIOS SOCIOS CONTROL PANGES AND SOCIO SANGES AND SOCIE SANGES AND SOCIO	
6 35 34	TROUBLE Ber Merjor Feeturing J. Cole 8 2717/10. TONY MONTANA Future	,
6 2 2		Z
33 23 13	JANER, BEATS IN WILLIAMS WIRDSERTE ILD J. TUCKER! (B. MATEACH WARNER BROS	3
3B 26 20 🕾	MRS. RIGHT Mindless Behavior Festuring Diggy ENERGY ENAFORM LIGHTLESPHILE HILLING LIGHTLESPHIL	
0 40 42 7	HOW TO LOVE LIYUUR CONTROL TO BURLEY	8 1
2 27	I'M FLEXIN' TI Featuring Big K.R.I.T ac EAST C JAMANS JR J SCOTT & DRAW HISTORY	3
41 30 31 10	YES Musiq Southfild EFMENT IN CEON K OF STAD C KELLIN B ATLANTIC	2
2 47 SI (MR. WRONG Mary J. Bige Featuring Drake and property of the pro	
1 4 4 11	25/0 Mary J. Brige (M.) 81/05 C JOHNSON (M.050N) (M. MITHARCH (EFF NINTESCON)	,
2) 4 4 11	GOOD GOOD NIGHT Roscoe Dash	
3 9 4 1	KANE BEATZ JAMES 11 LICHAS DATES DUESD. @ HUSC LINE SEPTEMBREESCOPE DRANK IN MY CUP Kirko Benga	
9 15 24	200AD MO B IN RIVELLE TILLIMAN RISONZALED @ LING THANDING BROS BEST THING I NEVER HAD Beyonce	
-	I SMILE Kerk Frankin	
100	A PRANCIN IN MARTIN IN PRANCING TADDETUS HARRIS IS I SUPVISI 400 FO TO SOLUBBORD CENTRIC VENTTHERA	
49 50	FLY TOGETHER Red Carle Featuring Ryan Leslin & Rick Rose. Red Carle Featuring Ryan Leslin & Rick Rose. SAME CARLES OF THE CARL	
19 45 47	BASHFACE A DOOR IA HAMILTON BASHFACE A DOOR J DUE IS COLEMAN!	
0 n - 1	TOO Young Jeety Featuring Jay-2 & Andre 3000 ATT INTERIOR STORM TO THE MOTTO Drake Featuring Ut Wavne	5
55 62	THE MOTTO Drake Pesturing Lil Weyne	5



The rapper

the ton 20 with as "Enceph" takes the place of his featured turn on Wanna Give It to You" (20-21).



BAB Adult (TS-10) for the sixth time In his rareer. He last appeared in the apper tier with from the album of the same name, in March 2010.



on RER/No-Hop Dieltal Sones at No. 17 with first-week demokads, a merh better start than last single "Wet on that list in April with 15,000.

> 77 While "Hill' as in

Paris" holds onto No. I for a third consecutive week. the don places yet another Watch the Bid with this Hot Shot Debut title, Its third to chart from



MAKE YOU SAY OOH LIKE 'EM ALL STRANGE CLOUDS THE WALLS REAL LOVE TAKE CARE OON'T KISS ME RACK CITY MORE THAN YOU'LL EVER KNOW BOOTHANG TALK THAT TALK GIRLS TALKIN BOUT

72 65 63 MAGIC COLD SUMMER GIRLS LIKE YOU

THAT COULD BE US WOLLING WILD & EDEE 100 -Robin Thicke Feeturing Ul Wayne a star tracertescore EVERYDAY WOMAN ANOTHER ROUND

WOBBLE BABY WOBBLE CHEERS (DRINK TO THAT 91 79 74 CREW LOVE SHOT CALLED LETTER TO MY SON SAY IT'S SO SEXY AND I KNOW IT LMEAO

DRAKE'S EVEN DOZEN



BETWEEN THE BULLETS

Drake becomes only the second artist in the history of the Hot R&B/ Hip-Hop Songs chart to notch 12 simultaneously charting singles as his "HYFR (Hell Yeah F***** Right)" begins at No. 98. Only Lil Wayne, who has claimed 12 entries multiple times, has charted more concurrent singles. He posted 13 titles on Sept. 13 and 20, 2008. Meanwhile, Drake's "Make Me Proud" (featuring Nicki Minaj) moves 14-10-the former's 21st top 10. It's one of seven tracks from his Take Care album on the tally, joining Nos. 4, 20, 51, 63, 92 and 98. - Karinah Santiago

4 AM

HOUSE PARTY



YES WE CAN

22 BLESS THE LORD



DANCE CLUB SONGS

LOVE YOU LIKE A LOVE SONG I LIKE HOW IT FEELS

WE FOUND LOVE . SEXY AND I KNOW IT BUY MY LOVE

WE'RE ALL NO ONE WITHOUT YOU DON'T HOLD YOUR SREATH IS RAIN NAME AND POST OF STREET OF STREET

TOO MUCH IN LOVE THE ONE THAT GOT AWAY LEVELS

PARTY PEOPLE IGNITE THE WORLD LAST DRAG UN DEUX TROIS PARADISE

25 70 8 SLACKOUT

SE SE ARTEST

OI LIMING

LADY GAGA

4) SKRILLEX

BJORK

32 DAFT PUNK

BRITNEY SPEARS

IT GIRL BRING IT BACK ARROW THROUGH MY HEART

CTRONIC ALBUMS

NO THE RE APPLICA TONIGHT SHOW ME DANCE THROUGH FIRE

NAUGHTY NAUGHTY PRICEAR EACH TOUT GLAD YOU CAME

WHEN I START (TO BREAK IT ALL DO DASSES WITE COOD FEELING LET ME BE MYSEL

EVERYBODY DANCE DAR -IN THE AIR

COMPLICATED
ANTA PRINT PARL
MUSIC TAKE CONTROL
MUSIC TAKE CONTROL
MUSIC TAKE CONTROL PUMPED UP KICKS IN THE DARM 13 LOVE SLAYER PASS AT ME

LOCA PEOPLE SOM FORE LIKE YOU ARELE IS, COLUMBA

S GOTTA GO OUT ANGELMA PACOPUM

WE FOUND LOVE SEXY AND I KNOW IT 21 IN THE DARK YOU MAKE ME FEEL

2 ASKING ALEXANDRIA STOPPO OF B FORECOME SAND IS DAVID GUETTA THE ONE THAT GOT AWAY 8 M83. GOOD FEELING MOVES LIKE JAGGER 24 OWL CITY HOLLYWOOD UNDEAD

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land Steers day double duty on East able Abores as her Joses Prestades albures. (8,000) and a pep version at No. 4 (5,000). Cristian Castre also doubles un (Nes. 5-6). It's the first time the top 10 has had two with a pair of allows; since Assect 2008.

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4 4 WANNA SE YOURS

VUELVE PRONTO

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Daddy Yanker earns his eighth No. 1 on Latin Bluther Soons as "Levenha (Prestine) second single from Goddy Yanhee Prestige is the first to top the chart, Lood track "Ven

LAURA PAUSINI

4 15 VARIOUS ARTISTS VARIOUS ARTISTS

DIANA REYES

43 7 GERARDO ORTIZ

JOAN SEBASTIAN



BETWEEN THE BULLETS MANÁ'S REACH IS WIDE



Maná's eighth No. 1 on Hot Latin Songs-"El Verdadero Amor Perdona" (featuring Prince Royce)-nets the largest weekly audience total this year: 16.4 million (up 27%, according to Nielsen BDS), surpassing the 16.3 million earned by Romeo Santos' "You" on June 25, Since 2007, the only other band with a bigger frame (aside from Mana, which notched seven greater weeks in the span) was Conjunto Primavera on March 17, 2007, with "Ese" (17.3 million). -Karinah Santiago

17 55 ZION & LENNOX

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Data for week of DECEMBER 10, 2011

RECORD COMPANIES: Universal Music Group promotes Abbie Stringer to director of global intranet systems. She was intranet manager.

Universal Republic end Island Def Jam expand their management in A&R with the eppointment of Peter Thea to executive VP. He was executive VP at Jive Records.

Strange Music names Violet Brown VP of lebe She was director of urban music at Whenhouse Music



PURI ISHING: The National Music Publishers' Assn. n. ison Halataei VP of government affairs. She was deputy chief of staff/parliamentarian for the Committee on the Judiciary in the U.S. House of Representatives.

Universal Music Publishing Group North America promotes David Kokakis to senior VP/head of business and legal affairs/ ness development and Monti Olson to executive VP/head of non and rock music creative. Kokakis was VD of husiness affairs/business development, end Olson was VP of A&R.

TOURING: The AEG Facilities-managed Home Depot Center in Carson, Calif., nemes Kyle Waters VP of events and operations and promotes Kristen Anderson to director of event sales. Waters was VP of operations, and Anderson was special event sales manager.

DIGITAL: PleyNetwork eppoints John Wooler VP of music services and Tobias Hartmann VP of international services. Wooler was a senior executive at Virgin Records. end Hartmann founded FC Sonoma and was a managing director at LexisNevis

Live365 appoints Ed Schaffer CEO. He was VP of business operations for MediaWorks at Monster Worldwide.

TV/FILM: Mun2 promotes Roberto Isaac to director of music

progremming. He was manager.

-Edited by Mitchell Peters

GOODWORKS

Z100 JINGLE BALL SUPPORTS ANTI-BULLYING GROUP

The musical acts appearing at WHTZ (Z100) New York's lingle Ball, set for Dec. 9 at Madison Square Garden, aren't the only ones benefiting from the sold-out concert. A portion of the proceeds from each ticket sold will be donated to the event's official charity Stomp Out Bullying, an anti-bullying program for children and teenagers.

"Every year we survey our community to see what the biggest cause is that's impacting our Z100 audience," Z100 PD Sharon Dastur says. "And every year we partner with a different organization to be the official charity. This year we know that bullying continues to be a hot button for our audience and many of the artists on our hill?

Stomp Out Bullying is one of the signature programs of nonprofit Love Our Children USA, which aims to protect children from violence and neglect.

This year's tingle Ball lineup includes Lady Gaga, Pitbull, Kelly Clarkson, Demi Lovato, David Guetta, LMFAO, Foster the People Gym Class Heroes and Hot Chelle Rae. Kim Kardashian, Khloe

Kardashian Odom, Lamar Odom and Karmin will host the show. The Jingle Ball has previously supported such charities as Musicians On Call, Food Bank for New York City, Stand Up to Cancer and Autism Speaks. In addition to receiving funds from each ticket sold, Dastur says that the charities "get to partner with the big loudspeaker that Z100's Jingle Ball is." - Mitchell Peters

BACKBEAT





FUTURESOUND: BMI'S THOUGHT LEADER

Complementing Billboard's inaugural FutureSound conference in San Francisco (Nov. 17-18) was en intimete Thought Leeder dinner hosted by BMI. With the city's Weterber providing en embient etmosphere on Nov. 17, ettendees from every sector of the business broke bread as they discu the music industry's present end future. PHOTOS: ARMOUNT IDNES

ARNOLD TUBERS
ABOVE: Indusping in some predimer quality time are decre-settly utilized association public as: Takens Bags and publisher Lass Ryan Mewarts. Biff sensor VP of corporate plearing/communications and new mode with the public public public public plearing communications and new mode with the public UPPER LEFT: BHS senior VP of corporate planning/ communications and new media Richard Conion (for ieft) shares a lsugh wth Chody Charles Consulting pre Cindy Charles and MOG senior VP/general counsel Tyler Lenans

LOWER LEFT: Enjoying the evening's industry camaraderie are (from left) Tunezy's product meneger Prashanth Mohan and CEO Derrick Pung, TAC Strategic VP of client services Karen Allen and NARM VP of digits stretegy end business development Bill Wilson. BELOW: The dinner's Werner contingent included (from left) Warner/Chappell Music synch business development managers Cecille Harvey and Jeany Swistowy, Wirman Music Group senior director of digital strategy and busine Music Group senior director of digital strategy and development YI Ping He and associate director of strategy and business development Jessica Park











Now in its third year, ASCAP Rhythm & Soul's "Women Behind the Music"series recognizes women in all facets of the industry from singer/songwriters to label and publishing executives, attorneys and managers. Held in New York, Los Angeles and Atlanta, this year's fetes were sponsored by Gream, producer Pharrell Williams' liqueur brand.

Pharriel Williams! Nequeur brand.

AMOVE LEFT Indiang court in Alleria at Strasts restaurant on Nov. 18, ASCAP paid risbute to vocal guru and 2011 Georgia Music Natl of Fame enductes. In a Smith, north-terminent attorney Wowds. Carter of the Carter Law Firm and Geommy. Award northeae and 2010 ASCAP Volquard vinner, Jamelle Monde. From lett are ASCAP Phythms. So, useful cartest or of membership. Jay Sban Smith. Carter. Monde and ASCAP Reysten & Sould inscitor of membership. Jay Shan Smith. Carter. Monde and ASCAP Reysten & Sould inscitor of membership. Jay Shan Smith. Carter. Monde and ASCAP Reysten & Sould inscitor of membership. Jay Shan Smith. Carter. Monde and ASCAP Reysten & Sould inscitor of membership. Jay Shan Smith. Carter. Monde and ASCAP Reysten & Sould inscitor of membership. Jay Shan Smith. Carter. Monde and ASCAP Reysten & Sould inscitor of membership. Jay Shan Smith. Carter. Monde and ASCAP Reysten & Sould inscitor of membership. Jay Shan Smith. Carter. Monde and Marchan Smith. Marc

ADOVE RIGHTS Proudly displaying their awards at Los Angeles' Basic restsurant on Nov. 10 are (from left) Generally Award-wenning singed, songwires' Belack Garrett, NADE Management and Consulting parts Erica Grayson and Universal Music Publishing Group senior VP Donic Castine words associated and Consulting garter.

LEFT: ASC AP kicked off the 2011:











Entertainment's MUST READ



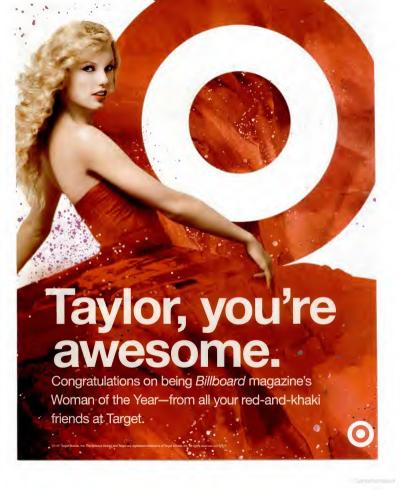




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RADIO CITY







★ TOP COUNTRY IMPRINT ★

#2 Big Machine Records #7 Republic Nashville

* TOP COUNTRY LABEL *

#3 Big Machine Records #10 The Valory Music Co.

* TOP COUNTRY ARTISTS *

#1 Taylor Swift #6 The Band Perry

#7 Rascal Flatts

* TOP COUNTRY ARTISTS - FEMALE *

#1 Taylor Swift #5 Reba

★ TOP COUNTRY ARTISTS – DUO/GROUP ★

#3 The Band Perry #4 Rascal Flatts

★ TOP NEW COUNTRY ARTIST ★

#5 Sunny Sweeney

Billboard



THE BILLBOARD 200 11011011 HEATSEEKERS TOP COUNTRY

> DILLEGRASS TOP R&B/HIP-HOP

> > CHRISTIAN

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ALTERNATIVE TRIPLEA 125 LADY ANTERCLIEM HOT COUNTRY MAINSTREAM BAR/HIP-HOP 126 126

RHYTHMIC ADJUT DED 126 RAP 126

HOT RAB/HIP-HOP 127 MY & MANYE WEST CHRISTIAN 128 TENTH AVENUE NORTH

CHRISTIAN AC 128 CHRISTIAN CHR 128 GOSPEL 128

DANCE CLUB 129 CE/MIX SHOW AIRPLAY 129 SMOOTH JAZZ 129 HOT LATIN 130

THIS WEEK ON .biz CATALOG ALBUMS DIGITAL ALBUMS

> HOT 100 AIRPLAY NDEPENDENT ALBUMS MUSIC VIDEO SALES #1 BINGTONES UNCHARTEO

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ON THE CHARTS

THE YEAR IN MUSIC

cover story
9 '21' AND UP Adele owned 2011.
16 LABELS Leadership changes make for a

tumultuous vear. 20 DANCE The new sound of young America.

24 RETAIL \$5 CDs boost sales. LEGAL Anti-piracy efforts continued.

26 HIP-HOP A big year for Cash Money.

28 FILM & TV Sony's innovative approach. 29 DIY Navigating the post-Myspace world.

30 DIGITAL Subscription services ride freemium to new heights.

32 BRANDING Tours, sponsors collaborate. 33 GLOBAL K-pop targets the West.

34 INDIES Branding creativity.

36 R&B Despite cutbacks, a revitalization is under

38 GOSPEL Up year expected for 2012. CHRISTIAN Facing the genre's challenges. 39 PUBLISHING Digital deals spur optimism.

40 COUNTRY Artists and fans are officially wired. 41 RADIO Big gains in the country format

42 LATIN Connecting with the bilingual consumer.

135IN MEMORIAM

140THE YEAR IN BILLBOARD Highlights from our sites, conferences and events.

SPECIAL SECTION
THE YEAR IN CHARTS Adele is the top artist. U2's 360° trek is the top tour.





117 Over the Count 117 Market Watch 118 Charts



Online COM EXCLUSIVES SPECIAL GRAMMY ISSUE

week for an exclusive Q&A with Artist of the Year Adele, then dive deep Into the year-end charts and see the music photos of the year.

Billboard is publishing a special Grammy Voters' Guide in print and digital editions featuring exclusive content on the nominees. The guides will be sent to all Grammy members and Billboard subscribers. For more details, contact associate publisher Tommy Page at tommy. page a billboard.com. The next regularly scheduled issue of Billboard will be dated Jan. 14.



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2011 WAS THE BEST YEAR WE'VE EVER HAD. WE THANK EVERYONE IN THE INDUSTRY WHO HELPED US ACHIEVE THAT.

AS THE COMPANY IT KEEPS































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ASCAP Songwriters Dominate the Charts

10 out of Top 10 **Hot Rhythmic Songs**

9 out of Top 10

Hot 100 Airplay **Hot 100 Songs** Hot Mainstream Top 40 Hot Rap Songs Hot Mainstream R&B Songs **Hot Adult R&S Songs Hot Master Ringtones Hot Digital Songs Hot Canadian Songs**

Hot Christian AC Songs 8 out of Top 10

Hot Christian Songs

Hot Adult Top 40 Hot R&B Hip-Hop Songs Hot R&B hip-Hop Airplay

7 out of Top 10

Hot 100 Songwriters























Chart-Topping ongwriters

Dave Barnes Claudia Brant Roscoe Dash Chris DuRois Paul Epworth Mikkel Friksen Fher lames Fortune Ben Glover lesus Gonzalez Lukasz "Dr. Luke" Gottwald Chuck Harmony Ben Havslip Tor Hermansen Wiz Khalifa Philip Lawrence Ari Levine **Bruno Mars** Max Martin Miguel David Lee Murphy Daniel Niebla **Brad Paisley** Darius Paulk Nathan Perez Katy Perry Anthony "Romeo" Santos Ioan Sebastian lason Sellers **Noah Shebib** Rvan Tedder **Matthew West Daddy Yankee**

Congratulations to our 2011 chart-topping members

Chris Young

WITH MORE THAN 13 MILLION IN WORLDWIDE Sales and Six Grammy nominations, the Much-addred adele owns 2011

BY JULIANNE ESCOREDO SHEPHERO

21'&UP

NEWLY BLEACHED aLONDE BOUFFANT a little askew, Adele Laurie Blue Adkins clasps her hands at her waist and begins to dish. If "I came home from touring with my first album, and I caught up with some friends, if ving to be all posh and stuff," she tells a rapt audience. "A nice lunch, some cocktails, pretending we were in "Sex and the City." If She pauses and tilts her head. I "I'm a Miranda"—the show's brain, pragmatic but sexually liberated character—"don't know about you, girls . . . and boys!" She winks, clicks her tongue and then reflexively cackles, the most guttural, life-loving cackle, rumbling from the diaphragm. She tosses her hair back, plants her hands on her hips and explains why the song she's about to sing—"Rumor Has It," from her multiplatinum second album, 2!—was written as a tongue-in-check "fackawff" to friends with the wrong idea about her love life. Then, Adele launches into the song, a Motown-invoking butes number that showcases the scratchy kick in the back of her vocal runs.

HAT'S A CLIP FROM THE DVD "Adele Live at the Royal Albert Hall" (released Nov. 29), a document of the zippy 23-year-old singer cursing and wisecracking in one of the world's classiest venues. It's also a microscopic view into why Adele has cantured the imagination of the world.

This year, pop music was dominated by pop art. Superstars Bevoncé. Rihanna and Lady Gassa each released albums that embodied their blown-out extravagance, and wore outfits to match. Katy Perry embarked on a nevertending "Candy Land"-themed world tour and Nichi "Rushie" Minni tried on as many nersonus as she did multihued was. Pithull and Jennifer Lonez proved a plitzy techno formula could work across markets, and even veteran diva Gloria Estefan reached into the stars, enlisting the Neptunes to produce her first album in four years. Taylor Swift, princess of diarist lyrics, veered increasingly toward Hollywood, while her peers in Lady Antebellum coated their new album in pristine Nashville gloss. Lil Wayne emerged from prison with a brand-new album, which was talked about just slightly less than his outrageous leonard-print pants. The world seemed coated in multipologyd costumes and conceptual videos. In many ways, 2011 resembled a classic David LaChappelle photo shoot, rainbow-colored and just a little bit fantastical

But then there was Adele, who represented something like austerity. She's raw in every way, whether regaling fans from the stage or channeling emotion through her unforgettable alto on wax. She's a quintessential BFF; warm, intimate and personable even when she's entertaining thousands. She idolizes Bette Midler, who at first may seem like a curious role model for a woman of her young age. But they're both larger-than-life, consummate entertainers, playing up their brassiness to their advantage. It's the kind of swag that carries a career across decades.

"Adele knows how good she is. You can't underestimate that. Artists that tend to work long term, most of them tend to have a clear-cut idea of who they are," says Rob Stringer, chairman/ CEO of Columbia Records, her U.S. label. "Adele can kind of do it all. She's never cocky . . . but she doesn't fear to tread, ever."

Still, how did a hyper-real, refreshingly thick, British singer manage to captivate-and subvert-a notoriously difficult American pop audience? On her sophomore album, no less, and two years after her debut? This year, 21 became this year's No. 1 seller in America (4.8 million units sold, according to Nielsen Sound-Scan) and in the world (13 million copies worldwide, according to the label) in just 11 months. It's a testimony of 21's broad appeal, which blends earlier soul and gospel influences with traditional country music, a style she picked up while playing in the States with a tour bus driver from Nashville.

"She said she wanted to make an organic album that was of one sound, not a patchwork quilt of different sounding tracks nieced together," says Rick Rubin, who recorded and produced the bulk of 21. "Her songwriting and voice unifies the album." Clearly the secret to 21's success. Virtually arronne can relate to the album's gut-wrenching heartbreak story. Adele is a real girl,

down to her vintage dresses and average body size, and superstardom doesn't exempt her from earthly troubles. "I'm never self-conscious and never have been." Adele writes



in an email. (She's recovering from throat surgery that removed a benion polyn from her yocal cords and was instructed by her doctors not to speak.) "The thought of changing yourself or toning yourself down, or up for that matter, to please someone else seems ridiculous to me."

Her confidence translates to the audience. "She has a natural ability to communicate things in an honest way," says Richard Russell, head of London-based XL Recordings, where she signed in 2006 after the label discovered her on Myspace. *In a world where things have gotten so incredibly complicated, and overdone, and overpackaged, and overthought, overwrought-what you get with her is her personality and her music."

TILL, THERE WAS ALSO A REMARKABLE AMOUNT TILL THERE WAS ALSO A BURNEY of strategy involved in breaking Adele this big, and a battle plan that ultimately hinged on an unusually long ead time, practically unheard of for a major-label artist of Adele's stature

Rewind to June 2010. After taking a full year to pour the remnants of a crippling breakup into 21, recorded in Malibu. Calif. with Rubin and in London with Paul Epworth, Adele was ready to play it for her labels. The album was initially scheduled to be released in November 2010, but after hearing it. Columbia chairman/COO Steve Barnett made the key decision to push its release to the top of the year, giving the label a full six months to set up a strategy. Having the music that far in advance was a coup, so the team at Columbia used it to its advantage, taking the album (and some times Adele) out to major potential partners to preview.

"We didn't expect to sell this many records but everybody knew it was brilliant," Stringer says. "Now did we think that it would sell 2 million, 1 million? That wasn't the conversation, But everybody thought it was great, so we went out on the road and

placed it to five retailers in three days. The music was undeniable, and when Adele was presentwhether at manufacturers or TV stations-she charmed every staffer into oblivion. "She was literally sitting in the middle of a conference room with the staff of VH1, pouring them tea and asking them what they thought," Columbia director of video pro-

Early on, the Columbia team concerned itself with reaching out to loval fans of Adele's first album. 19-particularly those Americans who'd come onboard after learning of her two Grammy Award wins in 2009 (for best new artist and best female pop vocal performance) or who had seen her on high-profile TV gigs, like her 2008 "Saturday Night Live" performance (when she shared the stage with then-vice presidential candidate Sarah Palint. Columhia's marketing department began licensing as early as October. and by December it had locked in a deluve deal with iTimes. The team also landed an exclusive release with Target, with bonus tracks that included a cover of Lady Antebellum's "Need You Now," performed with Darius Rucker and excernted from the CMT show "Artist of the Year "

'21,' By The Number's BILLBOARD BREAKS DOWN ADELE'S BREAKOUT SOPHOMORE RELEASE BY GARY TRUST AND KEITH CAULFIELD

352,000

On March 12. Adele storms in at No.1 on the Billboard 200 with sophomore album 21 (XL/ Columbia), selling 352,000 first-week copies, according to Nielsen SoundScan, It's her best sales week-and highest charting album-to date, and also the highest frame for any um elece the week earlier Nov. 28, 2010

On Dec. 3, 21 spent its 39th straight week in the top five of the Billboard 200, setting a record for most weeks in the ton flue since its debut (No. 1 March 12) in the chart's 55-year history. It surpassed Michael Jackson's Bad, which racked up 38 consecutive frames in the top five following its bow at No.1on Sept. 27, 1987.

On Sept. 17, "Someone Like You" jumps 19-1 on the Billboard Hot 100, becoming 21's second chart-tonner following "Rolling in the Deep." The 18-position vault of "Someone" is the biggest jump to No. 1 in the chart's \$3-year history that wasn't spurred by the release of a single.

The number of weeks that 21 single "Someone Like You" spent at No.1 on the Triple A chart—the list's longest reign for a female artist

The number of weeks 21 has spent at No. 1 on the Billboard 200 to date. That's the most since the soundtrack to "Titanic" set sall in 1998 and spent 16 (nonconsecutive) weeks at the top.

motion Grace Lee says

No other act claimed as many weeks at No. 1 on the Billboard Hot 100 in 2011 as Ariela Her two No. 1 Hot 100 singles—"Rolling in the Deep" and "Someone Like You"-spent a combined 12 weeks atop the tally: seven for "Rolling," five for "Someone."



So by lanuary when "Rolling in the Deen" hit radio retail mechanisms were already long in place, and the track was gaining steam at triple A. In the three weeks leading up to the release, Columbia's digital marketing team, lead by VP Kathy Baker. launched the viral campaign "21 Days to Adele," which ultimately earnesed more than 150 million impressions; the ferocity of her online fans perhaps even surprised the label a little. Touchstone Pictures had integrated the track into a key scene of its teen sci-

fi film. "I Am Number Four." and was using it in the trailers. Meanwhile, the PD for Clear Channel's top 40 WXXL Orlando, Fla., added "Rolling in the Deep" immediately upon hearing it, setting the stage for Adele's eventual takeover of non radio. "It took on a momentum of its own," Columbia marketing manager Erika Alfredson says. "All of the hard work we'd done over the past six months paid off. Once the album came out, the hall started rolling, and it's been rolling ever since."

Y THE TIME 21 WAS RELEASED, "Rolling in the Deen" was playing on eight different radio formats adult top 40, triple A, adult contemporary, top 40, R& B/hip-hop, adult R&B, alternative and rhythmic. amounting to 3 billion in cumulative audience. It's a nice mile marker: 4 billion more to go, and technically everyone in the entire world will have heard "Rolling in the Deep," No wonder that the ctill appropriate as hosfriend who incoired 21 began smiffing around for royalties. In May, Adele told the Sun. *He really thought he'd had some input into the creative process by being a prick. I'll give him this credit. He made me an adult

and put me on the road that I'm traveling." One would think he'd be satisfied with being the subject of such a ubiquitous emotional paean as "Someone Like You," 21's second single. In early November, "Saturday Night Live" staged a skit in which an entire office staff-and musical quest Coldnlay-played the agonizing breakup piano ballad from a cubicle and simultaneously went empathy tears. Clearly the sone is omnipresent, having infiltrated the American pop culture so well that it's already ripe for namely. But the skit also snoke to its resonance, playing on the idea that even skyscraper window-washers must stop mid-sourceace in order to take in the song's full emotional heft.

"Her power or ability to turn something into a message that other people can understand is so important," says Epworth, who produced and co-wrote three songs on 21, including "Rolling in the Deep." "She writes very close to the bone, and sometimes just says it in a way that hasn't been said before."

This year also yielded a devastating loss to music. The death of Army Winehouse in July at the age of 27. She was of course a pioneer for a clutch of white. British soul singers who came after her, including Adele (who has also worked with Mark Ronson, the producer who helped Winehouse shape her Back to Black album). But more important. Winehouse shared that "close to the bone* impulse. It's something Adele recognizes-she dedicates a song to her in "Live at Royal Albert Hall"-and appreciates.

'(Army) created herself. That's what inspired me. I see no appeal in having a very specific plan as an artist. Who fucking cares if people don't get it or don't like it? I'd rather trust myself, to like what I've done and stick to my ouns than make music I don't like, wear clothes that don't suit me and flutter between genres because I'm scared I won't be relevant if I pass my 'sell by' date." the trace "Army tottoged that in me. The mode music because she was good at it and wanted to. And she was a huge artist who was always a bigger fan. That's why I gravitated toward her and listened when she sang and spoke . . . Or snarled."

For the rest of the year, Adele will refrain from performing as she heals from her surgery. But aside from a few live dates she missed, winding down was the plan, at least until the Grammy Awards in February, where she is clearly a favorite. "The surgery couldn't have onne better." Adele says, "but because I was singing with damaged vocal chords for three or four months and because of the surgery and because of the silence after the surgery I now have to build myself back up vocally. It's going to be a lot easier for me to sing now. And mentally I won't be worried about my unice anstage anymore. So I have to get used to that That'll take most of Japuary, so February I'll be singing properly."

She may have major label backing stateside, but she approaches her life and career like an indie artist-deliberate, personable and without pretense-and she is mindful of never overexposing herself, according to longtime manager Jonathan Dickins. Strategy plays a part, but at the end of the day, it comes down to Adele," he says, "People relate to that voice and to those lyrics. That's 95% of why people connect with this record.

And because people realize it's not a ruse-21 is the album of the year because it reflects who Adele is. Rather than going to celebrity-studded parties to rub shoulders with people-"who know me but who I don't know. I'm Z-list when it comes to that shit'the singer prefers a more low-key lifestyle. "One of the things that sets me apart from other artists who have had the same kind of success is that my life isn't speculated about. And you can't escape that, which makes you more high profile whether you want to be or not. I feel very lucky that that isn't really part of my life. Then again," she says, "I did do a tell all on my record anyway flaughs). I'm incredibly private but I'm also incredibly honest, and that cre-

ates a kind of 'meet in the middle' respectable ground. The third and final single from 21, "Set Fire to the Rain," is No. 37 on the Billboard Hot 100. "Someone Like You," in its 22nd week on the Hot 100, is No. 6. And "Rolling in the Deep," now

"When we signed this artist, we said this would be one of the most important signings ever for Columbia in America," Stringer says. "That's what we said. We've signed very bad artists, and really good ones. But we just knew there was something unusual. And the truth is the lost made more right decisions than most artists I know. Adele says that right now she's not working on new music, and she might not release another album for quite some time. For the moment, she's enjoying her time off. "I'm just going to lay some concrete, set up home and just 'be' for a bit," she says. "1'll disappear and come back with a record when it's good enough. There will be so new music until it's good enough and until I'm ready."

Julianne Escobedo Shepherd (@jawnita) is culture editor of Alternet. org and former executive editor of the Fader.

Songwriters' Circle PAUL EPWORTH ON WORKING WITH ADELE



SINCE 2004, when Paul Feworth branched off from his rock band Lomax. he's shown a commanding versatility with production in particular, finessing a Rahyshambles album (2004's Killa. mangiro) as handily as his work for Cee

Lo Green (2010's The Lady Killer), Lately. though, he's been on a winning streak: He's nominated for four Grammy Awards, including producer of the year, non-classical, and he's tightening the screws for fellow hometown heroes like Friendly Fires, the Big Pink, Florence & the Machine and. of course, Adele. (He's currently finishing up his own debut album, due out cometime next year) Encorth's curvess with co-writing and co-producing 21's anguished, flery lead single "Rolling in the Deep" is, we now know, record-breaking. But when he and Adele first cut the song, they were simply trying to purpe a sudden flurry of ideas.

w did you compose "Polling in the Deen"?

I had what I thought were amazing chords saved up for weeks to more with Adala and un cort of backed around on those for two hours, but she wasn't feeling any of it. She said, "I've got these lyrics," and one melody. We sat around carefully structuring the rest of the track and writing, trying to work out the chorus and how we out from the verses. It was really going fast.

Did you encourage her to preserve her anger in

Labrays level the idea of something being emotionally resonant, because it's the thing I always loved about music when I was younger. Maybe some of it I was conscious of, and some of it I wasn't. I felt like she was in a raw place, and I was happy for her to sing it.

Do you write with specific people in mind?

I never write anything down, ever. I tend to keep concepts or an idea in my head ready to go when I need to use it. Som times. I don't assents so wall, and in this case the ideas did. But I definitely felt like with Adele I was able to use a side of my musical interest that I hadn't used before.

You have worked with a lot of phenomenal artists What is it about Adele that makes her special?

She's brave. She knows how far she can push it and she understands the nature of her audience. And she cares about her audience. She's worked hard to build them and doesn't want to lose them. But at the same time, she's not to fulfill what her own needs are, and it's quite a tricky bone to take. She doesn't want to over-think it, expecially with her second record. I think that's a major difference between her and many others. -IES

Lead single "Rolling in the Deep" appeared on 12 Nielsen BDS-based BIIIboard airplay charts, making It the most widely crossedover song of the past 25 years. "Deep" has dotted a dozen radio charts, ranking on such genre charts as rock, pop/adult, R&B/hiphop, dance and Latin.

The "Glee" cast's mashup of Adele's "Rumour Has It"/"Someone Like You" debuted at No. 11 on the Dec. 3 Billboard Hot 100 In tied for the fourth-highestcharting "Glee" single and is the show's biggest mashup to date.

With 5.6 million downloads sold (as of the week ending Nov. 27), "Rolling in the Deen" ranks as the ninth. best-selling digital song of all time, according to Nielsen SoundScan

in its 48th week is No. 36.

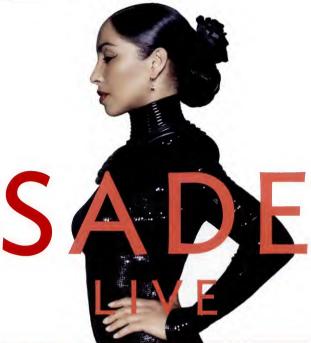
Only four female artists have had an album spend at least 13 weeks at No. 1 on the Billboard 200: Adele (21, 13 weeks), Judy Garland (Judy at Carnegie Hall, 13, 1961), Carole King (Tapestry, 15, 1971) and Whitney n (Whitney Houston 14, 1986; "The Bodyguard"

soundtrack, 20, 1992-93)

When "Someone Like You" hit No. 1 on the Billboard Hot 100 on Sept. 17, it was the first ballad to hit the top in three years, three months and three weeks. The last to do so was Rihanna's "Take a Bow," which spent one week in the penthouse on May 24, 2008.

"Someone Like You" is the first piano-and-vocal-only ballad to hit No. 1 on the Billboard Hot 100.





29/04/2011 NIKAIA ARENA NICE
03/05/2011 COLORIO ARENA NICE
03/05/2011 COLORIO ARENA DESTRALES ANTWERP
03/05/2011 COLORIO ARENA OBERHAUSEN
04/05/2011 FORUM MILAN
07/05/2011 FORUM MILAN
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10/05/2011 THE GLOBE STOCKHOLM
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14/05/2011 HALLENSTADION ZURICH
17/05/2011 BERLIN
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17/05/2011 GALANE AMENICH
20/05/2010 GALANE AMENICHE

21/05/2011 ARENA KOLN

21/05/2011 ARRNA KOLN
22/05/2011 OZ ARRNA KOLN
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31/05/2011 THE OZ LONDON
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13/10/2011 ARRNA GANTAGO
15/10/2011 ARRNA GANTAGO
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22/10/2011 BIRAPUERA GYMNASILIN SAU PAULO
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03/11/2011 HARTWELL ARENA HELSINKI
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24/09/2011 BEC ARENA BILBAO 25/09/2011 PALACIO DE LOS DEPORTES MADRID 27/09/2011 PALAU SAN JORDI BARCELONA

28/09/2011 SILO MARSEILLE 30/09/2011 ZENITH TOULOUSE 01/10/2011 ARENA MONTPELLIER 03/10/2011 BERCY PARIS

04/10/2011 BERCY PARIS 07/10/2011 SPORTPALEIS ANTWERP

08/10/2011 FOREST NATIONAL BRUSSELS 10/10/2011 AHOY ROTTERDAM 10/10/2011 AHOY ROTTERDAM 12/10/2011 SCHLEYERHALLE STUTTGART 14/10/2011 HALLENSTADION ZURICH

15/10/2011 ARENA GENEVA 1B/10/2011 O2 WORLD HAMBURG

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21/10/2011 AHOY ROTTERDAM 22/10/2011 AHOY ROTTERDAM

25/10/2011 ROYAL ALBERT HALL LONDON 28/10/2011 ROYAL ALBERT HALL LONDON 29/10/2011 ROYAL ALBERT HALL LONDON

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An Industry Reshaped

SALES OF EMI AND WMG, LEADERSHIP CHANGES MAKE FOR A TUMULTUOUS YEAR BY ED CHRISTMAN

THT THE SALE of Warner
Music Group, the planned sale
and breakup of EMI Group and
the installation of new management at each of the three
surviving majors, 2011 was
a yar of seismic shifts in the
major label landscape.
The rumbles began immediately. In Innuarry WMG and

nounced it had hired Goldman Sachs to explore the company's strategic alternatives. In February, Citigroup took a big step toward exiting from its

In February, Citigroup took a big step toward exiting from its disastrous involvement in EMI when it assumed control of the major from British private-equity firm Terra Firma, paving the way for a sale.

WMG put itself on the block in March; by May it was sold to Access Industries, a conglomerate controlled by WMG director Len Blastnik. Though Access appeared to have the inside track on acquiring EMI as well—WMG's Edgar Bronfman Jr. had long hoped to combine the two record companies and stayed on as chairman to pursue a purchase—the deal that most observers. had been expecting for years never materialized. Instead, the auction of EMI culminated in November with a Sony USA-led consortium agreeing to buy EMI Music Publishing and Universal Music Group signing a definitive agreement to buy EMI's recorded-music operation.

Mearwhile, UMG chairman Doug Morris' move to Sony Music

meanisme, Unit-Chairmain usung mortes more to Story Musics. The Territainment of CEO ser off is game of encurive musical chairs as Sony and Universal began swapping key personnel. Longitime key Morris associates including Antonio "L.A." Red and Mel Lewinter joined him at 5 ony, while former Zomba chief Barry Weiss moved to UNIV to bead up lained Def Jam Music Group and Universal Republic. Other Sony executives, most notably Ivan Gavin and Peet Thes, followed him.

At WMG, Lyor Cohen assumed responsibility for worldwide recorded-music operations, while Blavatnik associate Steve Cooper replaced Bronfman as CEO.

Just how these shifts will affect each company—and the indus-

try as a whole—ermains to be seen. There has been leadership shalfling at the top, but with regard to how the industry will move forward, nothing has changed, says a former industry executive now working in private equity. You just have new captains at the wheel of the Titainc, 'he says. 'Doug moves his people over and then Barry moves his people over. What have you accomplished?" The sale of EAM, which is still bullect to revulutory scrutiny.

does, however, change the balance of power in the industry.

"For those keeping score by market share. Universal has won in a big way," a senior label executive says, "Sony may have been challenging Universal this year in the U.S., but that's done—case closed."

Likewise, even though Sony USA and the Michael Jackson estate

will own only 38% of EMI Music Publishing, their Sony/ATV Music Publishing will act as administrator for the new company and be the dominant force in music publishing.

Though the sale of EMI could lessen competition at the major level by expanding UMG's market

share, the flerce professional competition among the top executives—Morris, Cohen and UMG-dairman/CEO Lucian Grainge—could light a fire in the industry. Pointing to how executives are being wooed back and forth between Sony and UMG, one senior label executive says. "Now you have two guys who will drive up the price of doing business in order to beat each other."

But one former major-label executive offers a different take:
"Competition is good for the industry," he says. "But when it becomes an ego battle, that is not good or productive."

Beyond the big names, lots of jobs have already been lost at the majors this year, and more will be lost in 2012 as EMI is merged into UMG and Sony/ATV takes over management of EMI Music Publishine.

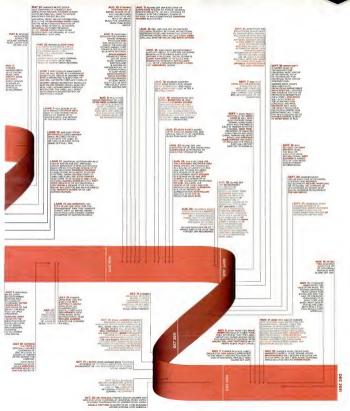
UMG has already said it expects to cut £100 million (\$135 million) in overhead, an estimate that sounds low to some observers and could be meant to appease the European and U.S. regulatory agencies. Those agencies are attached to governments looking to preserve jobs in their markets.

"There will be massive job losses" due to the pending EMI acquisitions, says one former industry executive, who estimates EMI's recorded music overhead at about \$450 million.

"If they are only going to cut €100 million, they are still carrying about \$300 million of EMI's overhead. Why carry all that overhead when they can drop it to the bottom line?" ...









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SHIPS





THE NUMBERS ARE STAGGERING: ELECTRONIC DANCE MUSIC IS RAPIDLY BECOMING THE NEW SOUND OF YOUNG AMERICA BY KERRI MASON

THAPPENED IN CONCERT VENUEs and arenar, where crowds of thousands amng along to beats instead of words. It happened in parks and open fields, where young people wore fuzzy animal ears and talked about peace, low, unity and respect—all without irony. And it happened in the living rooms of America, where toddlers re-created the LMFAO dumes and their morns posted it on YouTube.

Forget disco, C+C Music Factory. Fatboy Slim or the Chemical Brothers: 2011 will go down as the year when America finally tuned in and dropped out to electronic dance music. It want about a lingle sound or style, or an exclusion-y underground" ethic. Nor was it a collection of one-bit wonders, or festival bands sans the festival. The dance revolution of

2011 was for everyone. And if momentum is any kind of barometer, this time it might be here to stay.

"The great thing about electronic music is that it's a very forceful scene," says (Dypodacer Paul
Oakenfold, one of the gener's first superstars. "It's 20 years old in Europe—it's still getting bigger and better. America has finally caughly un own there's a whole new generation that loves it."
The numbers alone are staggering, in 2011, three-dy selectivial Electric Daisy Carnival [Junes.]

24.56 in law Vegati and Ultra Music Festival (March 25.27 in Matring dere 22.000 and 15.000 and 15.

But why, after 30 years of relative obscurity, was 2011 finally dance music's time? Theories abound: the equalizing quality of the Internet and the social-media generations interes drive to share everything, a general stateness of other formerly obtainmant garene, bits excit and hip-hop as general stateness of other formerly obtainmant garenes, bits excit and hip-hop as generational ope-out from recession anxiety; the rise of Las Vegas as an international dance destination, a few key poof figures stealthilly championing the cause.

"Lady Gaga and Black Eyed Peas had a lot to do with it," Oakenfold says. "They took the es-

sence of dance music and put it into top 40 records. It was there without people even knowing it."

Dates were an parlayed that completeness into a year of personal bests. Don'd Goettas fifth adhum, Nothing, that the four Capapits, Artenberth, obested at No. 50 on the Hillson and On, marking his highest U.S. asles sweek and chart position to date. Theiro became the first 10 to grace the core of Hillson and and place the largest single-bealines of thore in U.S. history, at the 26,000 capacters, and the control of the Capation of the Capation of the Capation of the Capation of the record, self-special control of the Capation of the Capation of the Machine's pervious record of five, set in 1996.

But 2011 was more about confluence than influence—rising up as well as trickling down. And while established stars got the most visibility, a crew of new, young faces (in some cases, very young behepd bring electronic mustic back to its notes as a youth movement. These overnight ensensions made their presences known not through music sales, but through the new-media-powered landscapes of fooraring and social influence.

At the top of the list is bass-music king Skriller, who has already become one of the genre's hottest touring properties even though he has only released two original EPs and a few remixes. "He was without a doubt the breakout arrist of the year, moving tickets like none of us have seen before." saws Paul Morris, mesident of AM Only. Skriller's booking agency.

Striller has add 17.000 mins of Sarry Monter and Visi Sprite, according to Nilsen Sound-Son. Hill first EP. JAN men is Striller, we selected as a free download, Bits such numbers don't tell the full story. Earlier this year, hard rock act Korn invided the young dub master to join it in the related. The budge protect one of the resulting rosey, "Cet Up's in Facebook page as if free download for auyone who clicked the page! Like button. Promoted to Striller's 22 million Facebook finant and 4000 Writer fellowers, there has longed from 1 million new from in beath excellent from 1 million of 1 million 1 million of 1 million o

Swedish House Maffa—consisting of Differendents Stew Angelia, Aswell and Schattain Ingenous—has a similar tied of seemingh immeasurable influence. With the is individual members have longer histories in dance masic, they've been known as a group for a mere year and-shall, and have relevated place trainings, but no see, 70, 10 the group posted preast tackets for a Dec. 10 gar by practice—was good. This state week, 80, 10 the group post-practal technical postgories and the state of the gar by practice—was good. This state week, Avicia, 22 years old Swedish Diproductor set loads, annuouscal a patternity with Atom Empire and Interropes, gardels sown 10 entities settled.

of a 5,000-capacity performance at New York's Pier 94 on New Year's Eve.

"SHM best encapsulates 2011 to me," says Pasquale Rotella, president/CEO of Insommiac Events,
which produces Electric Daisy Caraival, "They have managed to find a way to connect with the











pop audience while still maintaining their appeal and credibility."

An ever-increasing audience, a broader pool of successful artists and popularity that defies all pre-existing measures: If 2011 was big for EDM, 2012 looks even more mega-

"I believe we're already in a place where the genre has crossed over, and that in 2012 and beyond, the industry will continue to grow and become more professional," Rotella says.

The next step for the newly flush EDM business community is to qualify its scale and influencenot only to attract corporate sponsors, but to ward off the PR backlashes that any youth-focused movement can attract. Rotella started that process, commissioning Beacon Economics to conduct a custom study of the financial impact of this year's Electric Daisy Carnival on Vegas' regional economy. The results showed that the event generated an estimated \$136 million for businessesincluding hotels, restaurants and transportation-and \$8.9 million in tax revenue for the city and state. Electric Daisy 2012 is scheduled for June 8-10, and three-day passes are already sold out.

Whether it's supporting local businesses, selling out iconic venues or even reinventing the sound of rock'n'roll, one thing is clear: Electronic dance music broke though in 2011, but it isn't stopping there. "This is just the beginning," Morris says, "of an amazing new era for dance music."

TIM SMITH MANAGER SKRILLEY

"This is tied to communication. the Internet—the speed at which this music is enabled."

That about sums it up for Tim Smith (@bitvargen), founder/head of artist management company Blood Company.

The longtime rock manager joined the electronic music circus this year, through an artist he first encountered as a teenane hardcore vocalist: Sonny Moore, the innately musical, magnetic-despite-himself. hard- and fast-working Los Angeles kid who would become Skrilley leader of the A morican base music movement

in 2011 alone, the team of Moore and Smith fronted a seemingly endless International tour (most of which was sold out) debuted a new live show boasting bleeding-edge motiondetection technology, launched a record label (Owsla), collaborated with everyone from Korn to the Doors, played festivals from Elactric Dalsy Carnival to Creamfields to Big Day Out, released an EP that's still on the charts (Scary Monsters & Nice Sprites) produced a disturbingly epic first video for "First of the Year (Equinox)" and attempted to manage the massiveness of Moore's evergrowing profile, which shows no signs of shrinking. He's already "booked through the end of 2012," save Smith, who takes a look back at the year that was.

Has this pretty much been nonstop for you since the beginning?

The Scary Monsters EP came out in October of 2010, he went on tour with DeadmauS, and from then on it was off to the races. That release and that tour. they were definitely some of the big milestones in his early career. Prior to that, he had done remixes for Interscope of Lady Gaga and Black Eved Peas, which put him on the map, and self-released the My Name is Skrilley FP on I the Blood Companyl website. It's been a hell of a ride. and a complete dream for Sonny and I: faster than either of us have imagined and hoped for. I've had nothing but belief in Sonny for many years; I've been his biggest fan . . . it's coming from all angles all the time.

Why do you think Skrillay and the type of music he creates is hitting such a narve in America right now? It just connects. It's a perfect combination

on all fronts, of music and originality and excitament, it's sexy and dance-y and fun. yet serious and aggressive and dark-it's everything. Music's been in dire need of something. A lot of this is tied to communication too, the Internet. The speed at which this music is enabled—and sometimes born, because of technology and the Internet—these artists can collaborate and make music on the fly. And these live shows are off the book. What's deemed today's best rock shows are sad. I love all music, and I love rock music-I have a history working in it ... Electronic music is evolution. More than a fact it's the future.



When can we expect Skrillex's debut

Kids are bombarding me every day. The album is basically finished, but a lot of key tracks with guest vocalists aren't yet, and we're at their mercy. So until he has those done, it's hard for Sonny as an artist to know what's going to live on the album. He's as eager as anyone. We're thinking before the end of the year.

You're a family man. How are you maintaining a work/life balanca?

it is not easy for sure, but we get it done. This is everything I could have dreamed of as an artist manager. It's just nonstop, not only work and management of your own time and schedule, but nonston creative flow and ideas and creation ... It's like having children: unrelenting work, mostly, but the reward is so beautiful and enlightening.

A Bass Supreme

THE ONES WHO MADE THE MOST NOISE IN 2011 BY KERRI MASON

T COES BY MANY NAMES

Dubstep is the most common, which some dance purists call a misnomer. That genre is technically a moody hybrid of drum'n bass, two-step and grime, started in the United Kingdom in the early 2000s. "Brosten" is the derisive label for the Americanized version. less nuanced and more aggressive.

But the most inarguable is "bass music." Because when you get down to it, that was what the hierest, most breakthrough sound of 2011 was all about; thundering, belching, wobbling, threatening, explosive, genre-agnostic, omnipresent bass. Those post-modern uppercuts of synthetic yet guttural noise drove young fans onto festival grounds and dancefloors in record numbers for a genre so young and made its leaders, like former hardcore band frontman Sonny Moore, aka Skrillex, into magazine cover stars.

Bass music's purveyors, in many cases, are as young as its fans. The movement is driven by DI/ producers in their late teens and early 20s-kids who grew up on hip-hop and hard rock (not necessarily dancet, live their lives on the social media grid and don't give a damn what anyone thinks.



Essential Track: "First of the Year (Emdney)" (Big Boot)

The 23-year-old wunderkind gave bass music its definitive face—and haircut this year, crafting raw, powerful music

and a live experience to match. In 2011 alone, the sought-after star collaborated with Korn (for new album The Path of Total-(tv), the Doors (for Hyundai-funded documentary "Regeneration") and fellow dance acts from Kaskade to Nero, Skrillex's Scary Monsters and Nice Sprites EP (Big Beat/MauStrap/ Atlantic) rises 178-158 on the Billboard 200, and OWSLA, his own newly launched label, has already released tracks from fresh talent like 19-year-old Porter Robinson. His 50-date, three-month Mothershin tour is sold out with higger venues scheduled for 2012, along with a proper debut album.



MAGNETIC MAN

where" featuring John Legend (Startime/Columbia) @I_Skream, @lamBenga, @ Artwork Magnetic Di distanti wan own sunammun

Magnetic Man, comprises Benga, Skream and Artwork, a few of the architects of the original U.K. scene. Somewhat surpris ing, then, is their very pop-wise self-titled debut, released in April on Startime/Columbia. The 14-track collection featured collaborations with John Legend, "Empire State of Mind" co-writer Angela Hunte and Katy B, who brought dubstep to the radio with her massive solo hit "Katy on a Mission," coproduced by Benga. The group played one of the definitive sets at Coachella's Sahara tent this year, with the slam-nacked crowd singing along to first single "I Need Ak."



(Amornhous) & harrmacter

Living very much on his own Bass Island (also the name of his sold-out show on New York's Governor's Island this sum-

mer), the Jesus-haired Bassnectar, born Lorin Ashton, is the closest thing American bass has to a tribal elder. The 33-yearold has been slinging beats and building a dedicated fan base for more than a decade, primarily within the neo-hippie. artist/activist community that leaves no trace at Burning Man each year. (His sets are an annual highlight.) With his own record label, Amorphous, and a platform of "underground communication" (or social activism through music), he's the Jerry Garcia of the genre.



alicsMog @12thnlanet

Tapped by Skrillex to join him on his seemingly andless Mothership tour, 12th Planet, aka John Dadzie, is an electronic

music veteran who started out as drum's have artist infiltrata. Inspired by the new energy of dubstep, he swapped styles and rebranded in 2007. The Los Angeles native's original productions show his roots, rolling with a warmer, more reggae-inflected movement than some of his more rockinfluenced contemporaries. And he's got a way with vocals: "Youth Blood" by Little Jinder, "Hold On" by Rusko and his own "Reasons" with Trinidadian MC Juakali give emotional resonance to all the trouble and bass



Essential Track: "Firepower" (Rottun) Named after a Russian mixed-martial arts fighter, 22-year-old Datsik, born Troy Beetles, makes music that swap gers like a guy who can cut you-with his

elbows. His version of bass is gleefully brutal, a kind of disemboweled gangsta rap with eerie synths, creature growls and Glock cocks, It's not every DJ who could keep an army of metalheads interested, but he's doing just that, opening for Korn on the band's North American tour. Tracks like "Firepow and "King Kong" show not only crafty manipulation of subbass, but a knack for tension-building composition that puts him atomostrie his most successful contemporary. Skrillex.



If Datsik is out to intimidate Excision. or 22 open old left Abel is already on the attack. With a slicing style that sounds like an H.R. Giger demon come

to life, the Rottun label head helped shape the darker, more aggressive side of the dubstep force. This year, he brought the bass-50 000 watte of it-to Middle America on the Subsonic tour, bringing a custom sound system to venues from Covington, Ky., to Tallahassee, Fla., to Tucson, Ariz. First fulllength X-Rated, released on Deadmau5's MauStrap imprint, showcased the usual face-melting madness. But "Jaquar"-a straight-tempo emo balled over distorted quitar noises fe turing U.K. R&B singer Mr. Hudson-shows there might be more beneath the stormy surface



tial Track: "Decembers (MTA/Cherrytree/Interscope) @NeroUK Live, Nero-or U.K.-bom producers Daniel Stephens and Joe Ray-does the Daft Punk thing.

taking on robotic (yet unmasked) personas and unloading bass riffs from high atop a custom stage structure (in this case, one that looks like a pile of cyber junk). But then there's singer Alana Watson, who adds girlish yet strong vocals and a whole lot of blonde sex appeal to the proceedings. With Watson Ners comes off like a dubsten-nowered non-handand with Welcome Reality (MTA/Cherrytree/Interscope), the act's very polished debut, it's a hit away from broader fame.



Essential Tracic "Cockney Thug" (Sub Soldiers)

At it since 2007, U.K.-born Christopher Mercer pogos like a ska kid at the decks and has the rowdy sonic style to

match, His 2010 debut full-length, O.M.G./(Mad Decent), established his unique cocktail of U.K. rave (high-energy house), dubstep (half-tempo wobbles) and bad attitude, but perhaps it was the cover of that album, an against-the-glass shot featuring Rusko exhaling a mouthful of smoke. Reports now have him in the studio with Cypress Hill. According to his website, their first single together will be "Roll It, Light It," and a video is forthcoming.



Essential Track: "Wildfire" (Young Turks)

Mask-wearing U.K. producer Agror Jerome set a few worlds on fire with his electronic alter-ego's self-titled debut.

being called "post-dubstep": the genre's primary tools married with other musical sounds. Drake, who provided a remix verse to first single "Wildfire" (which also features Little Dragon's Yukimi Nagang), dubbed his hybrid instrument/synthesizer live show "one of the best acts I've ever seen." Other tracks ("Pharaohs," "Hold On") became anthems for hipsters, dance fans and hip-hoppers alike, making SBTRKT one of the demost beloved and potentially predictive releases of 2011.

SBTRKT (Young Turks) is representative of what's already



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RETAIL/LEGAL

Big Boxes, Little Prices

LABELS LIKE THIS YEAR'S CD NUMBERS — ALL EXCEPT THE ONE ON THE BOTTOM LINE BY FO CHRISTMAN

ABEL EXECUTIVES MAY GNASH their teeth about the razor-thin profit margins they derive from the \$5 CD being sold in corrugated fixtures and at speed tables in Walmart and Best Buy. But they like the sales bump that this year's new popular consumer (tem is giving the industry.

Indeed, some label sales and distribution executives credit the \$5.CD with reclaiming floor space previously lost to other product lines in big-box stores. Some even predict the \$5.CD will help extend the life of CDs at such retailers.

min Bejeg evident of ine lev Clayed stole in capacity.

While budger CDs and cut-out titles have long sold for \$5 and less, Waimart's espanding robout of \$5 CDs beginning in January proceed key to revitalizing a leafs. In the land frue years.

CD sales have declined 10%-50% annually, and in first-quarter.

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Solans, Sinches was defined from the process of the sales of the

sales are up 2% this year, dollar volume is almost certainly down.
Titles placed in the \$5 bucket range from deep catalog albums to hit releases nearing the end of their initial run. With the latter titles, labels are using the \$5 price point as a liquidating strategy to avoid returns when sales slow.



Along with the location provided by the high-profile bins, one sales executive says the program with Walmart is succeeding because it provides "an impulse purchase based on the surprise of seeing well-known titles at a low price."

After Walmart started finding success with the SS CD. Best Buy jumped in with its Treasure Bin, and sources say Target is considering getting into the SS CD market. "It's getting stores to carry titles that they normally wouldn't have in stock," the head of sales for an East Coast-based major label says. "You see a title that normally will sell 20 copies a week jumping

The head of sales for a West Coast-based major adds that consumers are clearly embracing the lower pricing. "That has given all of us optimism about the physical format." he says. "It shows that we still have a physical business, even though the

mainstream press seems delighted to report the CD is done."
The West Coast executive says his label's sales are about
55% digital. 45% physical. But digital sales aren't ectlismig
physical sales with the same speed the CD enjoyed when it
topped the cassette, or even as quickly as the cassette did when
it suonlanted vinvil. he adds.

The downside is the reduced margin. "It still costs as

Top 4 Retail Stories Of 2011

- How many millions did Amazon lose on two days of 99 cent Lady Gaga sales?
- Lll Wayne's Tha Carter IV may debut at No. 1 with 700,000 sold
- Lil Wayne beats Watch the Throne—Tha Carter IV breaks iTunes single-week album sales record
 Independent retailers' open letter to Jay-Z and Kanye Wast about Watch the Throne exclusives

much to make a \$5 CD as it does to make a new one," the

Indeed, one major-label distribution executive says bris on the Indeed, one major-label distribution executive says bris on the size of nor fite \$52 to Decisaes of the list in margin. We do six with titles that make sense, but are getting pressure to do it more; says. "We are all supporting a bodi initiative that is not helping the industry." He argues that the increased floor space is actually a false ferrimprix, and that the \$52 CD is enting into overall music space in high boxes, leaving manufactures with reast sance devoted to music where we can make mones. The

says. 'I personally think it is but new, because it is a sector the bottom. None of the suppliers win in that kind of rec.' However, the growth of simultaneously released delane editions with higher piece points, complete-cataley horself-the editions with higher piece points, complete-cataley horself-the editions with higher piece points, complete-cataley horself-the editions with the industry counterbalance the low margins on SS case well as the overall downward pressure that the CD has experienced in the last five years.

As a result of the increased demand for both budget and deluxe product, the industry came into the holiday selling season facing a problem it hasn't had to deal with in years: CD manufacturing is at maximum capacity.

"With everyone at capacity because of the \$5 CD," the distribution executive says, "we can't get the titles we make money on manufactured."

Defensive Maneuvers

ANTI-PIRACY EFFORTS CONTINUED APACE IN COURTROOMS AND ON CAPITOL HILL BY TAMERA BENNETT

HE YEAR IN MUSIC law headed for a close as Congress engaged in heated debate over the Stop Online Piracy Act (SOPA) in the House and the PROTECT IP Act in the Senate.

The clash on Capitol Hill over the anti-piracy bills was the culmination of a year that also included further tests of the Digital Millennium Copyright Acts "safe harbor" provision and a breakthrough deal between rights holders and Internet service providers over a graduated-response program to combat illegal downloading.

PROGRESS ON ANTI-PIRACY LEGISLATION

SOPA and the PROTECT IP Act would enable the Department of Justice and

copyright-holders a legal avenue to disrupt websites" dedicated to infringing activities" by blocking payment processing and online advertising sources. ISPs would be required to block access to the domain names of infringing siese. Detractors counter that such measures could hurt legitimate sites, including those that comply with the DMCA take-down

An alternative to SOPA was proposed in December giving the U.S.
International Trade Commission the
authority to investigate complaints
about copyright infringement on
foreign websites. Supporters in the
House and Senate released a joint
statement saying. Putting the regulatory power in the hands of the International Trade Commission—wersus

a diversity of magistrate judges not versed in Internet and trade policy will ensure a transparent process in which import policy is fairly and consistently applied and all interests are taken into account.*

CASES TESTING DMCA SAFE HARBOR

A number of high-profile court cases continued to lay the groundwork for how far the DACA safe harbor provisions will extend to protect websites that host unlicensed third-party content of links to such consent. A central question in these cases is just how high and bright a "red flag" must wave for content owners to prevail in court.

A red flag refers to a situation where a digital service can lose its safe harbor protection because it was aware of infringing activities on its site but turned a blind eye. Distantly obvious and that if they have to investigate a case of alleged infringement, there is no red flag knowledge.

A U.S. District Court judge in

New York ruled in August that online music locker service MP3 tunes and its founder Michael Robertson, who personally uploaded songs to the service, were liable for some, but not all instances of copyright infringement alleged by EMI in a laws. The court also ruled that the site's use of such terms as "MP3," free" and "file sharing" weren't red Tags requiring MP3 tunes to take down requiring MP3 tunes to take down

In the executly filed UMC v. Escape Media Group launuit, Universal Music Group used the corporate entry behind Grooveshark, the CEO and numerous employees for copyright infringement. According to court filings, Grooveshark executives and employees were allegedly encouraged to upload content that wan't tudes license. In light of the MPStunes decision, Grooveshark executives could be held responsible for their own in fringing actions as well as for their

content or disable links prior to re-

ceiving a take-down notice.

The Second Circuit Court of Appeals heard oral arguments in October in Viacom's appeal of a 2010 federal court decision dismissing the media conglomerate's copyright

employees' actions.

infringement suit against YouTube. In a surprise move, the appeals court requested written briefs on red flag knowledge. A decision is expected in 2012.

U.S. ISPS EMBRACE GRADUATED RESPONSE

The RIAA. Motion Picture Assn. of America and major U.S. ISPs including AT&T, Verizon, Conreast, Cablevision and Time Warner Cable announced in July that they anticipated copyright infringement warning system to combat online piracy. Persistent violators who ignore ISP warnings will be subject to measures almost astronger them.

infringing activities.

But those measures won't include the ultimate three; cutting off a subscriber's Internet access. As a result, while the deal married a significant victory for the RIAA and the MPAA, which had long supplit 15P cooperation in a graduated response program, time will sell whether it will be resulgation to make a significant dent in online princy, Moor denomin "three tribles" laws in South Korea and France have so far had a mised record.

Johanan Vigoda

1 9 2 8 - 2 0 1 1



The music business lost one of its legendary figures with the recent passing of pioneering artist/songwriter representative, Johanan Vigoda. "Vigoda" was a largerthan-life figure whose presence and business acumen representing artists such as Stevie Wonder was renowned.

Rest in peace, Johanan.

From your friends at EMI Music Publishing.





All They Do Is Win

CASH MONEY RECORDS SENIOR VP OF PROMOTION MEL SMITH ON LIL WAYNE, DRAKE, NICKI MINAJ AND THE LABELS VERY BIG YEAR RY EL LIDIT WILSON

atrongest space—artistically, at retail and on the read—street the contentia and creative boom of the like '90s. Many MCs. This uniqued in 2011, but one more to than Robert and the content of the conte

LIE VEAD CINDS DAD MISSION ITS

base. Lupe Fisco overcame a public rift with Atlanta and found the gracest success of this caree with Lucy (\$8,000), But every with all this good news, Young Meney/Cash Money Records is the high bop steps of the year.

Weezey winth side allows: The Career IV (Cash Money/University of the 50 of the year.

Weezey winth side allows: The Career IV (Cash Money/University of the 50 of the year.

Behind Lafy Cagin Sen 7718 Wing (Stremmler) Konduler printer scope), which clocked a first week total of 1.1 million, partially ultu to an Amazon O'P discount. Compile greath 420 of cost of the 10 of 1

Hell: The Sequel (628,000), super-served Slim Shady's core fan

matching The Carter III's (Cash Money) Universal) 1 million-plus leaunch in 2008. Wayne has become one of off few rappers who acn fill arens on a consistent basis.

And then there are the Young Money/Cash Money/Universal artists who compete with him on the charts. Released in November 2010. Nicki Minaj's platinum-plus Pink Friday debut maintains its presence—1.7 million sold—thanks to the durabil-

ity of a multitude of sensational singles. Not since Lauryn Hill's monumental 1998 solo debut, The Miseducation of Lauryn Hill, has a female hip-hop artist infiltrated pop culture with such

Her Glow Young Money & Gash Money Blitteniers (TMACH).

The staff, Drain from sea the more imperiously, Michester strunting attention, and the staff, Drain from son the more imperiously, Michester strunting the sone; "Marvin's Room" to Internet actalism. Drain en transperiously and East Carrin in November. The relaxate is already set to be fine most successful, moving 6.11.000 copysis the side of the staff of the staf

These acts are all part of the fourth-generation rap dynasty that is Cash Money Records. Founded in 1992 by brothers Ronald "Slim" Williams and Bryan "Baby" Williams, the label is the driving force of the hip-bop culture business.

With charismatic candor, the label's senior VP of promotion, Mel Smith (@mrmelsmith), provides insight into hip-



hop's hit-making machine.

Pink Friday came out at the end of 2010. You guys are still working it.

And a toof project diefn't nee'n but he album was great conceptually albectured was needed with ningles. But the time gloom Nickle and Ways. He has been albest again the grown price of the state of th

Tha Carter IV-people were in shock about how well it did.

If amone doesn't believe in the reach, come to a connect, watch. Lift Wayne rock Madison Square Candron or the Staples Centex or go to the Pepal Center in Dernect—you'll see him rock way, way out. You carn't do those numbers selling records unless those stidiums are packed. Do the math. Add up those sold-out arenas, hot carnything these wayness the see amphithesisers way out in Netwards and tuths add that to these amphithesisers way out in Netwards and tuths add that to describe the seed of th

Your team has a stronghold on radio. Talk about that.

I've been blessed to be a part of the dynasty that was Bad Boy in the '90s, Also, with Uptown Records in the early '90s, with Mary J. Blige and Jodeci. The common thread with all off: No. I, the hist music, and No. 2, the movement. People are a part of the YMCMB movement. So when I go to a rando station to get a record played, there's exitement because we've given them so many hist. We keep the exicitement gloring Mixtupe between albums. ... and with

the emergence of Twitter and Facebook, it's easy to tap into somebody's soul, almost, and set into what they want. It's amazing,

How has Cash Money benefited from social media?

We're very interactive with the fan base. You follow Nick ion Twitter. It's not "Nick." It's actually Nick. I Not her assistant, not a friend. It's the same thing with Drake and Wayne. True story, about four years ago I went on the Young Money tour bus. Everybody had a Macbook. They were allon "Nivtter. At the time, Twitter want' as hape, but they were there early, doing interviews, tweeting people. alking about the Young Money recognition.

Certain records may pop on urban radio, but you also have

When I first went to directors with [Mina's] "Super Bass," some of them were like, "It's too pop," We're like, "Radio has changed. It's not what you think anymore." It's not about those walls we used to have, segregation..., pop radio now is sort of hip-hop radio. The hip-hop radio has has changed the barriers. The kids oftr care. The kids want their music, If you don't play it at your pop station or your crossover station, they're social to so somewhere to set it.

So it isn't just a layup

We continue to past the threshold. Raction is what it was It will be been in this country, as years poly in give wood out, because the people that championed it are dying off and the white kids are shaking hands with the black kids in the clab. The many of the black kids in the clab. The many of the black kids in the clab. The many of the black kids in the clab. The many of the black kids in the clab. The many of the black kids in the clab. The many of the black kids in the clab. The many of the black kids in the clab. The many of the black kids in the clab. The many of the black kids is the clab man canned, we were at 140 million in audience, You can't get 140 million unless you got America listering.

So besides signing Busta Rhymes recently . .

Huge. He's a superstar. Busta Rhymes is the most talerned, underrated rapper there is. If you look at Jeberuary is Jehris Brown 'John's Brown'. John's Brown' at Me Now'' record ion which Rhymes is featured along with Lil Wayne: It peaked at No. 6 on the Billboard Hot 100 and has sold 3 million copies, according to Nielsen SoundScan, he was the hot test werse on that. If he's the hottest dude on these remixes, how should he's tust the dude on all your records 'That's the whole's slee.

DJ Khaled—the big, early 2011 acquisition. It paid off lovely with May's "I'm on One," which featured Rick Ross, Wayne and Drake. First Hot 100 top 10 for Khaled and Ross. No. 1 for 11 weeks on the Hot R&B/Hip-Hop Songs chart.

I feel like we're the Lakers. Baly's is jerry Bass. I'm Phil Jackson. Pre get the best piont paund, I've get the best forward, I've pet the best point paund, I've get the best forward, I've best center. They're all hungry. You got a Typa. Drake, Wayre. Nikit. Hero you put in Khaled, who'n hungry. This is a got palay of the bench and within the week, he's a starter. They're all rich, all uncareful—why do they work? Because they have to win. The whole team—and everybody thinks like this—we want to win and we're dering like we haven't win.

Elliott Wilson (@elliottwilson) is founder/CEO of RapRadar.com and editor-in-chief of RESPECT magazine.

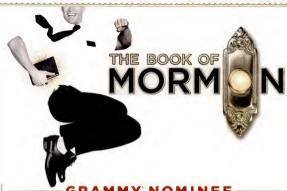


- 1. Nicki Minaj's "Super Bass": The biggest single
- by a female rapper in nearly a decade
- 2. The economy of mixtapes: How Drake, Wiz Khalifa, Big K.R.I.T. figured it out
- 3. Drake raps about 700,000 first-week sales projection for Take Care

WINNER 9 TONY AWARDS

INCLUDING

BEST MUSICAL & BEST SCORE



BEST MUSICAL THEATER ALBUM

"THE HIGHEST CHARTING CAST ALBUM AND FIRST TOP 10 SINCE 1969."

BILLBOARD

THE BEST NEW AMERICAN MUSICAL

OF THE LAST 25 YEARS, THE SCORE WILL LEAVE YOU GASPING FOR BREATH'

VOGUE ADAM GREEN

LISTEN TO SELECTIONS FROM THE GRAMMY-NOMINATED CAST ALBUM AT BOOKOFMORMONBROADWAY.COM/CASTALBUM

The Sony Solution

FLEVENTH-HOUR OFCISIONS COLLABORATIVE SPIRIT DIV ATTITUDE—IS THERE A NEW FORMULA FOR SUCCESSFUL SOUNDTRACKS? BY PHIL GALLO

> STOUGH AS THE YEAR WAS ... ONLY six of the year's top 30 soundtracks were for films that went into wide release in 2011-it was easy to pinpoint reasons for the lack of a breakout hit and find innovation in the marriage of music with film and TV. But, there was a shining example of innovation: Sony Pictures

The company expanded the use of its Madison Gate label, orchestrated a successful awards campaign for The Social Network. designed a new business model for soundtrack releases and created logical tie-ins with artists who don't record for Sony Music.

By tossing aside the rules that governed soundtracks in the '90s and early part of this decade, Sony Pictures president of music Lia Vollack says, "it leads to a lot of creativity from a content standpoint and a business standpoint. Artists are so interested in having film be an active part of their careers that there is better access to them and more want to collaborate. The idea of the contrived soundtrack is way past its prime."

Trent Reznor of Nine Inch Nails and scoring collaborator Atticus Ross formed the bookends of Vollack's year. The beginning of 2011 featured an awards campaign designed to elevate the profile of Reznor and Ross that paid off with Golden Globe and Academy Award wins, a rarity for rookies from outside the film composer world. The soundtrack for The Social Network has sold 136,000 copies, according to Nielsen SoundScan. Among scorebased albums, only Tron: Legacy sold more (486,000).

The duo's work for The Girl With the Drugon Tattoo is part of Sony Pictures' new strategy for getting music to consu ers. Reznor's label Null will release the music physically, Sony's RED will handle distribution, the film company's label Madison Gate will handle the digital release, and Mute will release the album overseas. "It's a very different structure," says Vollack, who deals with as many as 30 films per year. "Now content owners are the distributor-and it's easier to see a profit on smaller numbers."

Madison Gate's biggest success came with the second soundtrack from the film "Country Strong." Sony Nashville released the original soundtrack in November, months before the film's wide release in early January. Vollack and her team felt that more of the performances from the film should be made available. hence the creation of Country Strong (More Music From the Motion Picture). The digital-only release has sold 102,000. "It's great we could do that in the 11th hour and make it happen in a DIY way," Vollack says. She's also a firm believer in limiting the number of soundtracks, and is bullish on producing soundtracks on the turn of a dime. While preparing for the DVD release of Woody Allen's latest, "Midnight in Paris," it was noted that a soundtrack hadn't yet been released, opening the door for Madison Gate to do its first release in conjunction with a DVD

As Billboard's year-end Soundtrack chart makes clear, 2011 was dominated by 2010 holdovers, Disney projects and "Glee," which holds four slots in the top 10. "Drive," dominated by Cliff Martinez's score, was a surprise, selling 80,000, but box-office hits like "Fast Five" and "Transformers: Dark of the Moon" were underperformers. Granted, "The Twilight Saga: Breaking Dawn-

Part 1." "The Muppets" and the third Alvin & the Chipmunks film are likely to post impressive fourth-quarter SoundScan numbers, but five factors kept soundtracks from taking up the year's snotlight:

ANIMATION DETLIBNS BUT WITHOUT SINGLES "Die" was the first animated hit of the year, but it didn't generate any signature songs. The same is true of "Cars 2" and "Winnie the Pooh 2. NO "LITTLE FILM THAT COULD." "Crazy Stupid Love," "My Idiot Brother," "Abduction"—the list goes on of smaller films with original recordings that failed to find an audience through music.

The biggest seller of a film soundtrack in 2011 was "Sucker Punch." which made a disappointing \$36.4 million at the domestic hox office, according to figures tallied by Box Office Moio. 3. LACK OF A "GLEE" EFFECT. Numerous shows were pitched

as having a "Glee"-like music presence. Only one, "The Playboy Club," made it onto the fall schedule and was canceled after a month, thereby eliminating opportunities on network TV for singers in acting roles and music publishers' catalogs. "Footloose" also failed to generate hits

4. A PACKED FOURTH QUARTER. A good 10 films capable of delivering hit soundtracks will be released in theaters in November and December, ranging from "We Bought Tattoo you: Com-posers ATTICUS ROSS (left) and TRENT REZNOR

a Zoo" with music by Sigur Ros' Jonsi to "New Year's Eve" with Ion Bon Iovi and Lea Michele. The glut may mean fewer films find an audience this year. S. "LEMONADE MOUTH" YIELDS NO

STARS. The Disney Channel took a risk by making a rock-centric telepic, but was successful in pulling in viewers and selling the soundtrack-it's the biggest seller of the year in the category with 360 000 sold But it didn't cionificantly raise the musical profile of any of the cast members.

On the plus side, concert films and documentaries were among the highnorfile reseastations at film feetigals and on cable. Documentaries about George Harrison, Foo Fighters, Pearl Jam and U2 were among the year's prestige films. Justin Bieber's "Never Say Never" set a box-office

second for concert films this year. Even Vollack caught a bit of Bieber fever, creating a music video

The Social Nat-

work," are also scoring "The Gi

Tattoo," starring

for his version of "Santa Claus Is Coming to Town" to place at the beginning of Sory's holiday film "Arthur Christmas." It didn't matter to Vollack that Bieber records for a rival label: The new world order dictates that exclusivity is better sell than synergy. "That sort of collaborative spirit didn't used to exist." Vollack says "Honefully, it's successful for all parties."

A Major 'Voice'

NBC INTRODUCES BLAKE SHELTON TO THE MASSES

"THE VOICE" PROVED TO BE a gama-changer for country singer Blake Shelton, displaying the power of TV to build an audience. Considered the breakout hit of the spring, the NBC show had more than 10 million viewers weekly, with 4 million-Smillion between 18 and 49, according to Nielsen data. Shelton became a mainstream attraction with his appearance as a coach on the program alongside Christina Aguillera, Adam Levine and Cee Lo Green.

Shelton's emotional reactions to his tearn-his finalist, Dia Frampton, says he cried when teammate Xenia was cut-established his earnest personality. At the first seas two press conference, he said, "Xenia and Dia rejuvenated me-maybe that's why I got so attached to those two. They made me feel alive again."

Red River Blue, his seventh album for Warner Bros., became Shelton's first No. 1 on the Billboard 200 in July. He received his first Country Music Assn. Award nomination for entertainer of the year, and after he debuted his single "Honey Bee" on the show, it shot to No. 1 on Billboard's Hot Country Songs chart and stayed there for four weeks. Shelton also received his first nominations for the People's Choice Awards. In September, he re-signed with Warner Music Nashville, and his Well Lit & Amplified tour 2012 will play arenas in 27 cities between January and March. -PG





Where To Go Now?

FROM FACEROOK TO TUMBUR. THE POST-MYSPACE WORLD IS FRAGMENTED, DECENTRALIZED AND POWERED BY WINGETS AND APPS RY KYLF RYLIN

HE MUSIC INDUSTRY HELD OUT hope for Myspace. But as 2011 pressed on, that hope faded. As we all know: Advertising network Specific Media acquired Myspace from News Corp. in June for \$35 million, with the intent of relaunching the site as a Web music service in 2012. Meanwhile, its U.S. traffic plummeted from 73 million monthly unique visitors in

famuary to 28.4 million visitors in October, according to comScore, "Mysnace is dead as a social network," says artist manager Emily White, co-founder of Whitesmith Entertainment, "but you still need to have an accurate, up-to-date page." Given that the site remains a top Google search result. White thinks it's a mistake for artists to peolect or delete their Myspace pages-people are still being directed to them.

Once the must-have site for artists. Myspace has been supplanted by Facebook, Twitter and YouTube, but like their fallen brethren, these platforms require that artists have a marketing plan and familiarize themselves with several applications and consinue. But it's not anough for artists to be active on these dectinations and utilize these tools. They must also have an official website, because it enables them to take ownership of their fan relationships and collect that data. This is important because too many artists bet their entire bankroll on Mysnace and went bankrupt once its bubble burst. They had thousands of fans, but the people behind those profiles left.

Sayvier artists, on the other hand, had a backup plan: They collected email addresses and maintained an official website in case fans migrated somewhere else

The biggest problem with websites. White says, is that "so many artists spend money on a pretty website and they can't undate it." To avoid this fate, White suggests that artists use a Tumble or WordPress blog as their website-at least to start, hecause they're free and easy to use. Once they have more money to invest into a Web presence, an artist may want to consider using paid services like Bandzoogle or HostBaby, which offer turnkey design solutions. In the end, however, an artist should hire a Web designer to create a goals-oriented, content management system-based site that will be professional and the artists themselves can easily update.

This is the post-Myspace world: It's fragmented and decentralized, powered by both widgets and applications. "In an ideal world, all e-commerce and data collection is happening at the artist's website," White says. "Unfortunately or fortunately, we have to realize everybody is hanging out on Facebook." Here's where artists must be now.

The No. 1 social platform where artists must be. To manage a page and potentially reach the site's 800 million-plus active users, artists must utilize these applications and services: 1. BANDPAGE by RootMusic brings music into Facebook with a simple player that enables fans to listen to, share and

2. BANDSINTOWN is a concert application that lets artists



display their tour and ticket info on Facebook. Fans can see where an artist is playing next, buy tickets and share that

3.PROMOTE IT by ReverbNation helps artists launch targeted Facebook ad campaigns and raise awareness for their music, pages or shows. Ads have been used on Facebook for a while, but Promote It offers analytics, which allow artists to instantly measure their ad campaign results.

they're attending a show with their friends.

4. MOONTOAST is a social commerce solution. It empowers artists to create storefronts that can be shared across social networks, through email and embedded on any website. The company's Impulse and Distributed Store products let fans make purchases without leaving Facebook

Certainly a place to be-but more so a tool to utilize. It's a way for artists to connect with fans and keep them informed, as well as network and share their music with a wider community. While hundreds of Twitter tools and applications exist the main one artists should use is HoorSuite. It's a social media dashboard that permits management of multiple accounts. scheduling messages and accessing in-depth analytics.

The community remains an essential snot for artists to host songs, music videos and behind-the-scenes content. Recently, YouTube introduced Merch Store, a feature that can be added to partner channels to offer sales of merchandies downloads and concert tickets. This lets fans view an artist's products within their YouTube page and make purchases there.

it's one of the Internet's hottest blogging services, embraced by acts from Lady Gaga and Beastie Boys to Kimya Dawson and Allison Weiss. It gives them a lightweight, simple platform to share content and build a community around it. The limits of expression at Facebook and Twitter can prove rather off-putting, which is why artists often enjoy the freedom of Tumbly. The service isn't just another place to post tour dates or statuses though-it's suited more for capturing quotes, photos MP3s and videos-i.e. things you want to share with fans, which they'll enjoy sharing with each other.

It provides artists with the tools to build a simple, yet powerful home on the Web where they can sell and share their music. While Bandcamp lacks the social networking element and audience of Facebook, it's become a trusted brand that fans seek out for new music. In recent months. Bandcamp has acknowledged this shift by introducing a real-time list of what's selling right now and

an album-of-the-week review.

For a growing number of DJs and producers, this is the mustbe place online. The company provides artists with the tools to create, record and share their sounds with friends. However, like Bandcamp, SoundCloud is increasingly shifting from a tool set to a fan destination. But for most artists, SoundCloud is not a place to be as much as it is a great way to distribute music to other platforms.

ANew KindOf Free

VOLTAIRSCRIES—UND SOM ASTRONS SERVICES RIDE FREEMIJIM TO NEW HEIGHTS BY GLENN PEOPLES



these days. Companies have learned that allowing some level of freeloading helps get people in the door. The New York Times and Hulu, for example, both offer limited experiences for nonpaying users and allow paying customers more access to content. Subscription music works like a funnel. The goal is to pull people into the funnel in hopes of turning a fraction of them into paying customers. Portability and exclusive content are carrots dangled in front of free users. Just get them listening, Spotify CEO Daniel Ek says, and they'll get hooked. "If we can focus on getting



ople to listen to more music than they were before and they're ilding more playlists, they eventually will convert."

Spotify brought its freemium model to the United States in June. Free users get an ad-supported, scaled-back service with limits on listening time and no access to Spotify's mobile app. Unlimited Web and mobile access costs \$4.99 and \$9.99 per month. respectively. Similar services have the same prices.

Rdio and MOG soon followed with their own approaches. Rdio sets a moving limit on the time free users can listen each month. MOG treats its free version like a rewards program. Users start with a full "gas tank" that decreases as time is spent streaming music. Additional time can be earned as the user invites friends to join MOG, creates playlists and shares music with friends. Rather than shy away, labels trust MOG's unusual approach

will convert non-paying users. MOG senior VP of business development Drew Denbo says. "We all believe if we can pull down those barriers we can bring a ton of people into the funnel." The freemium model got a much-needed boost at Facebook's 68 conference in September. The social network partnered with a host of music services to enhance their social capabilities. So when a user of Spotify, or another partner service, listens to a song, that activity is displayed in his friends' news feed. (Users can out for a private listening mode.) "Putting it on the world's largest social network obviously makes sense—both for Facebook and for Spo-He'r Fly save

Facebook sees music as a fundamental way people express themselves. With the uncoming rollout of Timeline, a new layout that chronologically details a person's life, Facebook wanted an ability to capture what people listen to over a period of time. Facebook platform director Carl Sjogreen says. "Ii's about you as a person on Facebook who cares about the story you're telling the world."

The early results are encouraging. Spotify claims that through Nov. 8 it has added more than 4 million new users, and Rdio logged a 30-fold increase in new-user registration. MOG claims it has had 375% growth in monthly active users on Facebook through Nov. 11. In all, the partnerships have resulted in 1.5 billion shares in less than two months.

"The more it shows up on the Facebook news feed, the more it explodes," Denbo says,

SOCIALSKILLS

TOP IO LESSONS LEARNED IN SOCIAL MEDIA IN 2011 By Kyle Bylin and Katie Mdrse

I. Facebook is the new kingmaker. Music services that teamed

Music services that teamed with Facebook in 2011 reg-istered the most medient-tention and growth in isten-ership. The biggest winner so far: Spotify, which added a million-plus new users since the fisconvention in September. Other partners like Earbits, MOG, Rdio and

ingto a study completed by comScore, Fecebook's new feed is "the primary location where branded content is

Shifted to real time. When Comcast director of digitel care Frank Eliason and the company started doing customer service on Twitter more than 3 years

Twittermore than 3 years ago, they were anovelty. Nowmore than helf of all Foi tune 100 brands use Twitter, endivelpcan be found there

4. Even Apple can stumble at social.

stumble at social.
Apple launched Pling, a social network alement of ITunes, in September, initially, it received positive reviews, but they soon turned negative. Moving into 2012 without a peep uttered about e Pling update, it's clear that Apple

5. Geosocial is the next frontier of music apps. A cache of tech companies emerged in 2011 that use location to create a social experience eround music, including Sound Tracking and Soundtracker. Thaifirst is an app that enables users

is an app that enables users to share their "musical mo-ments" as status updates on Facebook, Twitter and Four-squere. The letter is a geoso-cial radio service; it lets users listent out and read-

6. Guilty music pleasures aren't for sharing.
Once Spotify rolled out its despened Facebook intergretion, which required new users to connect to the social users to connect to the social network to signup, back-lash ensued. Users criticized Spotify for pushing them to share their istenling activ-ity on Facebook, raisingpri-vacy concerns. Another vocal group of unastified users were those who didn't have Facebook. Spotify soon re-carited end introduced a "pri-vet listening" feature that en-abled users to easily opt out of el Facebook sharing.

7. Don't talk at your fansalk with them

talk withthem.
"Engagement" has long been one of the most buzzed-about, but hardest to defina, words insociel medie. Face-book now rewards bands and brends with better placement within the news feed for post-

end many bands ere taking these lessons offline. Amanda Palmer end Nell Gelman raised \$133,341 through Kickstarter for a smell tour, beating their goal of \$113,341 and rais-ing the funds for their original

can't do social alone. Given that most Web music

Given that most Web music services aren't widely known to consumers, it makes sense for them to partner with Face-book, which can help reise their profiles among its users. Pandore, however, has sinca any current plans to part-ner. Given that the company boasts 100 million registers users and is an established brend, it can try to do sociel itself. But other services that are still inneed of users don't have that kind of luxury—vet.

9. Social grewin importance for TV. For Fox show "The X Factor," Twitter provides producer

enables him to make we

10. The future of e-commerce is social. Instead of engaging with fans in ona place online and sending them to enother to sell them products. Big Mechine Records and Universal Music Group utilize social commarca solutions like Moon-toast to convert fans into buyers where they already ere. By enabling clients to create and distributa stores to social networks, websites and remova the friction from the transactions. While so-clei commerce is still in its in-fency, global consulting firm Booz & Co. belleves it has the potentialt ogrow to \$30 bil-lion by 2015.

CURB THANKS MUSIC INDUSTRY FOR 50 YEARS



Linds Carb, granddaughtir Carle Cox, Megas Carb Cox, Lee Price, Contary Carb Children, grandon Boundon Cox and Mile Carb board for Birley Millmost Number One Record of the Year "Low Ule Corn"



Assess protecter, towers quante, accounter V à senierra naturger festing activate, nature quantitation after Asses Contracter Carel Malberts, Report Caliberts, Endoc Arth Adria Me Neels, VP Pronoccion and Peter Hell, Aller Manager y the Agricus of the extension of Bodow's reconstant and publishing contracts & his recent B I recond "Tale A Back Rood"

December 2011

To our friends.

As we colebrate the 50th anniversary of Curb Records, we're pread to announce that Rothery Atkins has signed a new contract with hole furth Records and Curb Philibiding. Rothery Atkins represents recyting that we believe in. Rothery worked with to for almost 10 years before he had his first maps it all, and since that time he has achieved the Billibourd #1 Record of the Year roke with "If You'r Coling Through Hell" and "Whitching You" and his recent multi-week #1 Record of the Arther You with the Arther You'r Rother Whitching You" and his recent multi-week #1 Record of the Arther You with the Arther

We just found out that our current Lee Brice hit single "A Woman Like You" has already reached the #1 position on CMT. We're also proud of Lee's award-winning song "Love Like Crazy" which was the #1 record of the year hat year. In addition, Lee's composition of "Crays Glift" became a #1 song for our publishing company recently with the EHI Young Band. Lee also co-wrote and we co-published Gard Brook-#1 song "Whove Than A Memory".

Sieve Hely spent nearly 40 weeks on the charts this year with our song "Love Don't Run", and his new single "Until The Rain Stops" is already being played at nadio. Clay Walker's new recording of our song "Like We Never Saud Goodlye" is already bulleted on the Billboard chart. We're also receiving a tremendous response to our new artist Tim Degree with his single; "Why Past My Beer Time".

LeAnn Rimes' recording of "Lady & Gentlemen" produced by Vince Gill is one of the greatest albums we have released during our company's 50-year history. We are also hearing some amozing new music from Lyle Lovett, Wymonsa, Jo Dee Messina, Heidi Newfield and we will be debuting new artists next year as we begin our next 50 years.

Our contemporary Christian star Natalic Grant was just nominated for a Granumy for her current single "Alive" and Selah appears to be on the way to having their biggest his single "Turn To You". MIKESCHAIR, Jamie Slocum and Plumb continue to have Billboard hits, and we also have exciting new music from No Other Name, Michael English and Nicol Sponberg.

In addition to being the 50th aumirerary of Curb Records, this is also the 60th aumirerary of Word Records, which is the oldest gooped mast Word Records, with indicated, I am provided the new formal company in the must, indicated, I am provided the new formal company and word Records, but it is more important that we companishe the innerefible team at Word Records under the Rederfully of Rod and Susan Riley and also thank them for allowing us to merge their Ferrent record label with Word and their achievement of winning 19 Dove Awards this year from the GMM.

We're also excited about our next pop recordings by Room For Two, featuring Nikki and Adam Anders who are known for their incredible successes with the Glee television show. We're excited about our young R&B artist Lil Larry and his new recording of "Beautiful Thing", and we congratulate Kaci Battaglia and Ludscris for their #1 recording "Body Shots".

We want to thank radio, our employees, all of our friends in the media, and most of all, our artists for helping us to achieve our 300th #1 record as we enter our 50th year in this exciting industry in which we are all fortunate enough to participate.

Mike Curb



Brand-Aid



BEYDND BANNERS AND BANNER ADS: TOP TDURS AND FESTIVALS GDT CLOSER WITH SPONSDRS THIS YEAR RY ANDREW HAMPP

HE FOO FIGHTERS PLAYING FANS'
personal paragas on behalf of Black-Berry.
Farm, in Memories tour papeaus, Lady
Gage Calling a fan every night from the
stage through Virgin Medic: The abuse
using virtual ratio of the stage through the part of the stage
circuit would's vesseme based even to work as to be to bread to touring season of 2010 reconstanced many changes this year, with
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touring season of 2010 reconstanced many changes this year, with
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So, as leading promoters like Live Nation and ARG Live scambled to deternify their revenue. A literative and top-leri festition, got anovier about new ways to work with marketers. Chicage-based sponcenship analytic firm IEE ceitimated but U.S. bunds apen \$1.2 billion on manic venues, festivals and tours in 2011, a 27% increase from 2017 That includes sponsoring byted for top festive like Cockella and Lollapalocas. 26 different marketing partners for this year's Demansor and hoary summer season overal. Live first native months of 2011, to \$15.71 million, while privately held ARC Geojoval a heldly summer sponsoriathy season as well.

pared with 2009, according to Billboard Boxscore

Also enjoyed a neutriny summer sponsorantp season as well. Live Nation Network president Russell Wallich asps music is on its way to finally becoming as much a priority to marketers as sports has been for years. "Brands are looking at it as a way to touch fans and reach consumers in a very targeted environment," he says. "There are so many ways you can activate now."

ment." he says. "There are so many ways you can activate now." Social media budgets are driving a large part of this year's investments too, particularly as companies start their own branded tours—such as the Toyota Antics, Samsung Krush and Honda Clvic campaigns—and sponsor more venue-direct programs. Kenton Longstreth, an innovations producer at media agency Initiative, says digital marketing has given concert sponsorships a whole new scale. "It's one thing to reach 25,000 people at a concert or 80,000 over four days at a Seitch." he says, Tout it another thing to have the fished in place to capture that content and distribute that across the social gaples and various portals where we know our audiences are online."

Large-scale events are quickly becoming one-stop abops for consumer brands, notes Chad Issaq, executive VP of partnerships at event marketing agency Superfly Presents, which sold sponsorships to this year's Bonnaroo and Outside Lands featuals. "Being able to connect at the national level at featival, every brand wants to be a part of that," he says. "It's a great way for brands to ear tomer market share."

For years, the concert circuit was dominated by liquor, beer and electronic companies, with the occasional car sponsor. But as more marketers clamor to reach the young, hipster set that frequents festivals as well as the diverse families that attend arena shows, some consumer packaged-goods and insurance brands are also starting to show up.

*Years ago, it was a struggle to even have conversations with

venues in this space. They didn't feel it was authentic," says Todd Fischer, manager of national sponsorships at State Farm. "We had to earn that respect of fans and the industry over time."

This past year. State Farm looked for ways to add value to the concert experience. Not only diff the comparayers may use with the concert experience. Not only diff the comparayers may use with the weezer for the band's 2010-11 tour—where it made four fant's means came true through its "Critatri I wishes With Weezer promoston—it also sponsored a "log valet" at Lollapdoora that allowed people to check their stuff with the option of sharing their customer information. Falcher any the company generated about 250 leads, or prospective customers, just from its three days at Lollapdoora, while the Weezer tour drew about 4,700 interactions with its one-size shoot ratios.

"It gets bigger every year," Marquardt says of the company's presence at Bonnaroo. "It's in the tens of thousands of product samples.

And since our calon is right in the center fof the fiethall useful have

three boar lines in the morning of people lating up to be replied by us'. And just as the sponsons at concerts have diventified, to how the artists and venues benefiting from their support. Live Ni-tion's Wallach, says that brands are put as interested in middless stages stated to developing artists as they are in mage destinals and areast with ligam and areast with large mare its. Naturals destingfield ployed and but our with Prechettra as an integrated apontor, and 19 Seconds to Mars did the same with HT. Those acts are not as expensive. Wallach says. "You don't have to spend seven to eight figures and you still got 200 of the same to still got 200 of the same to the spending seven and support to the same still are to the spending seven to eight figures and you will get 200 of the same to support seven to eight figures and

Even concert promoter Bowery Presents, home to New York indie venues like Bowery Ballroom. Terminal 5 and Webster Hall as well as locations in other cities like Boston and Philadelphia, has started to profit from the influx of ad dollars.

"The frequency of events is growing with the demand to activate in markets outside the top five to 10 markets nationwide," head of media and strategic partnerships Jason Ross says. "So even developing artists that might not have been on the brand radar just a few years ago are seeing opportunities as well." And with bleef marketing budgets strinking and radio Jaskiss

becoming even harder for emerging bands to crack. Look for artists to rely on consumer brands for support even more going forwards. The form of the control of the control

Live Music's Big Branding Moves

LADY GAGA & VIRGIN MOBILE Each night of her Monster Ball tour, Gaga called a fan from her Virgin Mobile phone—in exchange for a \$20,000 donation to a charity.

WEEZER & STATE FARM
State Ferm helped Weezer make
fans' dreams come true with
"Grantin' Wishes With Weezer."
The band recorded State Farm's
famous "Likee Good Neighbor"
jingle, which has been downloaded
more than 16.000 times from the

brand's Facebook page.

FOO FIGHTERS & BLACKBERRY FOO Fighters played a series of super-intimate gigs—in eight different luck yfans' garages to promote new elbum Wasted Light, recorded infrontman Deve Grohl's garage.

KEITH URBAN & SAMSUNG/ATAT INFUSE SMART PHONE Samsung Infuse scored an endorsement deal with the country singer after Urban agreed to appear in a TV campaign for the brand as well as host a series of after-show meet-end-greets with fans on his Get Closer tour.

TAYLOR SWIFT & COVERGIRL
Cover Girl took its Treylor Swift
partnership on the road, sponsoring on-site makeup tutorials
and other promotions on all 79
dates of her U.S. Speek Nowtour.
More than 230,000 samples
were distributed.

—AH

Ain't It Funny?

JENNIFER LOPEZ RECLAIMS RRANDING CROWN

AT THIS TIME LAST YEAR, Jennifer Lopez was still licking her wounds from a rough 2010. She kicked off the year with a poorly received performance of single "Louboutins." got dropped by Epic Records and falled to relaunch her film career with the underperforming romantic comedy "The Back-Up Plan."

Cut to December 2011 and Lonez Is everywhere. She's performing a medlev of her hits on the American Music Awards (AMAs): she's in virtually every commercial break on broadcast TV working with Elat Venus Kohl's and L'Oreal EverSleek; she's in print ads for Gucci and Tous lewelry; and she's back on the Billboard charts with singles like "On the Floor" and "I'm Into You" from Love?, her first Island Records album, And it's all thanks to her gig as a judge on a little juggernaut called "American Idol." which helped successfully reposition Lopez as a multifaceted entertainer for the masses

Lopez helped the show emerge from a ratings slump (along with fellownew judge Steven Tyler) and propped up her own career in the

music competition series (In partnership with "Idol" founder Simon Fuller and Marc Anthony), "Q"Vival," set to air on Univision and other networks in early 2012

But with her newfound ubiquity comes some backlash. The muchdelayed towe?received poor reviews and dropped off the Billboard 200 in September, An early commercial for Flat featuring a trailer for her "Papi" video was dubbed by auto-marketing expert Peter DeLorenzo as "quite possibly the worst automotive spot of the last decade, hands down, while Flat's onstage appearance during Lopez's AMAs performance drewire from critics as "shameless" and "ombarrassing "

Fiat CEO Olivier François, however, stands by the campaign, citing a 500% Increase in traffic to the brand's You-Tube channel from August to SeptemberafterLopez'sadsstarted airing. as well as a 47% increase in unaided awareness of the Eighthrandfrom April to October."Our goal is to continue to increase the level of awareness for our brand so customers know that the Fiat SOOIs the only vehicle in the U.S. that combines Italian style, modern technology and fuel efficiency at an affordable price. Our partnership with Jennifer Lopez, in conjunction with multiple



process. The video for "On the Floor" premiered to much fanfare during "American Idol" and guickly racked up hundreds of millions of views on YouTube and Vevo, enough to rank as the third-most-watched music video of all time as of November. The single also peaked at No. 3 and became her highest-charting hit since 2002's "Jenny From the Block," Evenher film career has been revived, with Lopez set to appear in three movies next year Also on the horizon is another

marketing actions, is helping to do that," François says.

But at least one brand hasn't been riding Lopez's post-"Idol" coattails. L'Oreal, which has been working with her since 1999, actually filmed its current EverSleek campaign with Lopez in July 2010, just weeks before she was confirmed as a judge on the show. The brand saw an increase in sales and market share during its 2011 fiscal year, citing Lopezas a key driver of its performance. -AH



Intercontinental Travel

LONG A HUGE HIT IN ASIA, K-POP STRIVES TO MAKE INBOADS INTO WESTERN MARKETS BY ROB SCHWARTZ

LREADY A FORMIDAble cultural force in Japan, China and southeast Asia, Korean pop music, or K-pop, has begun setting its sights beyond the Pacific Rim. While sales of the music remain negligible in the West, K-pop management companies began making efforts in 2011 to break into Europe and the United States.

Korean music management giant SM Entertainment produced "SMTown" artist showcases at La Zanith de Barir and New York's Madison Square Garden in June and October, respectively. The Oct. 23 show in New York drew a sellout crowd of 11,439 people and grossed \$1.6 million. according to Billboard Boxscore.

And on Nov. 25 and 26, Billboard Korea organized two "K-pop Masters" concerts at the MGM Grand Garden Arena in Las. Vegas, bringing together top stars like 4Minute. Beast, Sistar, G. Na. Brown Eved Girls. MBLAO, SHINee and TVXO from the three top K-pop management firms: SM, YG Entertainment and JYP Entertainment.

Korean artists have no choice but to break out overseas because the Korean market is so small," says Bernie Cho, president of DFSB Kollective, a Seoul-based music marketing agency that was one of the first to make K-pop available internationally.

With non-Korean consumer brands yet to demonstrate much interest in backing K-pop tours, online platforms-including a proliferation of English-language websites like Soompi com and Allkpop.com-have been vital in helping artists reach new international fans.

"Korea is highly developed in terms of online environment, so our artists benefit from promoting our content globally through YouTube and other social media tools," says Monica Shin, CEO of Cube Entertainment, a Korean management company that represents K-pop acts 4Minute and Beast.

Also helping the international appeal of K-pop are high production values that management companies have developed in the competitive Korean market, Cho says.

Because the Korean market is so difficult and the Korean artists have to work harder, their overachieving professionalism makes them welltrained," he says, "When they do step on an overseas stage that level of experience and expertise really shines through."

That approach continues to yield big dividends in Japan, the most important commercial market for K-pop outside of South Korea. 'Mr. Taxi" by Girls' Generation topped Billboard Japan's Hot 100 chart in May, while its self-titled album reached No. 1 on the Billboard Japan Top Albums chart in June, Kara, another K-pop girl group, scored three No. 2 singles on Billboard lapan's Hot 100-"let Coaster Love" in April. "Go Go Summer" in July and "Winter Magic" in October-and reached the summit of the Top Albums chart in December with Super Girl, Big Bang was another chart-topper this year, reaching No. 1 on the Top Albums chart in May with Big Bang 2.

But K-pop artists have yet to make much of an impact in terms of U.S. recorded-music sales. 2NE1's 2nd Mini Album, released in the United States at the end of July, has sold only 3 000 units, while debut releases this year. from 2PM leader Jay Park and Aziatix have sold 2 000 and 1 000, respectively, according to Nielsen SoundScan.

Still. K-pop executives are looking beyond the short term, IYP Entertainment senior VP Woo Rhee notes that his company has been relentless in managing audition programs and creating artist-development programs.

The K-pop phenomenon was created by the long-term accumulation of know-how and experience," he says.

New Balance

WHEN IT COMES TO BRANDING DEALS AND INDIE BANDS, THE CREATIVE TIDES HAVE TURNED BY DEVON MAI ONFY

recently called out Bon Iver's Justin Vernon, on Twitter, for selling out. The conversation that ensured made indice headlines.

Vernon, necently nominated for four Cannuny Awards, had been quoted days obtained as Justin State of the Cannuny Awards, had been quoted days obtained as Justin State of the Cannuny Awards and Cannung Awards of the Cannung Awards of the Cannung Cannung

she desires a Grammy. But endor\$ing a product with proven

USTRALIAN ACT THE AVALANCHES

devastating betth ricks is OK?*

The band was referring to this year's much-burzed-about Bushmills campaign, in which Vernon and his managers. Ryle Ferrette and brother Net Vernon, appear, Acts Chromeo and Theophilus London have also appeared in the whiskey asis, on billibulands and night. Thoughly Vernon responded to the job and launched a friendly conversation about *selling out,* the whole event seems anachomistic in the wale of the events that have trampiered during the past few years. Since indice ongateres Felts appeared in an Apple Fold Commercial in 2007. branding and licensing deals have grown increasingly common, and this year the trend as more wideopered.—and benefitial—than even fertile with a respect to the properties of the pr

2011 has been a big year for independent artists in general; naturally, brands have caught on. This year, Converse opened its state-of-ther artife-to-sue habour Takes recording studio in Brooklyn, Mountain Dew, still going strong with its Green Ladel Sound, provided thousands of solitars in tour support to independent acts like Max Miller, Holy Ghostl and Warves. The House of Vans, which opened in October 2010 falso in Brook, Jyn, hosted a free concert series this summer that featured acts like Superchauts and Cults.

These indie artists used to be the last acts one would expect to partner with a brand. But now that they have, few (the Avalanches among them) seem to mind. Perhaps it's because now, more than ever, brands are putting the reins in artists' hands. As a result, those independent artists, along with their teams and fans, have embraced campaigns and deals as integral career-builders, something that adds increased visibility and much-needed revenue while allowing the artist to maintain an ever-growing level of creative control.

Wax 2011 the beginning of the end of "selling out" 2 Dann Hollwells is executive produces and oc-founder of Black Iris, a Brooklyn-based collective of working indle musicians who create original content for film, TV and advertising, He and Andy McGrath, who heads Black it is label arm, While Iris, have acted as moderators between bands and brands since 2005. Hollwell supta that the past year, demand from brands for original content—rather than traditional product endorsement or licensing—sha had a major both.

"it's becoming more common now that when [brands] approach us or these bands, they want to create something that is really great in its own right, while also having it help pormote a product," Hollowell says. "These collaborations between artists and brands, oftentimes done through an ad agency, seem to be on the rise."

Indie fans used to bristle at the faintest scent of compromised integrity. So why aren't they doing that now?

"People recently are pretty OK with it if it's made clear that a brand is involved." Hollowell says. "That's a by-product of the understanding if that once people started downloading music for free so frequently, bands weren't left with that many options for making this sort of life work, especially if you're a baby band trying to scratch it out. These are real opportunities and [fans] recognize that."

Still. fars haven't changed their minds about reliling outovernight. What's changed is that terms definition. Where arists in the past have exchanged their image for a lump sum, the typical branding deal of 2011 acts in the best interest of the artists, creating both revenue and content. The tables have turned—now brands simply want the name association, while artists take center stage—and "selling out," through the conpicuous, lifeless product endorsement of yesterday, is desirpicuous, lifeless product endorsement of yesterday, is desir-



able for neither party.

Partisan Records co-founder Ian Wheeler doesn't lose sleep over the arrangements. His label's alt-folk act Deer Tick, whom he also manages, brokered a deal this fall with Stell Artois for a series of online video premotions that feature do riginal treatments proposed by band and label. Partisan artists have also teamed up with brands like Patagonia, Danner and Stumptown Rossters.



Top 5 Indie Stories Of 2011

- Musicians on Tumbir: 10 dos and don'ts from
- Sony distribution center destroyed by London rioters, indie labels "devastated"
- What exactly is an independent label? Differing definitions, different market shares
- Billboard launches Uncharted, the first-ever ranking of undiscovered artists
- How Skrillex, Owsia Records are helping Porter Robinson make an EDM name for himself





"You can buy advertising for a record, or you can set up a branding partnership where both parties tweet about each other," Wheeler says. "With the second one, you save a lot of money and get great visibility for the band. I don't think it's as dirty a business as it used to be. There are always going to be people who feel like they've been betrayed (by the bands they lovel, but it's something that is lessening now, as brands become smarter in terms of how they work with artists."

The members of Chromeo aren't batting on one either. The due pertuened with Rush. mills after another deal earlier this year with Mountain Dew's Green Label Sound. David

"Dave 1" Macklovitch says he and partner P-Thugg have made concerted efforts to self-fund things like tour support and video budgets senarate from Atlantic in order to maintain a level of artistic independence Brands, he says, provide more of that freedom than anything else. What's more, he's confident the model can stick. "It's easier for us to deal with brands he-

cause all we have to do is take pictures and create content," Macklovitch says. "It's all creative, and we maintain control. When you get that much freedom and you can preserve that much integrity, you can call it a successful partnership."

SCOTT RODGER: MANAGER, ARCADE FIRE

"They're one of a fortunate fewa new model of business that's really working out."

SCOTT RODGER HAS HAD one hell of e yeer. His menagement company. Quest. which also handles Davi McCartney and Biörk, hit the lackpot when its independent band Arcade Fire won the Grammy Award for elbum of the year with The Suburbs (Merge) in Februery. The win locked the group into headlining slots at the year's biggest festivels worldwide, including Coachelle, Bonneroo, Pop Montreal, Austin City I imits and Electric Dicale its success is symptomatic of the ever-advancing paradigm shift in the balance of power between independent and major-label acts. And es e maneger to both parties, Rodger hes been et the forefront of that evolution

2011 was e whirlwind for you. What accomplishment are you most proud of?

I've ant the hest inh in the world, working with some of the best recording ertists in the world. The most satisfying, though, has been Arcade Fire's growth—they've grown to be one of the biggest bands in the world. I feel like a proud parent, seeing them grow from playing to 200 people to playing to \$5,000 in Hyde Park or to over 100,000 people at their free show in Montreel. They know exactly what they want to do. They've echieved everything they wented to do on their own terms without compromise. They're one of a fortunate few-a new model of business that's really working out.

The Suburbs was the tipping point, but it wasn't until this year that Arcade Fire has really reaped the benefits. We knew it wesn't going to be one of those redio-hit elbums. So that was e bit of e chellenge going in. Look et Bruce Springsteen, who sold no elbums with his first two records and was about to be dropped, but he put out florn to flun end then he had a career. These days if an ertist doesn't connect on the first or second album, especially on a major, the econom ics suggest they can't continue. Arcade Fire was fortunate arough to never have that threet, or work in thet environment.

Did timing pley e role in the band's

Absolutely. I don't think you can plan or strategize with the cultural landscape. It's fortunate when an artist's career collides (with It1 at the right time. Our contem poraries, like the Bleck Keys, went six or seven albums into their careers before meking their most successful elbum. It's

emazing to see that happen.

What about the current cultural landscepe ellows that success? If I knew that, I'd be wey more successful than I em I've seen ertists out out emazing records but they just don't connect end they weish. Sometimes things just don't connect. We managed to play a big boy's game with small guys, I don't think envone carer about the Fhand patting a No. 1 record], but the story it created really helped the album. At the Grammys, we didn't have the lobbying power of ell the big artists-it feit like e big joke. No one was more

shocked than the band. They spent every penny they had to make this album.



Here you noticed a new optimism in Indle music efter Arcade Fire's success? It's still independent vs. mejor, but now it elways comes down to the ertist. Good music will elweys shine through. All you heve to do is clear the peth and quide it. Adele is en extreme independent success. Arcade Fire is enother, It's still pretty hard for en independent lebel to keep itself funded, but it's e greet time I've been in the independent world since I was a kid and signed a record deal with 4AD. I've elways worked with mejor lebels as well. If you work with them in the right way, you can be successful, if you gave me an artist like Kety Perry to nenage. I wouldn't know what to do. It would probably be very finencially

It's not for me.

rewerding. Sometimes I wish I could but

After The Storm

DESPITE A YEAR OF MAJOR STAFF CUTBACKS AND RESTRUCTURING, SIGNS POINT TO A RE-ENERGIZATION OF THE BUSINESS OF B&B BY GAIL MITCHELL

HEYEAR SWINGS TO A CLOSE, AND the R&B major-label executive ranks are leaner It's been a tumultuous 2011: staff cutbacks and restructuring across the board-seismic shakeups. Familiar faces swapped gigs (Antonio "L.A." Reid, now chairman/CEO of Epic) or left gigs (longtime live Records senior VP of urban marketing and promotion Larry Khan), while others remain in limbo. (Just what are former

Motown chief Sylvia Rhone's future plans?) But in tandem with those changes were-and are-signs pointing to a refreshed commitment. Like Universal Music Publishing Group (UMPG) up-and-comer Ethiopia Habtemariam being given additional stewardship of legendary label Motown. Or former live A&R executive Larry Jackson (Jennifer Hudson, Fantasia) segueing to executive VP of A&R at Interscope Geffen A&M. (He's @





interscope anr.) These and other moves during the last 12 months dovetail with what Clear Channel's Derrick Corbett calls the strongest year for R&B during the last

"There was a definite revitalization of the format this year," says Corbett, director of urban programming for New Orleans stations WYLD and WQUE. "Jill Scott and Anthony Hamilton, Chris Brown, Ledisi, Cee Lo Green with Melanie Fiona, Kelly Price and Stokley. This is easily one of the most vibrant years musically than we've had in a long time. People are starting to see the importance of R&B and urban AC."

Early in the year, Atlantic signaled a redoubled commitment to its R&B and hip-hop ranks with the appointment of its first president of black music, Michael Kyser (@littleburger). With an R&B roster that includes Trey Songz, Estelle, Jaheim, Ismalla Monda Tank and Music Sculchild Atlantic also entered a joint venture with R&B veteran Andre Harrell (Jodeci, Mary I. Blige) and launched Harrell Records' flagship act, guy group Hamilton Park. *R&B is on the comeback," says Harrell (@) iamandreharrell) who also hosts WRKS New York's "Champagne and Bubbles"

Sunday night show. "The genre is modernizing itself through such newcomers as the Weeknd and Frank Ocean, who are helping to redefine the texture of R&B like Teddy Riley did with new jack and Diddy and Mary J. Blige did with hip-hop soul."

Fellow Warner Music Group label Warner Bros. Records also jump-started its R&B engines this year through a distribution pact with Jill Scott's Blues Babe Records. The pairing led to the singer/songwriter's first No. 1 Billboard 200 debut following a four-year hiatus: The Light of the Sun.

Ending 2011 with a formidable R&B roster after absorbing both the J and Jive labels is RCA Music Group. The move leaves the latter with such established and key building acts as Brown, Usher, Miguel, R. Kelly, Alicia Keys, Hamilton and Charlie Wilson. Overseeing those acts as president of urban music is Mark Pitts, who held the same post at live before the RCA restructuring. Pitts (@bystormpitts), a 10-year veteran of Sony/Jive, is also CEO of Bystorm Entertainment, which manages best new artist Grammy nominee J. Cole.

Despite Erykah Badu's infamous June tweet to the contrary-

that "Motown folded"-the pioneering, iconic label remained open. As the new proprietor, senior VP Habtemariam also retains her previous gig as UMPG executive VP/head of urban music. In that role, Habtemariam has signed such songwriters as Brown, Keri Hilson (whom she also manages) and Ester Dean. Her mandate: revitalize the storied label by developing acts that have cross-genre and cross-generational appeal. "There was a passion and a love for the music," says Habteman iam, who recently went back to Detroit to visit Motown's original Hitsville home. "Our goal is to bring the label back to the core of

what it was: great talent and great songs." Focused now on getting

L.A.-based songwriter/producer/musician Rex Rideout (Ledisi, Lalah Hathaway, Luther Vandross) as a VP of A&R. Among those upping the ante on the R&B side is Purpose Music Group, headed by co-founder/co-owners George Littlejohn and Russell Johnson (@purposemusic). After signing a distri-

the roster intact-which currently includes Stevie Wonder, Baby-

face, Chrisette Michelle and newly signed Luke James (in con-

junction with Mercury Records)-Habtemariam has also tapped



bution deal with Purpose for his Rolling Moio label singer/songwriter Anthony David netted his first top 20 R&B hit this year with "4Evermore." The Purpose lineup also includes Kindred the Family Soul and the latest release-in conjunction with a One by india sateran Eric Poherson, Mr. Nice Guy.

Bringing a label insider perspective to the R&B artist management game is former Def iam and Atlantic senior executive Youin Liles who, during the last two years as founder/CFO of KWL Enterprises (@kwimanagement), has nurtured Trey Songz' growing popularity and new counts Estelle, Keyshia Cole and D'Angelo as management clients. Turning the tables the other way is Gee Roberson, co-CEO of Hip-Hop

Since 1978 (@hinhorsince1978) the management firm that handles acts like Kunsu West Lil Wayne, Drake and Nicki Minai, Formerly senior VP of A&R/head of urban for Atlantic hewas appointed chairman of Geffen Records in hune, which is home to such DEB acts as Blica. Robin Thicke and Keyshia Cole.

*R&B continues to influence fans, charts, clothing, colognes and more," Liles says, "And none more than over our focus should be on our ating iconic R&B artists, not just records, with artist development being an important key. With all the recent restructuring and challenges in our business, I encourage all label heads to never forget this major art form. Great R&B is not disposable ... it lasts forever."

Old School, New School, R&B. And Hip-Hop.

RADIO IS STILL A KEY LIFESTYLE COMPONENT FOR 94% OF THE URBAN AUDIENCE

FOR AFRICAN-AMERICAN consumers in 2011, radio remains a significant life-

The same audience also packs a considerable punch when it comes to consumer spending on everything from CDs, digital music, smartphones and other mobile devices to concert and movie tickets, home furnishings and electronics and annarel/shoes This is according to Arbitron's "Black Radio Today 2011" report encompass-Ing radio listening and consumer behavior statistics, the latter from Scarborough Research.

According to Arbitron, about 94% of black consumers ages 12 and up listen to radio each week at home, work, in the car and other locations. Adult R&B rules as the top format among black listeners overall and No. 1 for adults ages 35-plus, attraction 14.4 million each week. The kingdom for veteran R&B acts like Farth. Wind& Fire and Marvin Gave, the format is also home to such contemporary artists as R. Kelly, Charlie Wilson, Jill Scott, Kern and Jennifer Hudson. Nearly half (40%) of its listening households earn at least \$50,000 annually. Notably, there was a 3% increase in away-fromhome listening to nearly 60% of all tunein-the highest percentage that adult R&B has scored in that category in the studies' nine-year history.

Translating those statistics into buying-power numbers, adult R&B listeners spent an estimated \$5.8 hillion on clothing and shoes in the past 12 months (including male, female, children and infant purchases). These households were also above the national averages, according to Scarborough, for ownership of computers, smartphones and other

mobile computing devices as well as for online purchasing, in fact, total online spending for the past 12 months was \$4.3 billion. In contrast to the total num ber of blacks online, urban AC-ers were more likely to purchase music (CDs or digital music files), movie tickets, home accessories and office supplies. These listeners also land above national averages for attending professional sports

and performing arts events like concerts

and live theater. The second-most-listened-to format among blacks is mainstream R&B. hip-hop. The younger-skewing format, whose identifying artists include Drake. Nicki Minaj, Kerl Hilson and Trey Songz, is No. 1 among teens and adults 18-24 and 25-34. And Arbitron says that comnutes into 10.4 million listeners each week. Half of the R&B/hip-hop audience's households bring home between \$25,000 and \$75,000 approally: 15% of those households eam \$75,000 or more, Scarborough reports. And almost 60% of the format's tune-in can be attributed to away-from-home listeningup from 53% in spring 2008.

Apparel purchases accounted for an estimated \$4.5 billion spent during the past year among R&B/hip-hop households. As for other nurchases, the consumer group spent \$1.2 billion on TVs, \$1 billion on furniture and \$237 million on music equipment (compared with adult R&B's respective \$1.7 billion, \$1.5 billion and \$303 million) I like actuit PAR PAR hip-hop households landed well above national averages when it came to own ership of computers, smartphones and other mobile computing devices, as well as attending concerts movies and cultural events. Total online spending for this group during the past 12 months totaled \$3.2 billion, with purchases encompassing music (CDs, digital files), umer electronics and compute hardware or software. -GM

TINA DAVIS: MANAGER, CHRIS BROWN

'We are humbly trying to get back into the swing of things'

HE APPEARED DOWN for the count in 2000 He'd been assested and pleaded guilty to felony assault for beating then-girlfriend Rihanna, He was sentenced to five years' probation and six months of community service. The court of public ordnion was famously split, and more famously vehement.

But Chris Brown rehounded in 2011 with a string of hit singles-"Deuces." "No B5." "Look at Me Now"-as well as hot features like Big Sean's "My I ast " There have been a clew of award nominations Twitter-trending performances on the BET Awards, the MTV Video Music Awards and "Today," With a recent headlining U.S. tour behind him, Brown is filming a new movie



and working on the follow-up to his first Billhoard No. 1 album E A M E Tina Davis of TDC/Phase Too discusses the artist's slow return to the fore

Dld you map out a strategy? Or is this comeback a natural course? It was a combination, it was about us keeping the faith, and focusing on believing in God's plan for Chris Since he was 14, Chris has had a creative vision and direction for himself. So it was easy to work with him and figure out how to deal with the setbacks. Of course, I could have sald, "This is what you're going to do . . . this is how it's going to go," which a lot of managers do. The iabel [Jive Records] supported Chris and never turned its back on him But It was Chris who came up with putting out a mixtape.

As much as some people wanted

him to go away his business life and personal life are totally two different things. And his love for music and his talent still shone throughout all of the good and had times. 50 part of the strategy was to introduce his core fan base to Chris Brown now: the same talented guy who's 22 and has a little more edge.

How difficult was it to gain some

positive momentum? As you can imagine, everybody and his mother had an idea as to what Chris could do to come back Even to the point of being in his ear saying, "Hey, you need to let go of your manager," But what Chris paid attention to was not so much the fact that this or that person had an answer. His only thing was to keep writing, keep recording, keep jetting out [his] emotions and feelings within [his] music so people can better understand [bim] and love [his] music.

The hardest part was trying to get neonle to understand that it wasn't as easy as saving, "I'm sorry." or having the right answers In an interview, it takes more than a year to deal with things that have happened in your past-whether vou're 50 or 20

What strategic elements are you still implementing?

Not have him do interviews but to concentrate on performing and recording It was something we set a while back. We're not trying to be rude, selfish or disrespectful to anyone in any way, if people are going to judge enything judge him for his talent. He signed up to sing and entertain. Not to talk about his personal life. We look at it as starting all over. Our grind, our choices are different than they probably would have been three years ago. But we are humbly trying to get back into the swing of things. He has this movie and other scripts are coming our way. A couple of different companies have been talking to us about partnering with him. They're not afraid to stand next to him. They understand that hey, this young man has another 20-30. years to go. He has a right to be able to grow up and learn about being a man, being a person. -GM

Triumph Of The Spirit

FMI'S LARRY BLACKWELL-CITING WAI MART SPOTIFY AND VIRAL MARKETING-SEES GOSPEL WINNING AGAIN NEXT YEAR BY DEBORAH EVANS PRICE

LIDING HIS FIGHT VEADS AT EMI COSPEL VP/GM Larry Blackwell has shepherded the careers of many of gospel music's top acts, including Smokie Norful Kierra Sheard the Clark Sisters and Forever Jones, Most recently, Blackwell was instrumental in launching Vashawn Mitchell, whose 2010 debut album, Triumphant, is No. 5 on the year-end gospel chart, while breakout hit "Nobody Greater" sits atop the year-end songs list. EMI Gospel fueled Mitchell's hot streak in October by releasing Triumphant: The Deluxe Edition, which features two new songs and a bonus DVD. In addition to the successes in the EMI Gospel camp. it was a big war for Kirk Franklin Larrae and Le'Andria Johnson Blackwell takes a look back at gospel's 2011-and previews 2012.

What was one of the things that significantly changed ness for you in 2011?

We're a big supporter of Spotify. I'm most excited about the marketing aspect of it and the integration of Facebook. There's noth-

a consumer's recommendation-vou con't have marketing like that It's critical to virally message [consumers'] discovery of artists. Since we actually gain revenue from Spotify, we look at them as partners and integrate them into our marketing plans. We all use social networks to build the story of individual artists. Spotify helps us enhance and ignite that

What's the biggest challenge tha gospel industry faces? Slow reaction at radio. Getting a re-

cord from add date to New & Active to the chart to its peak in its life cycle has seemed like it's slowed down, even more over the past couple of years.

Mounts the notall offereds for moons Shrinking space at retail is continually a challenge, although

there have been some bright spots. Walmart has been a supportive sponsor. We've been able to maintain and even grow our invesence in additionall stores at Walmart. In the last two or three months, Best Buy has been a lot more proactive. It has been a challenge for us to get positioning and to even get certain titles into Best Buy, and now they're addressing that. To what do you attribute that?

It has to do with the fact that the physical sales in our genre



haven't declined as rapidly as maybe some of the research had indicated. As of last week, the top 10 titles averaged 1796 in digital calor on that means \$296 still prefer the physical configuration.

What was the best way to break a new gospel act in 2011? Hit songs and getting them heard. For-

ever Jones had a No. 1 single at radio "He Wants It All" L Based on that buzz and listeners calling in to the stations. opportunities opened up. We icaught Walmart's attentionl. Then we partpered with [Trinity Broadcast Network] to do a full live concert of the whole album that we spun into their deluxe edition. Vashawn is the main success. story. We wanted Vashawn's fans to have access to video content from the

Triumphant project that wasn't available when we released the album. The [deluxe edition] DVD contains six full-length videos . . . Aggressively pricing the DVD bundled with the CD that includes two never-before-released sones during the holidays made sense.

ow do things look for gospel heading into 2012?

Our sales were up last year, and so we're positive and looking forward to an exciting release schedule. Business is good and getting better.

Troubled Waters

PROVIDENT MUSIC GROUP'S TERRY HEMMINGS ON KEEPING CHRISTIAN MUSIC AFLOAT IN A DOWN YEAR BY DEBORAH EVANS PRICE

INCE TAKING OVER IN 2003 AS HEAD OF Provident Music Group, Sony Music Entertainment's Christian division, Terry Hemmings has propelled the careers of such mainstays as Michael W. Smith and Third Day and launched relative newcomers like Tenth Avenue North and Casting Crowns. The latter is an Atlanta-based worship band that has quickly become the genre's most successful act, topping Billboard's year-end list of best-selling Christian artists for four consecutive years (2007-10). Casting Crowns' October release, Come to the Well, debuted at No. 1 on Top Christian Albums and bowed at No. 2 on the Billboard 200. As president/ CEO of Provident, Hernmings oversees the Reunion, Beach Street and Essential labels, and much more. He talks about Casting Crowns-and challenges facing Christian music.

How was 2011 for Christian music? It's been a hard year, particularly this summer. Retail was slow, traffic has been down. We've had fewer major releases that have drawn people to the stores. There have been a lot of reports about

music being up, but in our business lit's been] flat to just down a little.

How can the industry combat that? We've got to make surewe're getting the big records in front of even more people who can vote yes. We need to be more narrowly we're getting the most out of those, and perhaps put our energy into fewer developing and new artists, and make sure they're getting the best shot at being heard.

To what do you attribute Casting The unique thing about Casting Crowns is

they are in ministry full time, and have that constant interaction with church-goersnot just in their own church community. Because they are jon tourl so much, they

are associating with multiple communities, giving them a real insight into the kinds of things people want their music to deal with. When they're out touring, [frontman] Mark Hall meets with youth workers in every city. I've worked with very few people over the past 25 years that are so invested in their work. And I don't mean in being an artist, being a successful band-I mean in ministry.

in conjunction with Casting Crowns' album, Hall released a book, "The Well: Why Are So Many Still Thirsty?" The band's



music also was featured in the filtre

This is the first time we tried to tie the music in a film in a prominent way to a record, and that had a pretty significant impact. It was really three separate approaches to being a part of a ministry that is so important to Mark. That's why it was successful

Is corporate America bacom-Incomore Involved in faith-based antartainment?

I have no evidence that would lead me to believe it's getting better. I haven't seen a lot of interest in it since the Third Day experience [with Chevrolet]. I don't know of anyone on the contemporary Christian music side of the equation that is actively pursuing those oppor-

tunities. We've concluded it's a lot of energy-and not a lot of interest-at this point. Christianity in general is a tough, specific area for any product owner looking for an endorsement partner to focus on.

What are your projections for 2012?

I'm hopeful that the economy will improve. I suspect that as the economy improves, all of the elements in music will improve. Record sales will be a part of that.



Bill Of Rights

DEALS BETWEEN PUBLISHERS AND DIGITAL SERVICES SPUR OPTIMISM BY FD CHRISTMAN



Among the preceden's esting deals and strategies implemented this year were the digital service agreements that major music publishers struck with Google and Apple, under which they secured a 12% all-in rate for music publishers from Google and Apple for their cloud services. The deal allows the services to scan and match for their users whereby they can then place the corresponding somes in each user's locker in their cloud.

Additionally, the National Music Publishers' Assn. reached a settlement with YouTube over user-generated music videos, and EMI opted to pursue direct all-in deals for digital licensing. "We went from vears of littoation to becoming business."

ILLUSTRATION BY LEIF PARSONS

partners," NMPA president/CEO David Israelite says of YouTube. "We are hopeful that this synchronization model will become a standard."

Israelite also notes that the Google and Apple cloud deals "broke a glass ceiling for publishers in terms of rates and now we are looking to achieve that rate in other circumstances."

Previously, music publishers derived royaly rates from interactive streams built around complex formulas that began with a base of 10.5% of revenue. Now, with the Google and Apple deals, publishers may alway a rate that can act as a model for when the CRB sets the next round of rates, As part of the CRB process, music publishers and the Digital Media Ason. have spent the final months of the year negotiaring digital

royalty rates.

During the NMPA's annual meeting in June, Israelite called for new approaches to mechanical and synchronization rights, including blanket licensing for digital rights—of which the YouTube settlement was a prime example.

In another important development, EMI









Music Publishing said in May that it plans to issue bundled mechanical and performance licenses directly to online services for its EMI April Music catalog, taking over functions previously handled by ASCAP. A senior music publishing executive calls the EMI initiative "the beginning of what could be a significant movement in the industry."

Some publishing executives complain that current payments from digital services are barely worth the trouble to collect them. "The digital services are creating a lot more line items with a lot more paperwork," a financial executive with an independent music publisher says. "But I don't see too musch revenue coming in."

But Royalty Network president Frank Liwall says that digital revenue is bound to grow over time. 'That's why it is important to make progress here, so these services can build momentum so that it makes economic sucress.' I justle says.

Israelite agrees that "the challenge remains as to whether the new business models are producing enough revenue to justify investing in them. That is the open question. There is no doubt we are going into a period experimentation."



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DECEMBER 17 2011 | www.billboard.biz 1 39



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Country Logs On

ARTISTS—AND FANS—ARE DEFICIALLY WIRED BY TOM ROLAND

BSERVERS AND ADVERTISERS HAVE generally viewed country consumers or behind the curve in their consumption of digital media. But after a landmark 2011, it may be time to retire that perception. As of early November, sales of digital country al-

bums were up 29.7% from a year earlier-a key reason that total country sales were up 4.2%, according to Nielsen SoundScan. Sales of the 10 top-selling country digital songs of the year were a whopping 32% ahead of the 2010 pace. just as important, a handful of individual events became semi-

nal moments in country's digital advance. Jason Aldean topped Billboard's Ringtones chart with his single "Dirt Road Anthem." Dierks Bentlev attracted more than 30,000 fans online to watch him work on a new studio album (even though the sound was turned off), and, most impressively. Miranda Lambert's new trio. Pistol Annies, debuted at No. 1 on Top Country Albums with Hell on Heals, which was only available as either a digital download or CD from the hand's website

"It was this little couch-dream slumber party." Pistol Annies' Angaleena Presley says, contrasting the informal late-night conversation that led to the group's formation with the tech-savvy marketing campaign that ensued. "We put this record out—we had no idea how much it was going to blow up."

The album's digital success drove the band's story, and in short order, fans who insisted on hard copies spurred Columbia Nashville to ship CDs to retail outlets. Downloads, however, make up 61% of the album's sales.

The increase in country's digital sales during 2011 reflects several factors, including an apparent rise in young buyers and the increasing acceptance of downloads as a viable format. Behind such acts as Taylor Swift, Carrie Underwood and Lady Antebellum, many of the genre's leaders are leaning more heavily on pop influences and attracting young audiences. As a result, younger music buyers, who have less attachment to traditional distribution formats, are having a greater impact on the way country is sold. "A lot of people that were buying digitally in other formats are now in country, and that's the way they purchase their stuff," Bentley says.

The Eli Young Band is a good example. The group began as a regional Texas act, building its audience through club and college concerts. One-third of the band's album sales since 2005 have been downloads, according to SoundScan. "We started in the digital



1. How did Eric Church get a No. I album without any hit singles?

2. Paul Kirby, Nashvilla musician, da ad at 48 3. How Miranda Lambert's Pistol Annies defiad decadas of Nashville convention

world," bassist Ion Iones says, "We started in the college market, and we were just a touring band before radio and before any kind of distribution. So we're a little bit ahead of the curve on that " The makeup of the band's album sales equals the 2011 performance of the music industry overall, where, through Nov. 13.

33% of albums sold were downloads, according to SoundScan. Of country's 33.7 million album sales, 21% were digital. The percentage of country's online sales is likely to continue rising. The bulk of the music's audience resides in the heartland and is fairly pragmatic, says Pistol Annies' manager Marion Kraft of Sharbeener Management. As a result, she thinks some fans may have delayed a shift to digital mediums until the technologies were more established.

Or, as Eli Young Band vocalist/guitarist Mike Eli suggests, country audiences may have started downloading music more because the marketplace forced them to explore online. "Digital is where you can actually get all the music," he says, "Walmart, Target, Best Buy—they're all shrinking as far as how much music they actually keep in store. The country audience is figuring out

that they can get whatever album they want online. Furthermore, the genre's core consumer is just as likely as any other music buyer to use social media or to have high-speed Internet access at home, according to a study by the Country Music Assn. But still, there's an element of fan loyalty that'll make it more difficult for the country audience to completely abandon the CD. During the Country Radio Seminar, a consumer told a panel moderator that she downloaded most of her music-except for Rascal Flatts. She explained that Flatts was her favorite band,

and thus she needed a physical copy of anything the group did. "In country, they're buying into an artist," Bentley says, "It's not like other genres where you might be a fan for a year and then that band's gone. Country fans are totally invested. They want that physical copy for you to sign."

Presley agrees. Despite the dominance of online buying within the Pistol Annies fan base, a portion of the audience still wants a tangible way to hold on to the music. "We're really country," she says, "and a lot of really country people still listen to CDs." But oddly enough, even many of those consumers are communicating their preferences to the band through-where else?-Twitter and Facebook.

CLARENCE SPALDING: MANAGER, JASON ALDEAN

"He has to push the envelope a little bit ... his fan base wants that from him."

country music beadliner. But in 2011, he emerged as one of the genre's elite acts. Mawne his first two Country Music Assn. (CMA) Awards, My Kinda Party becan his first double-platinum album, and "Dirt Road Anthem"—with its controversial rap tonned Billhoanfir alluneons Dinotones chart. Aldean, now with three Grammy Award nominations, also peaked at No. 3 on the Adult Contemporary chart with his Kelly Clarkson collaboration "Don't You Wanna Stay." Spaiding Entertainment president Clarence Spalding on Aldean's unique place in country's 2011 landscape

This year was an astronomical leap Aldean. Why did that happen?

It all opes to songs. This time last year. we had launched My Kinda Party and the allowers hard debutters the week of the CMAx We went on the CMAs and did the Kelly Clarkson duet and [CMA producer] Robert Deaton made a comment to me during rehearsal: "I don't think anybody will look at Jason Aldean the same ever again." I think what he meant was that the attitude songs are the ones he's more known for. and when he stood the-to-the with Kelly people looked at him and said, "Damn, that ouv can really sing." That, coming into



"Dirt Road Anthem"-a totally different side of Jason Aldean with him doing a little ran in the middle--it's all sonn-driven Why "Dirt Road Anthem"? Broken

Row sanior VP Jon Lobe said that a major radio guy told him, "This is going to be a career killar." We say this all the time in the Jason Aldean camp: He has to push the envelope a little bit. That song pushed the envelope, and his fan base wants that from him. Som times radio might be a little rejuctant to

play the ones we'll push the envelope with. but at the end of the day, they will be the songs that really work on radio because his fans will come along with him

Most country artists today write at least a few of their own songs, but that's not

the case with Airlann Why? He's a great A&R guy. I think Tim McGraw is that. They have that ability-Tim with [producer] Byron [Gallimore] and Jason with Michael Knox-to find songs that sound as if they wrote them. He knows what works for him

There's at least one more single coming from My Kinda Party, and that has to be a tough decision

Wa could go way deeper than five if we wanted to. We were having this converse tion, and Jason looked at me like, "You've lost your mind. I'm not that patient. I'm recording a new record right now. I want to get it out today." I went over to the studio and heard the demos on some of these songs and then I got to hear Jason's take on them, and you come out of the studio thinking, "This is the reason I got into this." You get so excited about this kid singing this music that he chose. You feel him pro gressing, and that's good for all of us. -TR



Country Radio Ratings Soar

NEW BALANCE AND RANGE OF HITS RESULT IN A BROADENING DEMOGRAPHIC

RY PALII HEINE

BOUNTY OF boundary-stretching hits brought younger listeners and a more balanced audience to country radio this year. Already the top-rated format nationally, country set new ratings marks in 2011 and pulled into first place in a dozen top 50 markets.

It wasn't just country hotbeds like Houston, San Antonio and Charlotte, N.C., that kicked it up a notch. In Boston, hardly the nation's twang capital. Greater Media's WKLB rode to its highest Portable People Meter (PPM) ratings ever in January and then broke its own record in July to rank second in the market. In Detroit, CBS Radio's WYCD toppled the most successful sports FM in the nation, WXYT (the Ticket), from Motown's top spot in June. WYCD's ratings soared again in July and August. By October its audience was 41% higher than one year earlier

Perhaps the format's most dramatic ascension occurred in Minneapolis, where Clear Channel KEEY (K-102) bit a 10% 6-plus share in September. It was the first time K-102 had ever been in double-digit territory as a No. 1-ranked station since it went country in 1983.

Programmers credit a more balanced playlist, with rough-and-tumble hits from lason Aldean, Eric Church, Brantley Gilbert and other relative newcomers providing needed grit to the more traditional country songs from Miranda Lambert, Chris Young and Martina McBride. Aldean's rap-infused smash, "Dirt Road Anthem," exemplified the trend, bringing country's traditional and outlaw styles back into the miy for the first time since the format's 1989. 1995 boom years

That attracted more male listeners while retaining the format's core female audience. As a result, gender balance at many stations tilted from a 70-30 female-to-male split toward 50-50. Better balance often leads to

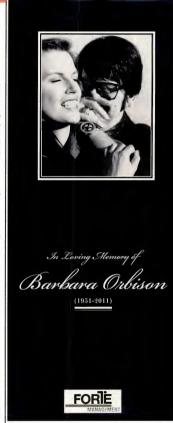
New acts and more songs crossing from country to top 40 also helped bring younger listeners to a format whose audience has been aging. According to Arbitron, more than half (52%) of country listeners last year were aged 35-64 while just three in 10 were aged 18-34. But that's changing. WKLB, for one, finished fourth among 18- to 34-yearolds for most of the year, trailing only top 40. rbythmic and alternative stations "Certain crossovers skew younger, and that is helpful in bringing younger demos into the format." PD Mike Brophey says. Last year, five songs appearing on Billboard's Mainstream Ton 40 chart also appeared on Hot Country Songs, un from three in 2009 and zem in 2008. As of Nov. 11, this year boasts three more.

Programmers encompassed more varied musical styles, textures and attitudes, further broadening the format's appeal. "Country has a more diverse mix now and our listeners have expanded what they want to hear * ease DI Stout. PD of CBS Radio's WSOC, one of two country stations in the top three in Charlotte. "A lot of the music that falls under the country umbrella wouldn't have 10 years ago."

Even with Lambert, Lady Antebellum. the Band Perry, Blake Shelton, Thompson Square and others representing a change of country's musical ouand, established core acts that rose to reominence in the new millennium remain a vital part of the equation, including Kenny Chesney, Tim McGraw, Toby Keith, Brad Paisley and Carrie Underwood. That combination is elbowing aside artists from the format's boom years. "While many titles still test strong, you're seeing a roll-off in listener passion for boom acts," says Mike O'Malley, partner at country programming firm Albright & O'Malley. The consultancy's 2011 online survey of 5,000 country listeners found music released in 2000 or later finished first (or was tied for first) across the 18-34. 18-44 and 25-54 demos while the boom cluster ranked sixth among all demos.

Unlike country, which has a monopoly on most of its biggest stars, top 40, rhythmic and adult top 40 increasingly pull from the same pool of acts. With as many as five stations in any market playing Bruno Mars, Katy Perry and Lady Gaga, country has become "a kind of a relief format from that sound " CBS Radio president of programming Greg

To freshen non-music elements on its country stations CBS has bired programmers from other formate KNCI Sacramento Ca. lif.'s Byron Kennedy, KILT Houston's Mark Adams and WIRK West Palm Beach, Fla.'s John O'Connell hail from rhythmic, top 40 and modern mck stations, respectively "We've brought some outsiders into the format to challenge it," Strassell says, "and that's creating a cross-pollination of ideas among our veteran country PDs and ones that are new to the format." For example, KILT's "Foley & Thunder" morning show no longer confines its lifestyle news to just country stars. Feature "The Dirt" covers celebrity and Hollywood news that's traditionally been the province of top 40 radio.





It's A Whole New World

IN 2011 LATIN MUSIC FINALLY REACHES OUT TO BILINGUAL/BICULTURAL CONSUMERS—AND CONNECTS BY LEIL A COBO

OR YEARS, THE PARADIGM IN THE
development of latin acts in the United
States was that these acts had to break first
in their home countries before attempting
to be less its to the mode diverse, disperse and
ultimately more challenging U.S. market.
This pandigm was further fueled by the Bert
This pandigm was further fueled by the Bert
that although marketers kept talking about a
billingual, bis biruth and adicene, talin labels weren't resched in the

audience in a sustained, successful manner. Save for sporadic exceptions, like Selens, Latin acts needed to "cross over" to reach English-speaking audiences. On Nov. 18, Bronx-born Anthony Romeo Santos' solo album,

Formula, Vol. I, debuted at No. 1 on Billboard's Top Latin Alburns chart and at No. 7 on the Billboard 200 with more than 60,000 copies sold. according to Nielsen SoundScan. It was the highest-selling debut week for a Latin artist since Daddy Yankee's 2007 alburn El Cartel: The Big Boss.

Another Bronx native. Prince Royce, is the top-selling act year to date on Top Latin Albums with his debut set, which has sold 266,000 copies. Also among the five top-selling acts of the year is Euphoria, the bilingual set by Enrique Iglesias, which was the top-selling Latin release of 2001.

The combined chart success of these and other releases solidifies a trend that has been looming for the past two years: Home: grown acts, or acts who have broken stateside first instead of abroad, are increasingly prominent fixtures on the Latin music charts, signaling not only a shift in musical bastes but also in the music consumer steelf, and ultimately, in the way balest market to Latin consumers.

"I really believe [today] it like a second Latin wave," says Ruben Leyva, president of Sony Music U.S. Latin, whose roster includes Santos and Pithull. "Back in the day, when we broke Camila or luieta Veregus, those artists came from Mexico and there was a Mexico to the U.S. While that hasn't gone away, today the U.S. market has evolved into something different. It is kind off its own thing. The artists are now flowing from the U.S. out."

Many point to the new U.S. Census numbers—50 million Hispanics, of which half are younger than 25 years old—as a catalyst for the change in music consumption. But already in 2006, according to Census numbers, 60% of all U.S. Hispanics were born in the United States.

However, people are only now seriously discussing the phenomena, says David Chitel, chairman/founder of the New Generation Latino Consortium, an organization dedicated to enhancing the profile of new-generation Latinos in the worlds of media,

Top 3 Latin Stories Of 2011

- Enrique iglesias to tour with Pitbuil, Prince Royce this fall
- 2. Exclusive: Prince Royce signs with Atlantic for
- English-language releases
 3. "Idol Puerto Rico" launching in July

marketing and entertainment

matheting and center-canding pop culture and it is become part of the new maintenant. Chall says, "We excell perspective the other than the continuous challenges, "We excell perspective the continuous challenges and the continuous challenges and the second perspective the mathetine to suffer the subject of the people here weren't Spanish nordis but the majority of the people here weren't Spanish continuous. So, people like Univident perspective than the continuous challenges and second Spanish however, when the people like Univident perspective Univident perspective Challenges and Spanish however.

Labels are realizing it too. In marketing Santos, for example, Sory targeted MTV and Lain sister channel MTV TST value and promoted the album on both Thures' home page and Latin page. The demographics of our market have changed. Levys asys, "In the past, whatever efforts were being made in that billingual in the best changed and the page of the past, whatever efforts were being made in that billingual space, I don't know that the market was exactly three. Now as exactly then, Now that the market was exactly three. Now that the market was exactly three. Now that the market was exactly three. Now that the market was made to the page of the page of

The shift in the media paradigm, and how it relates to music, and seem with the cent accoss of music. She billiogat, billion cultural cable network that learnched more than a decade ago that each good making subsharing lands and surface and the report of the control of the co

"It's a growing marketplace and we're in the upswing." Mogollion says. "Maybe three years ago the scale wasn't there or the eyeballs weren't there, but when you're the No. 2 Hispanic cable network you have to pay attention and take notice."

Earlier this year, mun2 unveiled its Gen YLA (Young Latino American) study, which among other things, noted that the majority of 18-34 U.S. Latins not only spake both languages, but also watched TV and consumed music almost equally in Spanish and English. While that fact may have been difficult for labels to translate into marketing actions, artists who perform daily



in front of live audiences were already aware of the new reality. "I wanted both languaged to be on the same aliann." Iglestas and fillibeand tast year when he released Sulpheria. He first allium by a major act to be evenly divided between English and Spanish. by a major act to be evenly divided between English and Spanish. but the same that the same

One year, 336,000 units and seven top 10 singles later—five on the Hot Latin Songs chart and two on the Billboard Hot 100— Igleslas' risk has paid off.

Latin Catches DIY Fever

SIETE'S MOVES REFLECT A NEW OPENNESS TO INDIE BY JUSTINO ÁGUILA

DAVID RODRIGUEZ, BETTER-KNOWN as Sie7e, has one message for anyone trying to make it in the music business.

"Go out there and do it yourself," says the singer/songwriter, who recently won the Labin Grammy Awerd for best

new ertist. "Don't welf for arrybody."
That's exactly whet he Puerto
Rican-born ertist did ebout four years
ago when he left a well-paid job at an
edivertising firm. He end his wife, Jessica, a clothing designer, downside
their lives end began solely focusing
on music. Whet followed wes a series
of triumphs and estabacks. But Sie?e

The ertist took his upbeet music (e

was determined.

combination of batucada, samba, rock, biase and pop) to radio programmers and promoters throughout San Juan, Puerto Rico, At one point the dream became e reality when he signed to Vi/Mechete with distribution through Univer-

Ass. Then VI, e Puerto Rican Indie, closed dela With Its doors. Instead of feeling defeated, tale his doors. Instead of feeling defeated, the Puerto Marchael of the With Its work and the Grant Indied of the With Its own I

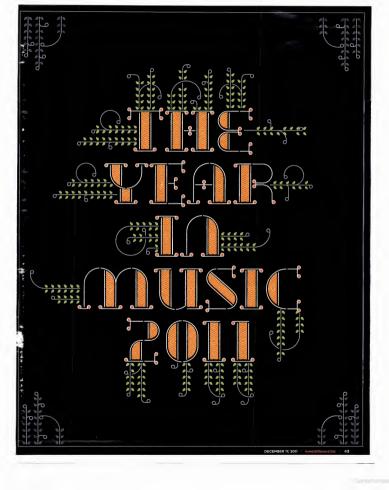
Mucha Cosa Buena peaked et No. 17 on Billboard's Top Latin Albums chart and No. 7 on Latin Pop Albums. Catchly single "Tengo Tu Love" reached No. 2 on Latin Pop Almplay in April. The song's official video has amassed more than 4.7 million views on YouTube.

Then during the summer, e meeting with executives at Werner Music Letina took place. "I didn't feel like I was speaking to bankers," Sie?e says of the meeting." I was talking to people who genuinely love music. I believed in them and I wasn? I weren."

Sie?e's instincts led him to sign a 360 deal with Werner. The label will distribute his music in Spain and Latin America. In addition, he signed a publishing deal with Warner/Chappell.

"Signing with Werner means they ere going to take me pieces that I could not have been able to go on my own," says Sieze, who signed a sixeth," says They highly regard the creative process."

As for his own label, Sie7e still plans to use it as e way to discover new crists. "When I won the Latin Gremmy the Womer folks hed teers in their eyes," Sie7e says. "All the sacrifices have



CONTENTS

MUSIC REVIEW AND CHARTS

The Year In Music—

Independent Charts

Pop Catalog Charts

Digital Album Charts

Countries Charles

Hot Digital Charts

Social 50 Charts

Hackarted Charte

Ringtone Charts

Country Charte

Riverges Charts

Latin & Latin Pop

Regional Mexican Charts

Tropical Charts

Latro Rhythm Charte

Mainstream Too 40

R&B/Hip-Hop Charts

Hot IDO Charts

The Year in Pos Triple A Charts The Year In Tourier Antin David Charte Heritage Rock Charts Latin Obvietion Charte Gornel Charge How We Chart Classical Charts Top Artists Charts . la re Charte Billhoard 200 Charts

World Charry Hot Songwriters &

TOURING REVIEW AND CHARTS

Top Reserves Review Top Besscores Chart Ton Town Chart Top Tours Review Too Stadiums Chart Too Venues Charts Top Venues Review

How We Corrolle Top Feetivals Chart Too Promoters Chart 114

AC Charts Book Charte Alternative Charte

Previous to 2011, there were only four years

Adele makes pop history with triple win on year-end charts: Rihanna. Katy Perry, Lady Gaga score in the uear of the women

BY KEITH CAULFIELD

ORTHEFIRSTTIME, A WOMAN earns three of Billboard's biggest year-end honors: No. 1 on Ton Artists. No. 1 on Top Billboard 200 Titles and No. 1 on Hot 100 Songs. The woman, of course, is Adele.

The album: 21. The song: *Rolling in the Deep" (both on XL/Columbia). Since Billboard added the top overall artist category to its yearend record in 1981, no asserta has ever pulled off the triple crown win until this year

Billboard's year-end music recaps

are based on chart performance during the chart year that began with last year's Dec. 4 issue and ended with the Nov. 26, 2011, issue. The Top Artists recap ranks the best-perform-

ing acts of the year derived from activity on the Billboard 200 albums tally and the Billboard Hot 100 singles list, as well as streaming, social, boxscore and ringtone data.

where one artist swept the top three pop categories. In 2004. Usher did it with his album Confes-

sions and single "Yeah!" (featuring Lil Jon and Ludacrist. The previous year, 50 Cent managed the feat with the album Get Rich or Die Trvin' and lead single "In Da Club."

Only one other man, George Michael, claimed the top trio of accolades, with his Faith album and title track in 1988. Ace of Base is the lone group to achieve all three, with its album The Sign and title cut in 1994.

Aside from Adele, the only time a woman has earned the No. 1 titles on both the year-end Billhoard 200 and Hot 100 recaps was in 1993. That year, Whitney Houston reigned with the soundtrack to "The Bodyguard" and the ubiquitous "I Will Always Love You" single

Adele simply took over Billboard's charts in 2011, storming both the Billboard 200 and Hot 100. Her 21 album, released Feb. 22, debuted at No. 1 on the former tally and has spent 13 nonconsecutive weeks atop the list. Two of its singles, "Rolling in the Deep" and "Someone Like You," spent seven and five weeks at No. 1. respectively, on the Hot 100.

While 21 could certainly return to No. 1, its 13 weeks in the penthouse mark the most weeks aton the list since the soundtrack to "Titanic" spent 16 weeks at No. 1 in 1998

Adele's triumph as the top artist of 2011 also rewrites a bit of history. This is the third year in a row where a woman takes home the honors. That's the longest

women have ruled the Top Artists chart. Adele follows Lady Gaga (2010) and Taylor Swift (2009). Also in 2011, for the first

time, all four of the top artists on the year-end recap are solo female acts. Following Adele at No. 1 are Rihanna, Katy Perry and last year's champ, Lady Gaga, at Nos. 2-4, respectively. Truly. it was the year of the woman on Billboard's pop charts

While women rule Top Artists, the top-ranked male is Lil Wayne, who comes in at No. 5 and is the top male artist. His album The Carter IV (Young Money/Cash Money/Universal Republic) ranks at No. 6 on the Top Billboard 200 Titles recap, while he also places six titles on the Hot

100 Songs recap (Nos. 21, 23, 41, 47, 53 and 95). Also on the Hot 100 Songs chart, below Adele's "Rolling in the Deep" at No. 1 is LMFAO's "Party Rock Anthem" (Party Rock/Will.i.am/Cherrytree/Interscope), featuring Lauren Bennett and GoonRock, at No. 2. It was LMFAO's first top 10 single, and it spent six weeks at No. 1 during

the summer Behind I MEAO at Nos. 3 and 4 are two former No. 1 singles from Katy Perry: "Firework" and "E.T." (featuring Karwe West), both on Capitol, The monopolization of the top four on the Hot 100 Songs year-end recap has been a familiar theme in recent years. In 2009, Lady Gara and the Black Eved Peas controlled the top four, each

placine a pair of singles within the region The Peas rank at No. 11 on Top Artistsmarking the first time there basn't been a due. or group among the top 10 artists of the year in the 30 years Billboard has been compiling the

overall ton artist category

With the addition of streaming, social, boxscore and ringtone data to the formula that's

used to compile the Top Artists recap, a curious entry lands on the Top Artists-Duo/Group chart. At No. 9 is Take That, the British vocal group that reunited for a mammoth sold-out tour of Europe this year. The band's achievement on the recap is notable because it hasn't

released an album or sine

gle in the United States-

chart-since 1996.

nor landed on any Billboard

NO. OF SHOWS: 44 SELLOUTS:44 ATTEMBANCE: 2,867,672

TOP ROCK

TOUR OF 2011







Though not back up to the record \$4.4 billion worldwide gross reported in 2009, this year's \$4 billion in gross ticket sales shows the business

within sniffing distance of its prior peak. In North America, 22% fewer shows were reported to Billboard Boxscore, but gross ticket sales still rose 7% and attendance declined by

only 3%. While it's reasonable to suggest that fewer tours were staged in 2011 due to an increase in talent packaging and a general caution in the marketplace, it's safe to say that touring traffic was not actually down 20%-plus. Rather, the drop in the shows reported to Boxscore reflected decisions by promoters, for various reasons, to not publicize their show-by-show grosses.

Still, for the industry to post any increase in

gross numbers-or even a modest downturnwhen fewer shows are reported can only be viewed as good news

Given the current challenges of collecting complete boxscore data, perhaps the most insightful way to analyze the numbers of 2011 is on a show-by-show basis.

Worldwide, the average gross per show was up a whopping 45%, and the average attendance was up 27.3%, reflecting both the growth in international touring markets (and the ticket prices those markets will bear) and the global nature of mega-tours by U2, Bon lovi. Waters and others.

In North America, the per-show breakdown is also positive. The average gross is up 36.7%. and average attendance is up 24,2%.

It's a common practice, particularly these days, that the most successful shows tend to be reported more frequently, which undoubtedly skews averages upward. But the numbers are still encouraging. The same reporting tendencies held true last year, and still the North American gross and attendance averages were down 14% and 13%, respectively, from 2009. But up is up-way up-and that's always bet-

ter than down Charlie Walker, partner at Austin-based independent C3 Presents, echoed other players in calling 2011 healthy.

"The festival business continues to do well. but our concert promotion business was way up as well, especially in that club, theater, midsize room range," Walker says. "My takeaway is, if

the shows are priced right, they sell. If you're out there with an act that's been out there (touring) a while, and you're overpriced, that's where you find problems. But the agents, managers and acts have all cooperated and everybody's priced pretty well right now."

LET'S TALK PRICING While the contributing factors are numerous and

complex, the bulk of the concert business' ills can be traced back to pricing—the cost of booking talent and the resulting cost of tickets. And the industry agrees that the level of dialogue and time spent in nailing down the right pricing strategies were extremely high going into this year.

Live Nation's Roux, a veteran promoter who took his current post in November 2010, says



that he and his team met with all the major agencies as plans for pricing this year came together. That dialogue, Roux says, was "very productive and we plan on doing it again this year."

Geiger finds that, across the industry, "we are aligand in our belief that we need a healthy marketplace, a healthy ecosystem." Geing into 2011. all players discussed. How do we stop the damage [62 2010] "We talked through the cleamup of did damage," says Geiger, "we talked abit about the process, about goals, [Internally at WME], it was a very different set of conversaments. Bits, "How are we going to inmovate this year? Where are we going to improve? What do we need to do better?"

One mandate for Roux and Mark Campana, his partner in running Live Nation's North American concerts operations, was making beter use of Live Nation's local-promoter offices in terms of marketing, pricing and buying.

"We made a decision to decentralize a lot of our talent buying in the amphitheaters and give our local-market promoter offices a much larger role than they probably had in the previous year." Roux says. "We did a tremendous job of returigorating the local promoters and using all those local offices in order to maximize our ticket sales and in other ways."

The industry as a whole has become "über sensitive" to ticket pricing, says CAA's Rose, who points out that the pricing discussion often includes packaging artists together to offer more value.

In fact, in some ways, this was the "year of the package" from the club to stadium level. Whether it was New Kids on the Block/Back-

street Boys, Janelle Monáe/Bruno Mars, Maroon 5/Train, Sade/John Legend, Journey/Foreigner or dozens of other tours, the packaging was synergistic and value-oriented.

As a result of the new focus on pricing, C3's Walker says," in general, this year we found the deals were fair and everybody won. What we didn't have this year was a bunch of disastrous areas shows where you lose a lot of money. We were smart and either didn't buy stuff that wasn't right or the agents and managers and bands worked with us and we got it priced right."

Pricing is a complicated process, but essentially starts with one of two goals: what the tour wants to make or what the ticket-buying market will bear. It does seem that there was more focus on the latter this year.

Any broad discussion of pricing strategy today has to include the practice of discounting, which was of a scale never before seen in 2010, largely driven by Live Nation's attempt to jump-start slagging sales in the sheds.

stagging sales in the sheds. Griticism of the practice—or rather its seemingly scattershot implementation—was widespread, and it seems Live Nation listened.

In 2011, discounting was both more strategic and often on the front end as opposed to a "fire sale" to save a show.

For Live Nation, "pricing shows correctly from the start and sticking to our plan throughout the tours' entire cycle [was a priority]," Roux says. "We minimized late-cycle discounting and in the process produced a higher per-show margin."

the process produced a higher per-show margin." Rather than using reactive price-slashing that, many believed, trained consumers to wait before buying tickets, Live Nation focused on discounting for early buyers at certain price points, as well as more strategic discounting through companies like Groupon.

According to Live Nation Entertainment CFO Kathy Willard, Live Nation's new venture with Groupon, GrouponLive, produced 2,400 offers and sold 1.2 million tickets through September.

Discounts are prevalent throughout society there days in what has become a 'étal nation.' as Rose calls it. "The reality is, the consumer today is being trained that there are more discounts available in all walls of life, whether it's retail, travel or food," he says. "The reality is, if you're a savey consumer you can get discounts on everything, daily. And the reality is, not every show is going to sell out."



NET VS. GROSS

As far and away the most active promoter in the world at all levels-and the live business' only public company-Live Nation's performance is hugely reflective of the overall health of the industry.

At a recent investor meeting. Live Nation revealed that its concert attendance is up 6% through mid-November excluding amphitheaters, and down 1% including sheds. Roux says it was a healthy year for the amphitheaters it owns and operates, and many of Live Nation's biggest bours are in aremar.

Live Nation Entertainment merged with industry leader Ticketmaster in a deal completed early last year, and Live Nation Entertainment CFO Willard says that through September, 103 million tickets had been sold through Ticketmaster, up 11% over last year.

Live Nation's Billboard Boxscore data is tough to interpret, as the company stopped wholesale reporting of box-office information midway through 2010. But Roux says the stance going into the year was in creating the correct situation for each show and tour rather than just volume Sometimes that means the best venue for a given

show isn't a Live Nation venue. "We worked really hard to match the artist to the markets and the venues where they could drive as big an audience as possible." Roux says. "And we will continue to work with the artists to help them determine what markets and venues work hest for them, including the number of shows in each market, the type of venue they play and what each nuance is."

With the move toward decentralization Roux says that if a local promoter didn't feel a given show was the right fit for the shed in that promoter's market, the local guy could pass. "All of our promoters are responsible for their individual businesses," he says, "When there is a situation they don't feel comfortable with we trust them to make the right decision. For the most part. I think people were happy with the seasons that they had."

Many promoters reported lower gross numbers to Billboard Boxscore in 2011 than 2010, but still insist profits were higher

"I'm not reporting profits." C3's Walker says. *Our amuses might have been down, but our profits were better. Our concert promotion business, where we're at risk, was up in profitability. for sure. We might have done less [gross] but we made more [net], which is fine with me.

AEG Live's Phillips says gross numbers are irrelevant to him. "I only look at our projected net. I don't even want to see what the gross is." he says. But did AEG hit its projected net? "Big time," Phillips replies. "We did 130% of our proiected budget."

AEG Live reported 2.134 shows to Billboard Boxscore in 2011, down from 2,558 last year, Sometimes you make more money by what you don't do than what you do," Phillips says. "We are very careful buyers, and we will not back into a guarantee that forces us to scale a tour much higher than we think the demand can handle.

We just won't do it." The tours that AEG Live did produce were unqualified winners. "We made a few bets. We didn't make multiple bets," Phillips says, "We don't have to buy everything. You have to be prudent. How do you ignore unemployment?" AEG Live's parent company is Anschutz En-

tertainment Group, which owns and operates



arenas, stadiums and theaters all over the world, most all of which have sports tenants that relieve the pressure of filling the calendar, Phillips says. "We're an arena company, not an amphitheater company, so we don't have all that fixed over head and staff and have to keep churning stuff through the turnstiles." That said, he adds: "AEG Live if you look at it just as a stand-alone business, is a profitable business. It took us a while to get bere, but we're functioning on all cylinders."

UMC AMPAD Stakeholders in the live business are by nature an optimistic lot, and they're more optimistic than

usual heading into the year ahead. It's going to be great," Rose says, "People are booking tours earlier than ever before, but

I think it's going to be an amazing year." Roux says he feels "very good" about 2012. We're never satisfied, but we were able to accomplish the majority of our goals lin 2011) and

we anticipate another year of great touring talent and success in 2012," he says Having just produced the biggest tour in his-

tory with 112's 360°. Live Nation global touring chairman Arthur Fogel is understandably bullish on touring. But his perspective is broader than just the results of that tour. "Everybody in our business likes to think they're the smartest guy in the room," he says, "but the truth is we all learn as we go along, and with the realities of our world and our business, things are changing and you have to adjust. You can look at the last year and see there

are a lot of positive areas of strength and new development in our business," Fogel adds. "That's really the key to survival and growth, and we should feel pretty positive about the last year and oning forward

WME's Geiger believes the music business overall is expanding in many ways and, for a transition year, the industry has plenty to be encouraged about.

*Basically there is a lot of change and imovement to our business that is yet to come, and careful, considerate thought on pricing: paying some attention to the consumer, and not gouging; and some increased attention to packaging is as far as we've gotten, and that's a good thing," he says. "But I'm hopeful for much more

In fact, one would be hard-pressed to find anyone in this business more optimistic than Geiger. "I'm optimistic about global growth, I'm optimistic about the technological tweaks and customer retention tools, the pricing tools, that will improve the business. I'm very optimistic that the digital music model will feed the concert business and grow it, once it's mature," he says. "That's going to come, and that's the stuff that's really exciting: 'How do we really improve the business and make a more permanent change? as opposed to, 'OK, everybody stop being greedy for a year."

THE SOLID BASE

RECOGNIZING THAT MUCH OF THE LIVE INDUSTRY FLIES UNDER THE RADAR

ONLY A FRACTION of the total touring ectivity occurring in a given year is re-ported to Biliboard Boxscore or eny in-

ported to Billboard Boxscore or eny ir dustry trade. It's importent to recognize that the true meet of the live business is done, night in end night out, et clubs, festivals fairs, casinos, convention halls, private gigs, rodeos, performing erts centers, werehouses, euditoriums end ell kinds of other venues ell over the world, often by

ects that rerely cross the Billboard Box e rader. nese hundreds—if not thousendsof shows ere whet keep the buses end trucks rolling, keep the community of touring professionals employed and keep the lights on. keep the lights on. From up-end-coming groups to trib-ute ects, cover bands and the biggest names in music, people turned out for

live enterteinment.
The results of most of these shows never eppearin print, but the general consensus from scores of conversations with menag-

nts, promoters, talent bu ntetives, ticketers, spon executives, venue managers, trensporta-tion end production companies end other

INTHE Money

Young Money/Cash Money's Lil Wayne, Nicki Minaj rule; Chris Brown, Jill Scott and Miguel help revitalize R&B

FASTLOCKATTHELEADING
spots on this year't Top Ris I/
stip-stop Albamet chart and the
Top Ris I/ stip-stop Artisture op
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Money Crew—Lil Wayne and
Nicki Minai—ruded the root.
Rihama came through load and
deze Kampe West, both sood and
with partner in high pop jayz,
left indelible impressions. Emile
impressions. Emile

nem's Recovery proved invinci-

ble, as did his moonlighting with Royce Da 579 as Bad Meets Evil. Chrise Brown defied naysayers and roared back foce story, page 37). Beyonce, R. Kelly and T.I. returned to familiar territory, while Wiz Khalifa and I. Cole polished their reputations as new-

comers to watch.

But there's more to the R&B/hap-hop story
this year than what appears on the surface. Depending on who you talk to, R&B is either on
its way back or foring more ground. Helping is
to be the body antique the characteristic of the
the long-antiquelle entrum of Marsha's Anthrosius and JBI Scott. The latter, after a four-year
histus, notebode ber ferrits filliband 2004 of
debut. The Light of the San. The protect Is designed. So in Love ferrituring Anthroy Hamillon, also see a record. If week is No. 1 on
whether the control of the control of the control
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Established artists weren't the only ones making R&B headlines. Newcomer Miguel proved to be a force. On the strength of his RCA debut



album, All I Want Is You, and the single "Sure Thing" (No. 1 on the Hot R&B/Hip-Hop Songs year-end recap), he finds himself at No. 4 on the overall Top New Artists lineup.

Among others shoring up the R&B front were Trey Songz, Jennifer Hudson, Ledisi (posting her best showing to date with third album Piccos of Me) and Chrisette Michele, Kelly Rowland

OP R&R/HIP-HOP

AL CROSS: \$74.9 MILLION

TOUR OF 2011

NO. OF SHOWS: 72

ATTENDANCS-022 527

50 L0100 50

propelled by "Motivation" featuring the ubiquitous Lil Wayne, which ranks at No. 2 on the Hot R&B/Hip-Hop Songs recap. And Lady Gaga labelmate Mindless Behavior breathed life back into the boy group model with its debut Streamline/Conjunction/Interacope album,

also made news this year.

While Charlie Wilson remained an Adult R&B fixture—with "You Are" and follow-up "Life of the Party"—duets were a vibrant presence on that roster. In addition to the Scott/Hamilton pairing, other noteworthy alliances included Anthony David and Algebra (also a hot story on the indie R&B front), Kelly Price and Stokley, El DeBarge and Faith Evans, Kem

and Chrisette Michele, and the inspired pairing of Cee Lo Green and Melanie Fiona. Green also tops the R&B/Hip-Hop Digital Songs recap with

his viral hit "F**k You (Forget You)."

But one cannot navigate

that chart, or any other R&B/hip-hop or rap yearend tally, without running into Lil Wayne (Tha Carter IV, I Am Not a Human Being), Minaj (Pink Friday) and Khalifa (Rolling Papers). Wayne and Minai wield a one-two munch on Ton R& B/ Hip-Hop Albums, with hiphop claiming six of the top 10 showings. Those six also include West Eminem Jav.7 and Kanye West, and Khalifa Rounding out the top 30: Bad Meets Evil, T.I., Lupe Fiasco, Green, Beastie Boys, Drake (whose Thank Me Later retained its popularity) and Kid Cudi. Plus, Wayne and protégée Minai also rule the Top R&B/ Hin-Hop Artists-Male and Ton R&B/Hip-Hop Artists-Female charts, respectively

Wayne and Minaj also maintain a one-two reign on the yearend Top R&B/Hip-Hop Artists recap, followed by Rihanna, Brown, West, Eminem, Khalifa Drake Reynord and Songr.

However, Khalifa claims the No. 1 position on the overall Top New Artists recap while the No. 3 spot goes to Bad Meets Evil and the No. 9 slot goes to West protégé Big Sean.

In addition to pumping out his own big hits ("6 Foot 7 Foot," "How to Love"). Lil Wayne stayed busy providing valuable assists to others. Key among those: Rowland ("Motivation") and Brown ("Look at Me Now" with Butta Bhymed.

with Busta Rhymes, his Speaking of Rhymes, his heightened profile (including a track on Mary J. Blige's new album), landed him a recently announced deal with powerhouse Cash Money.

Rick Ross and his Maybach Music Group—which moved from Def Jam Recordings to Warner Bros. earlier this year drove "Aston Martin Music" featuring Drake and Michele across the finish line on both the year-end Hot R&B/Hip-Hop Songs and Rap Songs charts.

Speaking of the Rap Songs list.

Brown's 'Look at Me Now' tops that tally while
Minaj posts two hits in the top 10: "Moment 4
Life' (featuring Drake) and "Super Bass." The
pint-size dynamo and Lil Wayne continue their
top two tutelage on the Rap Songs Artists tally,
but this time with Minaj rulling the chart.

Also leaving a significant imprint on hiphop this year: Flasco, Roc Nation newcomer J. Cole. DJ Khaled, Waka Flocka Flame, T.I., Pitbull and indie rapper Tech N9ne. Commanding the No. 1 spot on Rap Digital Songs (available exclusively on Billboard.biz) is party due. J.MEAO.

In addition to Lil Wayne, Minaj and Khalifa, the online tally's top 10 includes Diddy-Dirry Money's "Coming Home" (featuring Skylar Grey) and Dr. Dre's 'I Need a Doctor' (featuring Geya and Eminemy. Given the recent news that Dre may now be taking a histus from recording—and the cominumed dealy of his long-anticipand Deteos—this might be the isonic producer's last chart sighting for a while.

HVILLE'S NEW GUA

Country's crossover kings and queens rule on the charte

BY KEN TUCKER

HISAIN'TYOURGRANDDAD'S country music. Today's country stars are just as at home on the pop charts as they are on the country tallies Taylor Swift Jason Aldean Lady Antebellum and the Band Perry, among others, all made their mark in other genres in 2011. Swift, who was honored this month as Billboard's Woman of the Year, made it a point to

invite pop (and a few country) stars onstage during her Speak New world tour, including Nicki Minaj, Flo Rida, Usher, Justin Bieber, Jason Mraz and Kenny Chesney. The Country Music Assn. (CMA) and Academy of Country Music both named her their entertainer of the year, and she picked up Billboard Music Awards to boot, Swift's 2010 release. Sneak Now (Big Machine), leads the year-end Top Country Albums recap.

However, edging out Swift in the No. 1 spot on the Country Digital Songs Artists recap is Jason Aldean, who married country and rap on his hit "Dirt Road Anthem" (Broken Bow). He performed the tune at the 2011 CMT Music Awards with Ludacrie no loce Aldean's dust with Kelly Clarkson, "Don't You Wanna Stay." was not only a country hit, but also charted on the Adult Contemporary Songs recap. The Georgia native is also gaining momentum on the touring front, recently winning the Breakthrough Award at the Billboard Touring Conference & Awards.

This was also quite a year for Lady Antebellum-the trio of Hillary Scott, Charles Kelley and Dave Haywood-which placed near the top in several categories, but most notably takes the No. 1 spot on the Top Billboard 200 Artists-Duo/Group recap. The threesome placed two of its Capitol Nashville albums in the top 10 of the Top Country Albums category: at No. 4 is Need You Now and at No. 6 is Own the Night, which topped the Billboard 200 in September after selling 347,000 copies. according to Nielsen SoundScan. In November, Lady A picked up its third straight CMA Award for vocal group of the year, and earlier this year it nabbed five Grammy Awards and a Billboard Music Award.

If any act in country music had a breakthrough year, it was sibling trio the Band Perry. Not only did Kimberly, Reid and Neil Perry reach No. 1 on Hot Country Songs in late 2010 with "If I Die Young" (Republic Nashville), the song also hit No. 1 on Rillhoard's Adult Contemporary chart. It tone the weer-end Country Digital Songs list, and the act's self-titled debut album finishes at No. 7 on the Ton Country Albums recap.

Blake Shelton may not have crossed over in the traditional sense, but he surely paved some pop culture in-roads in 2011 as one of four coaches on NBC's "The Voice" alongside Maroon S's Adam Levine, Christina Aguilera and Cee Lo Green. It was arguably his best year at country radio, scoring his fourth and fifth straight No. 1s on Hot Country Songs, a streak that dates back to 2009. It's no surprise then that he leads the Hot Country Songs Artists recap for the year, placing "Honey Bee" (Warner Bros./WMN) at No. 8 on the Hot Country Songs recap.

The top spot on the year-end Hot Country Songs chart belongs to the Eli Young Band, which had the year's biggest hit with "Crazy Girl* (Republic Nashville). It marked the first trip to the top of Hot Country Songs for the Texas

foursome, which had previously failed to crack the top 10 in five attempts dating back to 2007. Thanks to the success of Lady Antebellum Keith Urban, Eric Church, Luke Bryan, Darius Rucker and Dierks Bentley. Capitol Nashville once again tops the Hot Country Songs

TOP COUNTRY

TOUR OF 2011

MOTE 1 250 220

SELLOUTS: 87

Imprints and Hot Country Songs Labels charts, as well as the Top Country Albums Imprints recan The Canitol Noshville team also took the overall Top Country Imprints list for combined sales

and similar success Sony Music Nashville home to Chesney, Miranda Lambert, Chris Young, Brad Paisley, Carrie Underwood and San Evans among others. leads the Top Country Albums Labels recap and

the Top Country Labels recap. Universal is No. 1 on the Ton Country Albums Distributors recan. The youth movement in country music continued in 2011. Among the top 10 on the Hot Country Songs Artists recap, the sole veteran is Chesney (No. S on the list), who scored his first Billboard top 10 airplay single in 1995. The rest of this recap moster all achieved their first hits in the past six years, including Aldean (2005), Swift (2006), Lady Antebellum (2007), Young (2009). Zac Brown Band (2008) and Bryan (2007).

The trend is even more apparent on the wearend Top Country Albums Artists tally, There, Paisley (No. 7), who released his debut album in 1999, finds himself the senior member of a group that also includes this year's "American Idol" winner, Scotty McCreery, who is No. 9.

Perhaps not surprisingly, given the youthful demographics of digital downloading, Chesney is also the oldest act on the

Country Digital Songs Artists recap. The husband-and-wife duo of Thompson Square, Keifer and Shawna Thompson are the newcomers of the group. landing at No. 10 thanks to the success of their breakthrough hit, "Are You Gonna Kiss Me or Not" (Stoney Creek).



SPIRIT OF SUCCESS

Depth and diversity drive gospel,

Christian markets

BY DEBORAH EVANS PRICE

MEDE ADE MANY POOMS IN THE house of faith-based music and that diversity shines forth on the year-end Christian and openel music charts Gosnel icon Kirk Franklin tops the year-end Gospel Albums Artists recan on the strength of his soulful Hello Fear the No. 1 title on the Gornel Albums tally, Skillet's hard-rocking Awaks clocks in at No. 5 on the Christian Albums recap and earns the act the No. 3 spot on the Christian Albums Artists chart, Worshipful sets by Castine Crowns and Chris Tomlin propel those artists to Nos. 1 and 2, respectively, on the Christian Albums Artists recap. The depth and diversity of talent continue

to make both the Christian and gospel communities strong nich enarkets, and though the upper-echelon chart positions continue to be dominated by such established acts as Frank lin, Tomlin, Casting Cowens, Third Day, Mary Mary and Marvin Sapp, newcomers are enjoing their piece of the pie as well. This is especially true in the gospel world with Vashawn Mithella Hal. Et adrefs to between

Mitchell's EMI Gospel debut allum, Triumplant, is No. 5 on the Gospel Albums chart. Released in August 2010, sales have been facied by the hit 'Nobody Greater,' which is No. 1 on the year-end Gospel Songs tally. In October, EMI Gospel offered fann Triumplant—The Debut Edition, Restring two new songs plus a bonus DVD with more than 50 minutes of performance, concept and interdimitures of performance, concept and inter-

view footage.

Johnson, a single mother of three, won season three of BET's "Sunday Best" talent competition in June 2010 and has endeared herself to fans with both her impressive voice and rags-to-riches story. (She lost her home

to foreclosure a day after auditioning for "Sunday Best.") The Awakening of Le'Andria

Johnson is No. 7 on the Gospel Albums list.
Gospel hip-hop phenomenon Lecrae had
a great year, placing two titles in the top 10
of the Gospel Albums recap—2010's Rehab
placed at No. 4 and 2011's Rehab: The Over-

dos, containing 11 new tracks, is No. 9.
However, Franklin continues to be gospel music's kingpin, taking the top spot with Helilo Facar. Initially slated for a May release. Helilo Facar was moved up to Marka 12 buoyed by the strength of the singles 'I Smile' and 'I Am.' Sales of the album also benefited from Franklin teaming with Steve Harvey for a goosel Comed your.

The Christian Albums recap is dominated by peremial favories, including Tomlen, Casting Crowns. Skiller. Third Day, Mercycke and Newboys. Tomle links the teo paper with his 20to set And If Our Ged In fee. Us. The Atlantaed worship located place two song into be 10th to 10th per and Cartestian Digital Songs, and the proposed of the processor of

Casting Crowns had a big year again in 2011. The band's 2009 album, Until the Whole World Hears, continues to be a strong seller, placing at No. 3 on the year-end Christian Albums chart. When released in November 2009, it bowed at

No. 4 on the Billboard 200. Casting Crowns' newest album, Come to the Well, was released Oct. 18 and debuted at No. 1 on Top Christian Albums and at No. 2 on the Billboard 200—its highest entry on the all-genre chart.

Only the strength of Adele's 21 kept the act out of the top spot. Come to the Well is No. 6 on the year-end Christian Albums chart buoyed by the band's fall tour, a new book by lead singer Mark Hall and the single "Courageous" (including its

use in the bit indie film of the ume name, wherean Christian hands skiller, Third Day, MercyMe and Newshops capture the Nos. 4, 5, 7 and 8 spots on the Christian Albums part tably. The 190 film rounded on thy hard rock out tably. The 190 film rounded on thy hard rock out file Red at No. 9 with their album Lust We Howe Facts, and Francesca Battistelli at No. 10 wins as high water for the control of the Part No. 10 wins as high water for the control of the rounded of the No. 10 wins ship war for Battistelli, as the young singer/rougwater captured female vocalit and entered of the year honors at the Goopel Music Assn.'s Does absorbly no Does absorbly not proposed to the Does absorbly

Looke Wed to sing year. So by the Christan Song Six with the upfilting balled You tion Song Six with the upfilting balled You Six Dark. The Remains Records set finishes the year at No. 15 on the Christian Albumu Six The Christian Song Charl team because yie pop and weehilp with such hit tides as Casting Crowns' 'Golorius Dyy (Johng the Loved Mey' Mandiss's 'Stronger', Sidewalk Prophets' You Love Younding out the top five and defining the year at Christian radio.

SHAKIRA'S DIGITAL DOMINATION

New methodology earns her Top Latin Artist honors

BY LEILA COBO

HIS YEAR, SHAKIRA DIDN'T HAVE
the top-selling Latin album in the
United States—her Sale of Sol landed
at No. 4 on the Top Latin Albums yearend chart. Nordid she land any singles
within the top 10 on the year-end Hot
Latin Songs recap.

but thanks to her formidable digital presence, including the top spot on Billboard's year-end recaps for Latin Digital Songs Artists and Latin Digital Songs—with "Waka Waka (This Time for Africa)"—she is No. 1 on this year's Top Latin Artists and Top Latin Artist-Fernale list.

Shakira's performance marks a change in the way Billboard's year-end charts measure success. For the first time, Latin rankings include general top artist categories determined not only by album sales and radio airolay, but also by boxscore touring revenue, track downloads, Social 50 chart activity, ringtone sales and

By that metric, it's no autyrise that the other top five Top Land Antister—Prince Rope, Pithall, Enrique Igletia and Don Omar, respectively—all have a strong online presence, as well as an appeal that extends beyond the traditional Latin base and reaches a more cross-cultural realm. So do Wisin & Yandel, who reign on the Top Latin Artisto Duo, Croup and Latin Rybram Albums Artists Duo, Croup and Latin Rybram Albums chart with Latin Rybram Albums chart with Lat Valqueree Eff Regreso.

Among this year's chart leaders is Prince Royce, a new artist who tops a stunning 10

TOUR OF 201

No. of shows 90

year-end charts, including Top Latin Albums and Tropical Albums with his self-titled debut. Royce is also Top Latin Albums Arrist and Tropical Albums Artist, and his combined chart performance across the board led him to rule the Top Latin Artists-Male and Top New Latin Art ist lists. As a writer (under the name Geoffrey "Prince

Royce" Rojas), he leads the

Hot Latin Songwriters recap, while his song "Corazón Sin Cara" tops the year-end Hot Latin Songs chart

But it was another song—Omar's "Danza Kuduro," featuring Lucenzo—that dominated the Latin year, topping the Latin Pop Songs, Tropical Songs and Latin Rhythm Songs charts. Omar is

also the Latin Rhythm Songs Artist of the year.

In the regional Mexican realm, it was largely about youth and crossover, with big Billiboard Mexican Music Awards winner Gerardo Ortiz topping the Regional Mexican Albums Artists chart while Fidel Rueds is No. 1 on the Regional Mexican Songs chart with "Me Encantaria" and Ilulion Alwares va Noteriols Bonda topo the Regional Mexican Songs chart with "Me Encantaria" and Ilulion Alwares va Noteriols Bonda topo the Re-

gional Mexican Songs Artists recap.

Amid this sea of cross-

cultural acts, tradition held sway most prominently with Cristian Castro, whose concept alburn Virus el Principe, an homage to José José, rules the Latin Pop Alburns chart and makes Castro the Latin Pop Alburns Artist of the year. Castro's set was also the second top-selling alburn of the year. Similarly, it's a compilation album—Los Bukis' 35 Anisersario—that reigns on the Regional Mexican Albums chart, while the late Selena, still strong, was the top-selling artist on the online-only Regional Mexican Digital Songs charts.

As for Piblull, underscoring the growing pres-

ence of English and Spanglish on Latin radio, he is No. 1 on the Hot Latin Songs Artists recap thanks to his seemingly endless supply of his. His pal—another cross-cultural multi-language hitmaker, Enrique Iglesias, who had last year's top-selling Latin album—this time rules the Latin tour recap.

Universal Music Latin Entertainment leads in the label realm while its fully owned regional Mexican label Disa leads among imprints.

UMLE emerges again as the top distributor. and also loeds the FOQ Latin Albums Labels. Latin PoQ Albums Labels. Regional Mexican Albums Labels and Latin Rythm Albums Labels charts. In turn, Universal Music Latine Rythm Albums Labels charts. In turn, Universal Music Latine Rythm Albums Imprints. Regional Mexican Albums Imprints and Latin Rythm Albums Imprints request. The provided Music Latine Rythm Latine Latine Rythm Latine Latine Rythm Latine Rythm Latine Latine

Sony, in turn, rules the Hot Latin Songs Labels chart, while Dies once again dominates the Imprint category. While Sony leads the Latin Pop Songs Labels and Latin Pop Songs Imprints recaps, as well as the Tropical Songs Labels chart. Disa leads in both the Regional Mexican Songs Labels and Regional Mexican Songs Imprint categories.



HOW WE CHART THE YEAR

Reflecting on the musical highlights of 2011—by the numbers

BY SILVIO PIETROLUONGO

ILLBOARD'S YEAR IN MUSIC special issue offers the definitive recap of the songs, albums, artists, labels, tours and other music makers that have fared the best during the past year.

Within this issue are 280 lists, and there are 480-plus rankings available online (see billboard. biz/charts), including deeper rankings for some charts included on these pages.

Joining the print lineup in 2011 are rankings for the artistbased Social 50 and Uncharted charts and the addition of Hot 100 Airplay artists.

Also new to the menu are expanded artist and label breakouts for Latin and Rock, including new recognition for the top artist, new artist, imprint and label in those genres.

The aforementioned charts recognize charttopping achievements by such diverse acts as Justin Bieber, Traphik, Shakira, Prince Royce and Mumford & Sons

and Mumtord & Sons.

Exclusive to Billboard.biz is the entire yearend menu of charts, including such recent
additions as Pop, Alternative and Hard Rock

additions as Pop, Alternative and Hard Rock Digital Songs. Each of the year-end music tallies represents aggregated numbers for each artist, title, label

and music contributor from the weekly charts.

Most of those numbers are based on data from
Nielsen Entertainment, with sales of physical
and digital product compiled by Nielsen SoundScan and radio airplay and digital streams mea-

sured by Nielsen BDS.

The Ringtones category is based on sales tracked by Nielsen RingScan. Social 50 data is provided by online aggregator Next Big Sound. while Uncharted is formulated by data from Next Big Sound and Myspace.

The entire Billboard charts department has a hand in compiling the year-end recaps. At the center of this effort are charts production manager Michael Cusson and associate production manager Alex Vitoulis. Bosscore chart manager Bob Allen compiles the touring tallies.

The rankings for BDS- and SoundScan-based music charts reflect airplay or sales during the weeks that titles appeared on a relevant chart during the tracking period. This includes activity during unpublished weeks for those list that print every other week. The 2011 chart year began with last year's Dec. 4 issue and ended with the one dated Nov. 26, 2011.

Sales or airplay registered before or after a title's chart run aren't considered in these standings. That methodology detail, and the December-November time period, account for some of the differences between these lists and the calendar-year recaps that are compiled independently by either Sound-Scan or BDS.

Artist, imprint, label and distributor categories for all genres reflect accumulated chart performance for all titles on the pertinent chart.

The umbrella "label" categories refer to the distributing labels and/or promotion labels listed on Billboard's weekly charts. If only one label appears on a chart listing, that company counts as both "imprint" and "label" for that title.

The merger or consolidation of labels during 2011 (Universal Motown and Universal Republic, Reprise and Warner Bros., Jive Label Group and RCA Music Group) were taken into account when ranking those labels for the year. Points for chart entries were awarded appropriately based on when those mergers took effect.

Impirit and Label rankings for Top, counry, R&H/Hip-Np, Latin and Rock combine data from album and singles charts for each respective genre. utilizing formulas that have been weighted so that the sales units tallied on the Billibeard 200. Top Country Albums. Top R&B/Hip-Hop Albums, Top Latin Albums and Top Rock Albums, respectively, have parily with the specific chart points Hat construct each

week's Billboard Hot 100, Hot Country Songs, Hot R&B/Hip-Hop Songs, Hot Latin Songs and Rock Songs.

Rankings for year-end airplay charts are based on accumulated BDS-monitored plays or audience impressions, depending on each list's weekly methodology, for each week a song appeared on the chart.

The Hot 100 reflects accumulated radio, sales and streaming points, according to data provided by Nielsen BDS and Nielsen SoundScan. Artist categories for Top. Country and R&B/J

Artist categories for Top, Country and R&B/ Hip-Hop have been revised this year to account for activity beyond album sales, track downloads and airplay. Now part of the weighted formula is Box-

score touring revenue. Social 50 chart activity, ringtone sales and streaming data from such sources as Vevo, Slacker, AOL, Rhapsody and Napster, among others, provided by Nielsen BDS. Artist categories for Pan-Rock and Latin have been added using this same methodology. For an act to qualify as a new artist for the

For an act to qualify as a new artist for the Top, Country, R&B/Hip-Hop, Latin and Rock categories, it must not have placed an album on the Billboard 200 prior to October 2010 or appeared on a prior year-end new artist ranking.

The Dance Club Songs rankings are based on an inverse point system, with titles collecting points based on rank for each week they were on the chart.

The publishing categories reflect accumulated points for all charted songs on applicable weekly charts. If a song is held by more than one publisher, points are divided equally among them.

In the Publishing Corporation category, parent companies receive 100% of the points from publishers in which they own at least 50% equity and 25% of the points compiled by publishers that they administer but do not own.

Accompanying label listings on the top artists rankings are limited to the label each artist is signed to. An artist's title count will still include all charting efforts, even those recorded on other labels.

Silvio Pietroluongo is director of charts for Billboard.

7

19

Top Artists

POS. MTSI ADELE 17 / checkin

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KATY PERRY (aptn) LADY GAGA

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MICHAEL JACKSON NUMBER

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Top Artists Female

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Top Artists Male

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Top New Artists

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Top Imprints

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CAPITOL NASHVILLE (28) DEF JAM (NO ATLANTIC (79) CASH MONEY (30)

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Top Labels

1 SONY MUSIC (265) RCA (III) INTERSCOPE GEFFEN A&M (16)

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Top Billboard 200 Artists

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WIZ KHALIFA

UNIVERSAL REPUBLIC RECORDS

CONGRATULATES





ON AN INCREDIBLE YEAR!

2011 BILLBOARD YEAR END

2012 GRAMMY NOMINEES

TOP ARTIST OF THE YEAR MALE - LIL WAYNE

TOP RINGTONE ARTIST - LIL WAYNE

TOP R&B/HIP HOP ARTISTS - LIL WAYNE

TOP R&B/HIP HOP ARTIST MALE - LIL WAYNE

TOP R&B/HIP HOP ALBUMS ARTIST - LIL WAYNE

TOP R&B/HIP HOP DIGITAL SONGS ARTIST - LIL WAYNE

TOP R&B/HIP HOP ARTIST FEMALE - NICKI MINAJ

TOP RAP SONGS ARTIST | NICKI MINAJ

TOP RAP SONGS IMPRINT - CASH MONEY

TOP RAP ALBUMS ARTIST - LIL WAYNE

TOP R&B/HIP HOP ALBUM - LIL WAYNE "THA CARTER IN

TOP RAP ALBUMS - LIL WAYNE "THA CARTER N"

TOP RAP ALBUMS IMPRINT - CASH MONEY

TOP RHYTHMIC IMPRINT - CASH MONEY



LIL WAYNE

BEST RAP ALSUM "THA CARTER IV"

BEST RAP SONG: "LOCK AT ME NOW" Chris Brown, Lit Wayno & Busta Rhymes BEST RAP/SUNG COLLABORATION: "MOTIVATION" Kelly Ronland & Lit Wayno

BEST RAP PERFORMANCE: "LOOK AT ME NOW" Chris Brown, Lil Wayne & Busta Phymes BEST PAP/SUNG COLLABORATION: "I'M ON CRE" DJ Khaled, Drake, Rick Ross & Lil Wayne

NICKI MINAJ

SEST NEW ARTIST BEST RAP ALBUM: "PMX FRIDAY"

BEST RAP PERFORMANCE: "MOMENT 4 LIFE" Nicki Mins; & Orake



DRAKE

BEST RAP PERFORMANCE: "MOMENT 4 LIFE" Nicki Mina & Drake

BEST RAP (SUNG COLLABORATION: "TIM ON ONE" DJ Khalled, Orake, Rick Ross & LB Wayne BEST RAP (SUNG COLLABORATION: "WHAT'S MY MAME" Ritunno & Orake



DJ KHALED

BEST RAP (SUING COLLABORATION: "77// ON ONE" DJ Khaled, Drake, Rick Ross & Lil Wayne

UNIVERSAL

WE ARE PROUD TO BE PARTNERS WITH THE HOTTEST LABEL ON THE PLANET

- LIL WAYNE (5) no Honeyill and Nov 8 PLICAN BOWLE /D
- DYD Kalumber Kons Marie LADY ANTERESTIMO
- JASON ALDEAN (7) Broken Row -VANVE WEET /S
- Box & Calls (Red ton 88/86) IACKIE EVANCHO NICKI MINAJIII
- forms Manual Fact Manual Insurery Describin EMINEM (5)
- MUMEORD & SONS DISLAMMA (IS COOKED bes FORM)
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- of the same between these -THE BLACK EYED PEAS
- 22 BEYONCE (1) Farkwood/Calumbia/Sony Music
- PINK (7) Laface/free/RC) BLAKE SHELTON (I) Bros. Nashville/WMD
- MICHAEL JACKSON (II) HILSon Kony Mex MICHAEL BUBLE
- AT Superva Manager Stone 27 BRAD DAISLEY (T) Anth Bulledia/DIN 28 KESHA (h Kemeraha/8/4
- 29 CHRIS BROWN (1) Inch's 30 KIDZ BOP KIDS (14 kom t Te 31 FLORENCE + THE MACHINE (1)
- Universal Departure BRITNEY SPEARS (7) Int/RCA 33 FOO FIGHTERS (2) Reswel/IICA
- THE BAND PERRY (1) Republic Nashwillo Universal Republic 25 SCOTTY MCCREERY (1)
- Mercury Nashville/KA/UMGN SUGARLAND (7) Nemory Northylle/IMG
- 37 MIRANDA LAMBERT (3) Of A Northella-Kinte 1AV-Z (Dilly Steen
- COLDRI AV (5) (anito) ERIC CHURCH (BEH Redwille 40 KEITH URBAN (I) (aptol Nestwile THE BEATLES (N) Apple/Capitol
- 43 WIZ KHALIFA (1) Bostrum/Milantic (%) 44 KENNY CHESNEY (7/100/59) 48 BAD MEETS EVIL
- R. KELLY @ he/K/A 47 CHRIS TOMLIN
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- DDM/Columbia/Come Music BON JOY! (It Name) DES.
- THE BLACK KEYS (2) Monesuch/Marner Bros.
- A deeper version of this chart appears on billboard.bix

Төр Billboard 200

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nor-(Sastwille)/MPM I REMEMBER ME Jessiler Hubse

COLE WORLD: THE SIDELINE WHEN THE SUN GOES DOWN

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THE LIGHT OF THE SUN JE SON Diver Babe/Warner Bros

BEST NIGHT OF MY LIFE 91 CHRISTMAS Nichael Beble

MY CHRISTMAS Andrea Secrific

MERRY CHRISTMAS II YOU KIDZ BOP 19 Ed: See Eds Suor & Se

SONGS FOR JAPAN Various Artists DRINGStener Berg Knowl Inhorsal/Inhorsal Eventhic/Universal Depublic/Snew Muser/Snew Notice



Drawn Dolf, D.D.B. Although at Broads 135 THE KING OF LIMBS Redicted THE LOWERTHOMAS Christian Business IV 137 UNTIL THE WHOLE WORLD HEADS (action from the County Bounne/Services 138 NEIGHBORHOODS Hist-107 139 SCIENCE & FAITH De Striet 140 NOW THAT'S WHAT I CALL CHRISTMAS! 4 Various Artists Mt Universal/Sony Music/Capitol 141 EVANESCENCE Ivans 142 AMERICAN TRAGEDY 143 CODES AND KEYS Death Cath For Cutio Result (Martic Ib) 144 MECN Out Years I/A translation ME CHOTAIN CALL THE HITE Feelness Shark/Ethnosath-Interconnectical MS THOMPSON SQUARE Thomason Source Stoney Creek 147 GLEE, THE MUSIC PRESENTS: THE WARBLERS Soundtrack 20th Carriage Ery PUT stumbin Know Water 148 A MERRY LITTLE CHRISTMAS (EP) Lady Antebel 149 LEGEND: THE BEST OF BOR MARLEY AND THE WAILERS Int. Marley And The Wallers 1stf Gong/Island/0.MG 150 HITS ALIVE Brad Paisley TEL CHRONICI ETHE 30 GDE ATEST WITE (mediants (lastrustes Booksal Cantacu Yeornet 152 HOLDING ONTO STRINGS BETTER LEFT TO FRAY Sether 153 BARTON HOLLOW The Guil Wars seech to AYA=12 deadmark Hurston Ultra 155



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- 100 BON IVED for her because CHARLESTON, SC 1966
- Darkes Rucker Capital Nashvoll 102 JOURNEY'S GREATEST HITS
- 103 OUTLAWSLIKE ME
- 104 PASSION, PAIN & PLEASURE
- 105 LIRRA SCALE No Ye bell benitted.
- 106 KIDZ BOP 20 Kids Roo Kids Book & Like

- 107 A THOUSAND SUNS Links Park 108 MY WORLD (EP) Justin Biebe Schoolburghood Branch Constituted
- 109 WOW HITS 2011 Various Article TO GIES THE MILEIC SEASON
- TWO-VOLUME & Swedens
- 20th Ferture Dor TVI objects/Sony Music TTI PAPER AIRPLANE Alson Trass+
- Union Station Foundry Connect 112 NO BOYS ALLOWED Intillion
- **ENJOY YOURSELF Bills Currington**
- THE E.N.D. The Black fixed Page
- GOODBYE LULLABY Avril Laviene RCA
- 116 S.O Helly Denta Universal Republic THE KING IS DEAD The Decen
- TIR LAST TRAIN TO PARIS
- Biddy-Dirty Heavy End Roy Interszope/IGA TER LOVE? Jennifer Love: 14401/IGHG
- 120 NUMBER ONES Nichael Jackson MUNEUC/Sony Music
- 121 AWAKE Skillet Ardent Fair Trade/Attentic/MG 122 NOEL Josh Groben H5/Teprise/Warner Bros. 123 HELPLESSNESS BLUES Red Foors
- 124 DI ANET DIT RIMI Mr. 355/PrinGmants/SSCA
- THE EINALLY FAMOUR INCOM 60.00/bit (am/1086)

- 126 STRONGER Kelly Clarkson E-FCA 127 GLORY IN THE HIGHEST: CHRISTMAS SONGS OF WODSHID (bris Tembr 128 34 NUMBER ONES lim letwo
- 129 HERE EOR & GOOD TIME
- Gasesa Strait W/A Wartwille FRECH IND DANGER DAYS: THE TRUE

How Distributors, Labels Fared

- LIVES OF THE FABULOUS FEATS AND SHARES
- 131 SO BEAUTIFUL OR SO WHAT Paul Simon Hear Concent SORRY FOR PARTY POCKING LNFAO Party Bock/will care/Cherrytons/ 133 NIGHTMARE Interest Seventeld Boorders Confidence Loss

KILLJOYS My Chemical Romance

Recess/Warner Ross

- 134 MAN ON THE MOON II! THE LEGEND OF MR. RAGER IN (us)

JIVE LATEL GROUP

- Various Bellete Communities DCA TEX ALL OF VOLUME CARE
- 162 2011 GRAMMY NOMINEES House of Beauther 164 TAYLOR SWIFT laylor Swift lise Harborn
 - 165 NOW THAT'S WHAT I CALL

AMBITION Wile Nation/Nature Inc. SOMEONE TO WATCH OVER ME Susan Boyle SYCO/Columbia/Sony Music 157 THE R.E.D. ALBUM Same 050/64 158 JUST CHARLIE (harle Milson

159 ENDGAME No Assist DG/Intercogn/GA

161 CAROLINA Fir Derth Carbon Subvision

160 INTIMACY: ALBUM III fem

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COUNTRY: VOLUME 4

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...FEATURING Warsh Jones Stur Note 169 BACK TO BI ACK Inv Winshouse

170 LOVE ME BACK larmine Sellinan NVA HERE I AM Dely Rowland

172 FOUR THE RECORD 173 THE BEST OF LYNYRO SKYNYRO

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GLEE, THE MUSIC: SEASON TWO VOLUME 6 Soundrack FARMER'S DAUGHTER

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A CHRISTMAS CORNUCOPIA Jamie Lenner to Lenneral Travercat Month Roya WHAT MATTERS MOST

Barbra Streisand Cotembio, Your World 187 UNBROKEN Demi Lavalo Hollywood A CHARLIE BROWN CHRISTMAS (SOUNDTRACK)

189 FLOCK AVEL! Wike Finds Flore 190 COME TO THE WELL (Isting Cowns Beach Street/Reumon/Sony Music

AMERICAN CAPITALIST Day Conner Smith Breach Drawner! Dark

102 ANGLES the Stokes I'd. THE TAYLOR SWIFT HOLIDAY COLLECTION (EP) lavier Swift

194 NOW 35 Various Artists



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196 MAYBACH MUSIC (IDOLID PRESENTS: SELF MADE: VOL. I Variety Articly Newbart/Marter Serv. ODEATEST WITE VOLUME T

and Chatte had Chan 198 IF NOT NOW, WHEN? Incubes

THE MARSHALL MATHERS LP

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> Top Billboard 200 Artists -Duo/Group

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Top Billboard 200 Artists -Female

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Ton Billboard

200 Artists

POS. AFFEC (Tharted Tried Import) Liber

1 JUSTIN BIEBER (5) SchoolBoy

Web/Diade/Missenath/Interconne/Cit

KID ROCK (1) Int Book Warter M.

BRUNO MARS (Infinite)

JOSH GROBAN (7)

US/Bonnes/Warner Bons

LIL WAYNE (

Male

PINK (7) (afare/fue/ft/).

Top Billboard 200 Imprints

COLUMBIA (II BIG MACHINE ATLANTIC (S) CAPITOL NASHVILLE

INTERSCOPE (40) CAPITOL (35)

JIVE (B) DEF JAM (7) 10 ISLAND OF

> Top Billboard 200 Labels

SONY MUSIC (50) INTERSCOPE GEFFEN AAM IN

ISLAND DEF JAM MUSIC GROUP (TO UNIVERSAL REPUBLIC (4) CAPITOL (IS)

ATLANTIC GROUP III WARNED DROS (%) SONY MUSIC NASHVILLE (2) BIG MACHINE

JASON ALDEAN () Proken Bow Top Billboard KANYE WEST Roc-A-Felfa/Det Jarn/IDIMG 200 Distributors EMINEM (5)

UNIVERSAL (335)

SONY MUSIC (268) WEA (700)

INDEPENDENTS (SII) EMM (50)

THIS PRINT VERSION of Billboard's Year in Music provides an in-depth look at the state of our business, with 200 charts that track the best-selling alns and most-played singles of 2011 and 11 charts t analyze the concert industry.

But avan more extensive year-and coverage is available on our websites. Billboard.com and

Billboard biz. On Billboard.com, we'll feature an extended Q&A

with Adela, the year's top artist; the top 25 music nts of 2011; critics' and artists' choices for n of the year; a gallery of photos of the year; the top IO viral videos of the year; the IO best Billboard.

n performances: the results of our readers' poli ilboard.com staff's IO favorite songs of the year; the best and worst fashion of 2011; and the rear in arrests. Billboard.com also will pay tribute to

ard.biz will offermore than 480 charts. ngmany exclusive to the Web. For chart categories including Top Billboard 200 Artists, Independent Albums and Internet Albums, deeper

eper charts also appear online for such genre

as R&B, country, Latin, regional Maxican, tropical, dance, Christian, gospel, classical and jazz.

Independent Artists

JASON ALDEAN (T) Broken Bow

- MUMFORD & SONS (S) etternan (H The Road) Guessasis
- FIVE FINGER DEATH PUNCH (1)
- and Brody ARCADE FIRE (8 Merge
- BON IVER (I) belowed
- RADIOHEAD (2) XL/Ticker Tape/TED

- FLEET FOXES (1) Sub-Pop
 - THE COUNTDOWN KIDS # Sonors DEADMAUS (OMASSINGATES) THOMPSON SQUARE (1) Stone
- A deeper version of this chart appears on biliboard.biz

Independent Albums

MY KINDA PARTY Jason - Stanbara Door

- SIGH NO MORE Humland & Sons and the final Checken
- THE SUBURBS Avade Fire Nerge THE SUBDINGS IN HOUSE
 - THE KING OF LIMBS Redicted HELPLESSNESS BLUES Red Fores
- AX4=12 deadmas5 Max50100 Ultra THOMPSON SQUARE Thompson
- WHAT SEPARATES ME FROM
- YOU A Day To Respender Victory TOWN LINE (EP) Agent Lewis (S.)
- BARTON HOLLOW The (NE Mars AMERICAN CAPITALIST
- Five Finger Beath Punch Prospect Finds WAR IS THE ANSWER
- re Finger Death Punch Prospect First THE WHOLE LOVE WILL
- respises. Kerteci THANK YOU HAPPY
- RIPTHDAY (age The Bephanit DSD)(ve PALLIE SLIDE PARK Not Hiller Rechum ALL 6'S & 7'S Tech #See Strange/RIK
- CIRCUITAL By Morning Jacket 177 GOBLIN Tyler, The Creater 11
- JOY TO THE WORLD UNTIL WE HAVE FACES 21
- SHOWROOM OF NA CENON Cale States
- SUCKER PUNCH Soundtrack W 23 OPEN INVITATION Tyrest
- GOD WILLIN' & THE CREEK DON'T RISE for Lamontages And The Durch Does SCA.



Independent Imprints

GENTLEMAN OF THE ROAD (3)

- MEDGE SUB POP (II)
- XL(fi)



- JAGJAGUWAR (9) SONOMA(I)
- VICTORY (5) MAUSTRAP (1)
 - Independent Labels

1 BROKEN BOW (I)

- GI ASSNOTE (1)
- FONE (43) EPITAPH (%)
- MERGE (1)
- PROSPECT PARK (7) JAGJAGUWAR (5) SONOMACD
 - Catalog Artists
- 1 THE BEATLES (6) Apple/Capitol

- EMINEM (0 Web/Shady/Misemath/Interscope MICHAEL JACKSON (5)
- ANDREA BOCELLI (1) Super Decta JOURNEY (3) Columbia/Sony Husic ELVIS PRESLEY (1)
- RCA/Legacy/Sony Music JOSH GROBAN (2) 1/Burene/Watter Bast. CHRIS TOMLIN (5) cyclent/Scarcon/ENI DNS
- Catalog Albums

- MY CHRISTMAS Andrea Recell Supri
 - JOURNEY'S GREATEST HITS genery Columbia, General Sony Music NUMBER ONES Hicked Jackson NOEL Josh Groban HE Reprise Warner Bres.

- GLORY IN THE HIGHEST: CHRISTMAS SONGS OF WORSHIP Oris Temin
- TAYLOR SWIFT laylor Swift Big No CURTAIN CALL: THE HITS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS Sob Harley And The Wallers 1uff Cong/bland/Life
 - CHRONICLE THE 20 GREATEST HITS THE BEST OF LYNYRD
- SKYNYRD: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION INVITE Skyrand IN (A) Dis-BACK TO BLACK Any Minehouse
- 1 The Beatles Apele Capital THE BEST OF ERIC CLAPTON: SOTH CENTURY MASTERS THE MILLENNIUM COLLECTION
- THE MARSHALL MATHERS LP GREATEST HITS VOLUME 1

- Rascal Platts tyric Street DARK SIDE OF THE MOON his
- VALUE STORYTELLERS
- Where Cash/Millie Nelson Arneric Serry Music CHG/Sone Music GREATEST HITS Bob Seger & The Silver
- THE TAYLOR SWIFT HOLIDAY COLLECTION (EP) layer Swift
- A CHARLIE BROWN CHRISTMAS (SOUNDTRACK)
- Water Searchid Wio Fantacy/Concord DARK HORSE Mateback for FEARLESS Taylor Swift Top Hartner
- GREATEST HITS GUEST ROSES



Catalog Imprints

COLUMBIA (3)

- APPLE (%)
- BIG MACHINE O CAPITOL (8) INTERSCOPE (10)
- FANTASY (1)
- MCA SUGAR (I) LEGACY IN

Catalog Labels

- 1 SONY MUSIC (N)
 - UNIVERSAL MUSIC ENTERPRISES (G) CAPITOL (II)
 - WARNER BROS. (20) INTERSCOPE GEFFEN A&M (II) ATLANTIC GROUP (16) BIG MACHINE (5)
 - CONCORDO UNIVERSAL REPUBLIC (1) DECCA

Catalog

Distributors 1 UNIVERSAL (93)

- SONY MUSIC (5) WEA (4) INDEPENDENTS (4)

Digital Albums Artists

- 1 ADELE (T) YL/(obmbs/con Mr.in LADY GAGA marked we listers con
- MUMFORD & SONS (3) Continenan Of The Road/Glass KANYE WEST
 - Roc-A-Fella/Del Jam/ID/HG LIL WAYNE (2)
 - COLDPLAY (S) Capital



- RIHANNA (1) SEP/Del Jam/15/MG FLORENCE + THE MACHINE (1) Universal Security
- KATY PERRY ((Capital JAY-Z (1) for Sation

Digital Albums

1 21 Adele 10 / Column

- SIGH NO MORE Humland & Sons BORN THIS WAY Lidy Gags
- WATCH THE THRONE IN I Barne
- West for A-Felsyllox Nation/Del Jam/Date THA CARTER IV LI Bayes
- MY BEAUTIFUL DARK TWISTED FANTASY Rappe West Rec-A-felia/Def Jun/DING
- MYLO XYLOTO (oltplay (aptel LOUD Manne Strifter Jura 10,006 TEENAGE DREAM Lity Petry Capital 10 DOO-WOPS & HOOLIGANS
- Promo Mars Elektra GLEE: THE MUSIC, THE CHRISTMAS ALBUM Soundrack 20th Century Fex 1101 clumbs/Sony Music
- SONGS FOR JAPAN VANISH Artists EMI/Wanter Bros./Some/Universal/Universal
- TORCHES Foster The People Starfirme/Columbia/Sony Music RECOVERY Enines
- HELL: THE SEQUEL (EP)
- Red Nexts Evil Shady/Interscope/GA A deeper version of this chart appears on billboard biz

Soundtracks

POS. BRI GLEE: THE MUSIC, THE CHRISTMAS ALBUM Soundtrack 20th Century Fax TW Columbia

- GLEE, THE MUSIC: SEASON TWO: VOLUME 4 Soundred 20th
- Century Fax TW/Columbia/Sony Music BURLESQUE Soudrad RA TRON: LEGACY Dutt Pant Welt Disney
- BTR by Time Rush Mickelodeon/Columbia/
- COUNTRY STRONG
- LEMONADE MOUTH Soundtrack Walt Disney GLEE: THE MUSIC, SEASON
- TWO: VOLUME 5 Sentus XIII Contury Fox TV/Columbia/Sony Music GLEE, THE MUSIC PRESENTS:
- THE WARBLERS Soundtree 20th Century Fox TV/Columbia/Sony Husic TANGLED Soundtrack Walt Disney GLEE: THE MUSIC, VOLUME 3:
- SHOWSTOPPERS Soundrack 20th ury Fax TV/Columbia/Sony Mosa GLEE, THE MUSIC: SEASON TWO VOLUME 6 Soundred 20th
- Century Fox TV/Colombia/Sony Music GLEE: SEASON ONE: THE MUSIC VOLUME 1 Southers 2004 Century Fox Tri/Columbia/Sony Music
- A CHARLIE BROWN CHRISTMAS (VINCE GUARALDI TRIO) Inci Georald Trio Fantasy/Concord
- HANNAH MONTANA FOREVER Soundrack Work Drawy A deeper version of this chart appears on billboard.biz

Hot 100 Artists

KATY PERRY (5) Gold BRUNO MARS (7) Beitra Alderes

- RIHANNA (0) 589/Del Janu/DANG ADELE (5) TO Kolumbia
- LIL WAYNE (SD Young Money Cash Money Universal Republic
- LADY GAGA Streamine/KonLive/Interscope NICKI MINAJOR
- Young Money/Cash Money/Conversal Republic PITBULL (19 Nr. 505/Polo Grounds/3/9CA
- CHRIS BROWN (II) INSTITUTE BRITNEY SPEARS (I) INSTILL
- PINK (7) Informition for a 12 THE BLACK EYED PEAS (I)
- 12 LMFAO (2) Party Rock/will Lam/
- WIZ KHALIFA (1) Rostrers Wilesto (1859
- KESHA (S) Remosabe/BCA DRAKE (5) Young Money (Lash Hoosy)
- CEE LO GREEN D
- KANYE WEST (19) Roc-A-Fella/Def Jans/10,1%G
- JASON ALDEAN (I) Broken Bow TAYLOR SWIFT (1) Big Machine
- GLEE CAST

- 20th Century Fox Pel/Columbia ONEREPUBLIC (2) Hosiey/Intercope THE BAND PIERRY (3) Republic Nazivale
- BLAKE SHELTON (5) Warner Bros. Nashville/WMM USHER (Disfaration/Irra

23

- FOSTER THE PEOPLE (I) ENRIQUE IGLESIAS
- LADY ANTEBELLUM
- LUPE FLASCO (C) HEA TON MENTER MAROON 5 (2) MM/Ikitane/Interscope
- JENNIFER LOPEZ (1) bland/0.00. HOT CHELLE RAE (2) RCA TAIO CRUZ (OMercary/GM) DAVID GUETTA (S)
- What A Music/Astroheerks/Capital TREY SONGZ (5) Songbook (Marrie) ZAC BROWN BAND Southern Ground/Mitantic/Brgger Picture
- THE SCRIPT (7) Phonogenic/Epir FAR'EAST MOVEMENT (7) ee/interscoor JEREMIH (7) Mick Scholis/Def Jamy/03965
- KENNY CHESNEY (D.RM BEYONCE (8) Partmood/Columbia LUKE BRYAN (Capital Mashalle JASON DERULO
- Beloga Heights/Warner Bros. CHRISTINA PERRI (I) ACANDO (ISS) BRAD PAISLEY (6) Irista liastwile
- T-PAIN (I) Kennct/Nappy Boytine/RCA NELLY (2) Denty/Universal Republic BAD MEETS EVIL (7) Shade/interxcope AVRIL LAVIGNE GIRCA
- SO DEV (1) India-Pag/Dawarsal Republic A deeper version of this cha appears on billboard.biz

Hot 100 Songs

- ROLLING IN THE DEEP PARTY ROCK ANTHEM DEED
- Featuring Lauree Bennett & Goodlock Party Rock/will.com/Cherrytree/Interscope FIREWORK Laty Perry Capital E.T. Katy Perry Featuring Kanye West Capital
- GIVE ME EVERYTHING PIEUR Featuring Ke-Ys, Afrejack & Kayer Mx 305/Pole-Groundy/black



Happy Holidays

All the Best in The New Year



- #1 TOP 40 LABEL #1 HOT AC LABEL #1 HOT 100 LABEL
- #1 TOP 40 SONG OF THE YEAR

 LMFAO "Party Rock Anthem"
 - **#1 ARTIST DUO /GROUP** (Overall) Black Eyed Peas
 - #1 TOP 40 DUO/GROUP

 Black Eyed Peas

THANK YOU

To our Artists and U.S. Radio for another great year!

- GRENADE Brano Mars Elektra/Manks F"K YOU (FORGET YOU)
- SUPER BASS NO Hina MOVES LIKE JAGGER Marcon 5 Featuring Christina Aguillera
- JUST CAN'T GET ENOUGH The Black Eved Peas Interscoor ON THE FLOOR Jessifer Leges
- Featuring Pithull bland 10,0% PRM Shares Children to Child ** PUMPED UP KICKS forter The Person
- Challeng Columbia LAST FRIDAY NIGHT (T.G.I.F.) Early Perry Candril JUST THE WAY YOU ARE
- TONIGHT (I'M LOVIN' YOU) Enrique lutesas Featuring Sudacris & D) Frank E
- PAISE YOUR GLASS Pok information 18 BORN THIS WAY lady face E**KIN! DEDEECT Big tales like life WHAT'S MY NAME? Blues
- Featuring Brake COSTON (sen.) (\$ 640) LOOK AT MF NOW Ork Brown Featuring Lil Wayne & Busta Shymes Jve/VCA DOWN ON ME Jerenih Featuring 22 Stiffeet May Conductor benefitsed. HOW TO LOVE II Warne
- Name Money IT are Maney Strivers of Brooks 24 SOMEONE LIKE YOU Mink
- GOOD LIFE (netenable technisterane THE LAZY SONG Brano Hars TILL THE WORLD ENDS
- THE SHOW GOES ON Lape Flason
- THE EDGE OF GLORY Listy Gass Consentent/England on Engl
- WE D WHO WE DESIGN BLACK AND YELLOW WY BANK
- TONIGHT TONIGHT Hat Chelle Rate
- 33 BLOW KeSta Remosabe/REA/RHG

- LIGHTERS But Meets Evil Featuring
- IF I DIE YOUNG Its land Perry STEREO HEARTS (vm Class Rennes
- categing Adam Laulas Derzetzera Visstel De --THE TIME (DIRTY BIT)
- COMING HOME Diddy-Dirty Hones Seaturing Grutar Gray East Environments HEY BABY (DROP IT TO THE
- No. 200 (Street Convents in State) ONLY GIRL (IN THE WORLD)
- FOOT 7 FOOT if Have featuring for Sent Trens Hopey (esh Hopey Universal Brouble
- DIRT ROAD ANTHEM Jeson Aldren
- 44 DYNAMITE bis (no Hernaulti)
- 45 Capturine Deerse Doch & Wide 1777 Doch Count! Boutemilitanus flore I WANNA GO Britney Spears Ive/II(A
- Money if with Money Universal Republic VOLUMAKE ME ETEL
- Recoverages/Supplied By Campa/Milaphin/999 YEAH 3X Oris Stewn by /16 MOMENT 4 LIFE Not Hiss Festuring Drake Young Honey Cash Honey/Sniversal Hotovar NEED A DOCTOR & the featuring
- JUST A DREAM With
 - STEREO LOVE Edward Maya & Mike Sauder (Store
 - Mr. Damilans/Marry (200) POLL LIP Wy Builds Dedromitmany 1999 SEXY AND : KNOW IT INSE
 - ROCKETEER far Last Hovement Eastering Dean Teddor (harrytree/hiterares

- The Black Eved Peas Interso FLOOR) Pittuli featuring 1-Pain 42 JUST A KISS lady Antropolium
- NO HANDS Wake Flocks Flame I'M ON ONE DI Shaled featuring Drake, Bick Ross & Lil Wayne Mr The Rest/found
- Cobra Starship Featuring Sabi
 - **MOTIVATION Selly Rewland Featuring**
 - JAR OF HEARTS (bristian Pent)
- Party Rock Fault : am/Therrytree/Intervappe
- ALL OF THE LIGHTS Kanye West



MODE (kher) alava/fit WHAT THE HELL SHELL SHEL WRITTEN IN THE STARS Tinie Tempah Feeburang Eric Turner

64 BOTTOMS LIP bus Cancel Exhauster Micki Missi Songbook/Kitento



- HONEY BEE Blake Shellon Manner Roos, Narbude (WMS) DON'T YOU WANNA STAY ISSE Alderso With York Charleson Scotes See 1205.
- WE FOUND LOVE Shansa Featuring PRETTY GIRL ROCK led Hison
- YOU AND I Lady Gaga
- 72 LIVE A GE INTER SOME Explorent futurary & they (horotexaleday WITHOUT YOURSHIP GORTS
- a lither What J. More Metropyretry/Lando BACK TO DECEMBER Taylor Swift TEENAGE DREAM Life Perry Cooks
 - CRAZY GIRL El Young Band CHEERS (DRINK TO THAT)
 - Bhanna SRP/Def Jam/s00% WHO SAYS Seiona Gomez & The Scotte
- BAREFOOT BLUE JEAN NIGHT lake from DE / Naturella KNEE DEEP 7ar forum fland Featuring Simms Bullett Southern Ferund?
- Attantic (Digger Notice) COUNTRY GIRL (SHAKE IT FOR ME) Lake Bryan Capitol Nashville REMIND ME Brad Paisley Due! With
- IN THE DARK IN RACKSEAT New York featuring The Cataracs & Dev Shotty/Warner Res

- 85 HEADLINES Drake Young Money Corts Manual Circumstral Danish Lo
- BEST THING I NEVED HAD INVEVE DON'T WANNA GO HOME
- Janua Benda Setura Heistor/Warner Stor. WHERE THEM GIRLS AT Double Continuenting Cla Birth & Mirbi Minai What I Meccifed obserts if annel
- SHE AIN'T YOU Dris Brown Joe RCA TAKE A BACK ROAD Rodney Mikins (urb PLEASE DON'T GO Não Poster 1996
- SURE THING No Black Intel®eStorm/Intel®CA 93 PRICE TAG Jessie J Featuring B.n.B Live Transmit Security
- GOD GAVE ME YOU Make Stellan Water Fee: Nethelin WWW SHE WILL LI Waves Featuring Brake found Money Cash Honey (Snyersal
- ARE YOU GONNA KISS ME OR NOT Thompson Square Stoney Creek ANIMAL Sees Sees Mercury/0/196
- YOU AND TEQUILA featy (hesery Featuring Grace Potter (NA COLDER WEATHER 2x Brown Band
- Southern Ground/Attentic/Higger Picture 100 MY LAST Big Sean Featuring Chris Brown 6 D 0 D / Oct Jam / 10 PM 6
 - Hot 100 Artists -Due Group

THE BLACK EYED PEAS (3)

LMFAO (2) Party Body/will.lam/ Cherrytree/Interscope







PITBULL

- GLEE CAST (2) ONEREPUBLIC (7) Mosley/Interscape THE BAND PERRY (1) Republic Nashville FOSTER THE PEOPLE (1) LADY ANTEBELLUM (5) Capital Hashville
- MAPOON S (7) ASM/Ortone Patersympe HOT CHELLE PAR (MACA ZAC BROWN BAND Southern Ground (Atlantic/Rigger Puture)
- Hot 100 Artists

Female

POS. MIST (Carled Trischingson Laborator) KATY PERRY (5) Capital RIHANNA (12) 589/0e/ Jany 10346 ADELE GIAL/Columbia

- LADY GAGA ID
- NICKI MINAJ (10) PRITMEY COCADS (O books)
- DINK COLLEGERS OF A KESHA (S) Extresibe/8/2
- TAYLOR SWIFT (I) By Packet JENNIFER LOPEZ (3) bland/0.9%

Hot 100 Artists -Wale

POS. ATIST (Traited Titles) Imports Label 1 BRUNO MARS (I) Bektra/Milandio

I II WAYNE (T) You no Money Yard Money Tiniversal Benublic

- PITBULL (II) Hr 305/Polo Grounds/SRCA
- CHRIS BROWN (40 Jun/80.A WIZ KHALIFA (T) Rostrum/Milantic/RRF DRAKE (10) Tourne Money Cash Money (Line CEELO GREEN
- Spánitoro/Spána 1980 KANYE WEST (1) IASON ALDEAN (Charles
- BI AVE SHELTON (Marter Drug Macharla Patrick

Het 100 Imprints

POS. IMPRIT (Thated Filled 1 JIVE (24) CAPITOLO ELEKTRA (6) CASH MONEY (3)

DEF JAM (29) X1. (5) LAFACE UNIVERSAL DEBLIEF (T) CAPITOL NASHVILLE YOUNG MONEY (%)

Hot 100 Labels

* INTERSCOPE (40) ISLAND DEF JAM MUSIC

HVE I ABEL GROUP OF UNIVERSAL REPUBLIC (64) PCA ITT

CARITOL (%) COLUMBIA

ATLANTIC (%) ROADRUNNER PROMOTIONS (III UNIVERSAL MOTOWN III

Hot 100 Producers

THE SMEETINGTONS (III CTADCATE IN

- MARTIN VARI SMAY MARTINS SANDREDGAR LUKASZ PDD LUKE
- GOTTWALD (%) SANDY "VEE" WILHELM (1) JOHAN "SHELLBACK"
- SCHUSTER (6) BENJAMIN "BENNY BLANCO"
- PARTY BOCK (REDEGO & GOONROCK) PAUL EPWORTH (I)
- NICK "AFROJACK" VAN DE WALL (4) A deeper version of this chart appears on biliboard biz
- Hot 100 Airplay

Artists

1 KATY PEDDY (5) (anth) BRUNO MARS (5) Elektra/Atlanto RIHANNA (10) 589/bet Jum/10/MG ADELE (7) E / Columbus



NICKI MINAJ (II) PITBULL (7) Nr. 505/Pala Grounds/3/RCA CHOIS BROWN IN BUILDING LIL WAYNE (ID.

Young Money Cash Money (Universal Republic PINK (2) LaFace/line/RCA LADY GAGA

BRITNEY SPEARS (6) Int/RIA 12 DRAKE (12) Young Money/Cash Hones/ Universal Terroble THE BLACK EYED PEAS

I MEAO (Industriand hell) and Chemitree linterscope KESHA (5 Kempuhe/KCL/896)

KANYE WEST Roc-A-Fella/Def Jans/10,8% TAYLOR SWIFT (Sin Barbire

- ONE REPUBLIC (7) Hosiny/Meryana USHER (6) Laface/Inve/K/A TREY SONGZ (5) Sonobook/Wilanto THE BAND PERRY (3) Republic Nashville
- WIZ KHALIFA (6 Rostrum/Mantic/RSP CES LO GREEN ENDIOLIE IGI ESIAS
- 25 LADY ANTEBELLUM (9)

Hot 100 Airplay

GIVE ME EVERYTHING Pitbull Featuring Ne-Yo, Afroiack & ROLLING IN THE DEEP Mele

FIREWORK Date Perry Carifol DARTY BOCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock Barty Dark (will a smill herset we fintercome

E.T. Katy Perry Featuring Kanye West Capitol CREMARE Dame Now Chitachtenia JUST THE WAY YOU ARE

- Bruns Mary Control(Startie SLIPER RASS Hell Hinsi Young Money Cash Money Striversal Republic JUST CAN'T GET ENOUGH
- The Black Eved Peas Interscool LAST FRIDAY NIGHT (T.G.I.F.)
- WHAT'S MY NAME? Blusse RAISE YOUR GLASS Pink Laface/166 F**KIN* PERFECT Philusian (mcRC) 13
 - TONIGHT (I'M LOVIN' YOU) Ferriman Interior Featuring Lordactic & O.I. Feant F. ETTE VOLLVEORGET VOLD
- 16 Conta Count Data diver States (DD) MOVES LIKE JAGGER Marcon S Featurine Ordistina Apullera AUX
- HOW TO LOVE II Mayee GOOD LIFE (nellepublic Hosiey/Int
- ONLY GIRL (IN THE WORLD) Different Strictly Completed DOWN ON ME Jeremit Festiving
- 50 Cent Hird Schulla/Del Jam/10/HG SAM Dhases Stoffed law litter. ON THE FLOOR insulter insul

- Usher Featuring Pithull LaFace/It/ STEREO HEARTS 6em Class Heroes Seaturing Adam Levine Decardance/
- JUST A DREAM Helt
- YEAH 3X Oris Brown 8xe/1.6 BLOW Risha temosabe/\$03/896
- NO HANDS Water Florier Florier Featuring Descoe Dash & Wale
- Cobra Starship Featuring Sabi Decardonce/fixeled by Ramen/Mortis/RRP JUST A KISS Lidy Antebellum
- STEREO LOVE [thrat! Nava &



THE EDGE OF GLORY Lady Gata

1. IGHTERS But Heets full Featurier

TILL THE WORLD ENDS

SOMEONE LIKE YOU Mele

LOOK AT ME NOW this Brows

Featuring Lil Wayne & Busta Rhymes Jun 1904

MOMENT 4 LIFE Note Missa Featuring

Brake Young House II wit House Timeser of History

DUMPED LIP KICKS foder the books

Hot Digital Songs Artists

POS. MINI (Charled Edire) Imported Sale

- KATY PERRY (6) (apita BRUNO MARS (I) Ekktra/Mintix
- RIHANNA (TO SRP/Del Jany/DJPG ADELE IDE Columbia
- LIL WAYNE (%) no Money (Cash Money Universal Republic
- LADV GAGA (C) a Week on Between THE BLACK EYED PEAS (6)
- DITRUIT Of the NV/Pole Seconds/NV/A
- MICHIMINA LOD
- Young Money (Carly Money (University of Medicary) KESHA (Stanosha/KIA/M)
- 11 OI SE CAST (T) Oth Century For DV/Columbs
- WIZ KHALIFA (B Rodrum/Wante/889 BRITNEY SPEARS GlaveROL
- LMFAO (2) Party Rock/will, am/
- CHRIS BROWN (10) Jive RCA PINK (2) LaFace (low/RCA)
- CEE LO GREEN (II
- JASON ALDEAN (4) Broken Bow KANYE WEST (1) Roy-A-Feda/Del Jam/00146
- 20 DRAKE (In fours Honey) Carle Monauel Endower of Deposits in 21 EOSTED THE DEOD! F.M.
- ONEREPLIBLIC (7) Modes/intervious THE BAND DEDBY (1)
- Depublic Marbudia BLAKE SHELTON (S) 24
- Womer Rose, Nashville (1996) FNRIQUE IGLESIAS (D. Linwertal Republic

Hot Digital Songs 1 ROLLING IN THE DEEP

- F. T. Katy Perry Featuring Kange West Cantol DARTY DOOL ANTHEM LMFAO Featuring Lauren Bennett & GoenRock
- Sarty Days (will I am / Norrytsee Sistery one FIREWORK Kety Petry Cantal F"K YOU (FORGET YOU)
- GRENADE Inun Hars Reitralitiant
- GIVE ME EVERYTHING Pithol: Featuring Ne-Yo, Afreiack & Waver Nr. 305/Dely-Smants/A0C4 MOVES LIKE JAGGER
- Marnon S Featuring Christina Mesillera BORN THIS WAY Lidy Engs
- ON THE FLOOR Jennifer Lopez
- SUPER BASS Not Heat
- PUMPED UP KICKS fester the People 12 LOOK AT ME NOW thris Brown
- Eastering III Warns & Busta Shumes Sur (0) 6. BLACK AND YELLOW We Shalle tom/Mintr
- S&M Ribanna SRA/Del Jans/108MG
- JUST CAN'T GET ENOUGH
- the Black Food Peas Interscore THE TIME (DIRTY BIT)
- WER WHO WERESH



- TONIGHT (I'M LOVIN' YOU) 6 FOOT 7 FOOT UI Waves featuring Enriege Interior Featurine Ludacris & DJ Frank I Cary Gunz Tourna Money Cash Money
- THE LAZY SONG Bruso Mars SOMEONE LIKE YOU MAN
- RAISE YOUR GLASS Pink Laferen It &
- THE SHOW GOES ON LIEN RISKS
- LAST FRIDAY NIGHT (T.G.I.F.) BI OW KeSha Kemmaha St A FREE
- TILL THE WORLD ENDS Britteev Spears trus/ICA
- 27 DOWN ON ME Jeremin featuring 50 Cont Mick Schultz/Delf Jam/100MS HOW TO LOVE LI Wayne
- Tourne Money Carl: Money (Universal Bresida)
- F**KIN* PERFECT Pink Laface/line/RCA DIRT ROAD ANTHEM Jason Aldean

- TONIGHT TONIGHT let Dele Rie
- COMING HOME Diddy Dirty Honey WHAT'S MY NAME? Bluns
- THE EDGE OF GLORY Lady Gaga JUST THE WAY YOU ARE
- Brown Mors Fiebbra Millander JAR OF HEARTS Origina Peril I NEED A DOCTOR Br. Bre feetering
- inem & Skylar Grey Aftermath/Interscape GOOD LIFE Overlepublic
 - STEREO HEARTS Gen Glass Recoes Featuring Adam Levine DecayConcelFeeled By



Bruno Mars Shady/interscope 43 DYNAMITE lais (ng Heroury/10/M) NO HANDS Water Flocks Flame Featuring Roscoe Dash & Wale ICC Incx Squad/

- 45 HEY BABY (DROP IT TO THE FLOOR) Pittell Featuring 1-Fain Hr \$75.0xiv/cmmts/VSMG
 - JUST A KISS Laby Anti-bellum SEXY AND LKNOW IT HER
 - Party Bock half a prolifteer stope (Interview
 - WE FOUND LOVE Blance feeturing Calvin Harris SEP/Ort tam/10/MG LUDACRIS DIPORI lam/0.0% WHAT THE HELL AVELUATION OF A PRO-

11

12

13

YOU MAKE ME FEEL ... Cobra Starship Featuring Sabi Decaysance/Fueled By Rames/Miantic/RRF

A deeper version of this chart appears on billboard.biz



JUSTIN RIFRED Schooling

- LADY GAGA Strambor/Sort prefedences RIHANNA SINDI and Intelligence EMINEM Not Chataliffrom the Intercom
- SHAKIDA Son More Latin Son KATY PERRY (apito) THE BLACK EYED PEAS Interscoor
- MICHAEL JACKSON MISTER NICKI MINAJ Young Manay If wh Manay (This year of Busy Als.
- I INKIN DADK Harbira Shor/Marrer Street TAYLOR SWIFT to Nation LIL WAYNE (an Neprohimers) Breather
- AVRIL LAVIGNERA 15 DON OMAR (Hants/Nathete DAVID GUETTA
- 17 SELENA GOMEZ Hollywood BEYONCE Parkwood/Lolumbia
- 19 USHER (aface) twe/IICA **ENRIQUE IGLESIAS** Universal Music Lating/Universal Republic DRAKE Young Money Tash Money
- Holograd Deputition 22 CHRIS RROWN INDIA 28
- **DITRIH I** III W. W. Samous Artest Polo Ferends/V/Sony Music Latin/RCA
- 25 KE\$HA Kemosabe/IXA 50 CENT Shalphternatis/Interscop
 - BRITNEY SPEARS IN THE WIZ KHALIFA britamilitario
 - CHRISTINA GRIMMIE Ursknet BOB MARLEY full fong bland little
 - COLDPLAY (upto)



SELENA GOMEZ

JAMIE LYNN NOON

source michaela com/aminhonone SUNGHA JUNG

PORTA www.myspace.com/portal NOISIA www.myspace.com/denoisia

GIRL TALK www.myspace.com/girlals JESUS ADRIAN ROMERO

KANYE WEST for-1-fells/fiel landfiller GLEE CAST 20th Century Fry TW/siumbia THE BEATLES Apple (aprol

47 ALICIA KEYS INCA JUSTIN TIMBERLAKE INVIKA THIRTY SECONDS TO MARS otios?/nignWist BOYCE AVENUE 3 Peace

ADELE XI/(olumbia

36 BRUNO MARS Beitra

37

39 PINK taface/ine/804

40

41

45

45

TIESTO Musical Freedom

DEMIL OVATO Inhund

TYLER WARD Invised 30

LMFAO Party Rock/will.com/

GREEN DAY Reprise/Warner Bros.

IENNIEED | ODEZ Hand/INK

JAMIE LYNN NOON DISMO

MY CHEMICAL ROMANCE Regist

SNOOP DOGG (toggystyle/Priority/Capitol

Uncharted Artists

TRAPHIK www.myspace.com/traphik

DJ BL3ND WELL TYLER WARD

COLETTE CARR www.musnace.com/coletterace LAURA ROPPE

JAVIER JOFRE

YOUR FAVORITE ENEMIES

MADDI JANE

THE DEADLIES

www.myspace.com/thedeadlesmesic DIYAR PALA www.nyspace.com/dyarpala DAVE DAYS www.myspace.com/davedays

enew missace com/emosanoha

erww.myspace.com/esusadnannet

ALYSSA BERNAL

JET BLACK KISS www.mispace.com/demissio PAROV STELAR warm muspace com/stolart



46 HOODIF ALLEN 50 NEOCLUBRED WWW.myspace.com/neprhibber

www.myspace.com/alyssabernal

OTENKI www.rr

NICOLAS JAAR

POMPLAMOOSE

nowe mystace conformal DJ BAM BAM

DEATH CREW 77

SUPERMAN IS DEAD

MAREK HEMMANN

ENTED SHIKADI

DASH BERLIN

METRONOMY

www.missace.com/ch GALAXY FARM

warm messace cont/marekbemmann

CALL US FORGOTTEN

waw myspace com/callus/penalten

www.mispace.com/metroporni 30 T. MILLS www.myspece.com/trails

THE 40NTHEFLOOR

www.myspace.com/the4onthefloor

ZIKOS www.myspace.com/akos

CHILDISH GAMBINO

www.musnace.com/eatasyfacm

SOZAV some metava menhana YANN TIERSEN

BONDAN PRAKOSO &

BANDA SUPERTOY

www.mwspace.com/orethyliotes

JOSEPH VINCENT

NANA www.myspace.com/sanaworld

PITTY www.myspace.com/bandapity

www.musace.com/lescebulocoelmusic

MANGA www.myspace.com/mangaweb

EXCISION WAY MISPACE COM/encision

44 SAM TSUI www.mistace.com/samtsui

www.mvspace.com/bandasupertor

FADE2BLACK

PRETTY LIGHTS

AJ RAFAEL www.myspace.com/stralael

THE BLOODY BEETROOTS -

Ringtones Artists

POS. MIST (Charted litter) im LIL WAYNE (M) Young Honey/Cash Money/Universal Republic

BRUNO MARS (5) Elektra/Atlanta WIZ KHALIFA (5) Rostrum/Atlantic/RRP

JASON ALDEAN (3) Broken Bow KATY PERRY (f) (auto)

NICKI MINA I (1) Young Money/Cash Money/Universal Republic RIHANNA (7) SSP/Def lam/0.0%

BLAKE SHELTON (3) Warner Bros, Nashville/WMN EMINEM (0) Web/Sharty/Effermath/Intersence

CHRIS RROWN (ILlin RC) A deeper version of this chart appears on billboard.biz

Ringtones

BLACK AND YELLOW WIZ

DIRT ROAD ANTHEM Jason Aldean LOOK AT ME NOW thris Brown

Featuring Lil Wayne & Busta Rhymes Jvn/IVCA HOW TO LOVE LI Wayne

Young Money/Cash Money/Linwersal Republic GRENADE Bruso Hars Elektra (Milanto

NO HANDS Wata Flocks Flame Featuring Roscoe Dash & Wale

WIT Brok Countill column (Stanner Brok 6 FOOT 7 FOOT Jil Waves Featuring Cory Gunz Young Hones Cash Money/Universal Republic E.T. Katy Perry Featuring Kanye West Capitol

THE LAZY SONG Brune Hars Finistra/Mittaetic ARE YOU GONNA KISS ME 10

OR NOT Thompson Square Stoney Greek FIREWORK Katy Perry Capital

PRETTY GIRL ROCK Keri Hilson DOWN ON ME Jeremin Featuring

SO Cont Mick Schultz/Dot Sam/10/MS MOTIVATION Kelly Rowland Featuring GI Wasne Hower of Metous Abouter at Decublic

BOTTOMS UP Trey Songz Featuring Nicki Minaj Songbook/Atlanto JUST THE WAY YOU ARE

Jruno Mars Elektra/Atlant ROLLING IN THE DEEP Adde II Nebushia

F**K YOU! (re la firea Darlicettura/Fiektra/000 LOVE THE WAY YOU LIE Eminem Featuring Rihanna

DON'T YOU WANNA STAY Jason Aldean With Kelly Clarkson Broken Bow HONEY BEE Bate Steller Warner Box, Nichelle/MMV STUCK LIKE GLUE Sugarland Meetury Matheille

JUST A DREAM Nelly SUPER BASS Nicki Hinaj Young Money/Cash Money/Universal Republic SURE THING Novel

Black tre/By/Inem/Iten/B/ & A deeper version of this chart appears on billboard.blz



Top R&B/ Hip-Hop Artists

LIL WAYNE Young Money/Cash Managilloiserral Depublic

NICKI MINA I Young Money/Cash Money/Universal Republic RIHANNA GP/br/ bes/0186

CHRIS BROWN INCICA KANYE WEST Ro: 4-felia/Def lam/DDNG EMINEM Web/Shade/liftremath/intervane WIZ KHALIFA Indomiliante

DRAKE Tourne Money I' se't Money (University of Engage) REYONCE Parkwood/Salumbia TREY SONGZ Sonobook Atlantic

11 USHER Laface/fine/R/A PITBULL Nr 305/Palo Grounds/I/RCA 12 CEE LO GREEN Sadantian Status 12 14 MIGUEL Black in-Rylands/Inv/8/4

LUPE FIASCO IST & ISTN Wilents: 16 JAY-Z Sor Nation MICHAEL JACKSON HILFOIL R. KELLY Inc/ICA

15

BAD MEETS EVIL Shady/Interscoor KERI HILSON Mosley/Your 4/Interscore 20 WAKA FLOCKA FLAME

Married Winners Date T1 Credibute/Streets RICK ROSS Maybach/She-N-Side/Del Jans/103MG

BIG SEAN 6000 /bit lam/bits 25 MARSHA AMBROSIUS JAKA

A deeper version of this chart appears on billboard.biz

Top New R&B/ Hip-Hop Artists

WIZ KHALIFA Rostrum/Atlantic BAD MEETE EVII Ont Manuel

RIG SEAN COOR Del berthing MARSHA AMBROSIUS IWA J. COLE for Nation/Columbia

Top R&B/ Hip-Hop Artists Duo Group

BAD MEETS EVIL Stady

THE BLACK EYED PEAS Intervence

DIDDY-DIRTY MONEY BEASTIE BOYS freeklin flust/Capitol

MINDLESS BEHAVIOR Streambne / Amenition / Intercrine

Top R&B/ Hip-Hop Artists -Female

NICKI MINA I Young Honey/Cash Money/Universal Republic

RIHANNA SPOK Incides

MIGUEL



Top R&B/ Hip-Hop Artists

-Wale

LIL WAYNE Young Hongelf ash Money/Universal Republic CHRIS BROWN IN BURY MANYE WEST for A Saladial lands Mr. EMINEM Web/Shadu/Mtermath/Interscope WIZ KHALIFA Rozinum/Attacts

Top R&B/ Hip-Hop Imprints

POS. HPHIII JIVE (34) DEF JAM (60)

CASH MONEY (6) UNIVERSAL MOTOWN (3)

YOUNG MONEY (32) ATLANTIC (36) SONGBOOK (T)

POC-A-FFILA (I) MAYBACHIE

Top R&B/ Hip-Hop Labels

PCA (84)

UNIVERSAL REPUBLIC (63) ISLAND DEF JAM MUSIC GROUP (67)

ATLANTIC GROUP (4) INTERSCOPE GEFFEN AAM (SI) SONY MUSIC (III)

WADNED BOOS (T) CAPITOL EONE (40)

VERVE GROUP (8)

Top R&B/ Hip-Hop Albums Artists

LIL WAYNE (4) Young Honey/Cash

KANYE WEST (2) Roc-A-Fella/Def Jam/10JMG NICKI MINAJ (I)

loung Money/Cash Money/Universal Republic RIHANNA (2) 589/Def Jam/19/96 FMINEM (I)

Wink/Charle/Effermal REYONCE (7) Parkwood // niverbus/Kney Mussr

CHRIS BROWN (D.Ine/RCA JAY-Z (3) Roc Nation

WIZ KHALIFA (2) Rostrum/Atlantic/AG R. KELLY (2) Ine/R(A BAD MEETS EVIL

Shady/Intersence/ISA T. I. (T) Grand Hustin Otlantic/MG. MICHAEL JACKSON (2)

LUPE FLASCO (1) bt & 15th/Atlantic/MG

KIRK FRANKLIN (I) Fo Yo Soul/Vents/RCA

RIHANNA

A deeper version of this chart appears on billboard.biz

Top R&B/ Hip-Hop Albums

THA CARTER IV Lil Wayne Young Money/Cash Money/Universal

PINK FRIDAY Ricki Minal Young Money Tash Money Namerual Decublic

I OUTD Bhassa SPRING Lim/1006 MY REALITIES IS DARK TWISTED FANTASY KINN Wes Roy-A-Festa/Del terr/100%

RECOVERY Fraise WATCH THE THRONE IN 2 Karre West Ror-A-Fella/Ror Nation/Def Jam/10/HG

F. A. M. E. Chris Brown Invo/IKA LOVE LETTER R. Relly Jye/RCA

ROLLING PAPERS Wit Khalifa Sostomy/Mitteetic/MG HELL: THE SEQUEL (EP)

Bad Meets Evil Shady/interscope/IGA NO MERCY I.I. Grand Hustle/Wilantic/AG I AM NOT A HUMAN BEING

Lil Wayne Cash Money (Universal Republis MICHAEL Michael Jackson

M11/Feet/Yorky Music I ASPDS tune Flatra let I Schillstantic/MC **HELLO FEAR Kirk Franklin**

En Vo Coud Stanibul Dr 8 17 I REMEMBER ME



LOVE FACES livy Songt Sangbook/Milanox

FALL FOR YOUR TYPE Jame Forz

HOW TO LOVE IL Hause

derine Brake 1/240.

NO BS Ork Brown (ve/ILC

WHAT'S MY NAME? III

DOWN ON ME lecenti feature

Ed Coal May Columbia Coal Complete

Sa Yo Soud! Sorma Control Name (1974)

MAKE A MOVIE Initia fastures

Anthony Hamilton Bury State Officers Store

LOVE LETTER & Kely Jose K.A.

BEST THING I NEVER HAD

Die Sean Featuring Kanye West & Rascoe Dash

ed Money Cash Money Newsyrial Sycophic YOU ARE Durfe Witon Physicilian/Life

LINUSUAL Tree Speed September Broke

Endding Doy & Collector Return that Jam 18046.

HEADI INFS Date Yound town Late.

SHE WILL III Weese Featuring Drafts

Young Money Cash Honey Universal Recutals

THAT WAY Wate feeturing Jeremin & Rick

WALKING Hery Hery No Black Volumbia

YOU BE KILLIN EM fabricus

OTIS lay? Keese West Featuring Olic

SO IN LOVE Jil Scott Featuring

CMH E No Creation

Oric Renum (MS.F. andré

Response Park wood (Columbia) QUICKIE Higuel Back ker ByStorm Streck CA MARVIN & CHARDONNAY

DID IT ON'EM HOLM

MISTI E MARO Assess

PRETTY GIRL ROCK Kerl Hiber



- LIBRA SCALE No Ye had ben 18490 MAN ON THE MOON II: THE LEGEND OF MR. RAGER Eld Code Fragge State (I. t. b. Attenues of Benedition -NO BOYS ALLOWED !--Mosiny/Tone & fastery one /16.8. 12 LAST TRAIN TO BARIS Diddy-Dirty Honey Rad Revinterszpe/IGA S.O. Helly funds the served beneated JUST CHARLIE Dark Witten Mostr Hand Of A PLANET PIT Pitul Mr. Inc. Date County After A FINALLY FAMOUS tie Seen CONTRACTOR OF COLUMN INTIMACY: ALBUM III fee
 - CALLING ALL HEARTS ALL 6'S & 7'S Tech 89to Grance GGC THE ULTIMATE COLLECTION ALL I WANT IS YOU Have Sade Epic/Serry Music
 - A deeper version of this chart appears on billboard.bix

Top R&B/ Hip-Hop Albums Imprints

POS, WHISE Charted filled 1 DEF JAM (21)

CASH MONEY IN ATLANTIC: HAVE IN

VOLING MONEY (5) UNIVERSAL MOTOWN



- lannifer Hadons Secto/DCS THE LADY KILLER
- Cee Lo Green Radicultura/Gatto LATE NIGHTS & EARLY MORNINGS Harsha Ambresius
- COLE WORLD: THE SIDELINE STORY 1. Cele For Nation/Columbia/Sery Music
- BEST NIGHT OF MY LIFE Jamie Form 1/2016 THE LIGHT OF THE SUN
- III Coall Diver Exhaltivese for MEDRY CHRISTMAS II VOLI 28
- Mariah Caree Istand (1966) PASSION, PAIN & PLEASURE
- HOT SAUCE COMMITTEE PART TWO Brasile Boys Grooklyn Dust, Cap
- THANK ME LATER Date

- TEFLON DON Bid Bris
- 2/Did-W-Dide/Del Lichhooks FLOCK AVELI Walta Flocks Flame DET Brick Squad/Moleure/Warner Bros.
- THE R.E.D. ALBUM Game DGC/IGA AMRITION Waterbath Warner Box NOW OR NEVER land
- LOVE HE BACK Jazznine Sullivan JACA HERE I AM Kely Royland war of Makeure Cincoper of Constitution
- MAYBACH MUSIC GROUE PRESENTS: SELF MADE: VOL. I Raniners Antholis Hautharth/Warner Rans.
- HITS COLLECTION: VOLUME ONE Jay-2 for Nation/Del Jam/10/MS
- SOMETHING BIG Many Many PIECES OF ME ledis time forces? Vi-

INTERSCORE (T) ROC-A-FELLA (7) COLUMBIA (7)

Top R&B/ Hip-Hop Albums Labels

LIL WAYNE

ISLAND DEF JAM MUSIC GROUP (2) UNIVERSAL REPUBLIC (16)

RCA (D) INTERSCOPE GEFFEN AAM (II) SONY MUSIC (27)

ATLANTIC GROUP (16) WARNER BROS. CAPITOL

FLEKTRAG EONE (2)

Ton R&B/

2

SONY MUSIC (III)

WEATH

INDEDENDENTS (60)

Hot R&R

Artists CHRIS BROWN (15) Jve/RCA

- LIL WAYNE (10
- VANVE WEST
- PICK POSS
- Mayberty/Sign-N-Side/Det (arm/10)MS
- BIG SEAN (\$16.00 D/OH Jars/10 MG
- ARSHA AMBROSIUS IN IRA P. KELLY (S. ber W.)
- BEYONCE (5) Farkwood (plumbs) A deeper version of this chart appears on billboard biz

Hot R&R/ Hip-Hop Songs

- POS. TITLE ARREST TOPPORT | SURE THING Higuel Black Ice) ByStorm/Sive/RCA MOTIVATION Kelly Rowland Featuring
 - LOOK AT ME NOW Oris Brown Featuring Lil Wayne & Busta Rhymes Ive/It(A I'M ON ONE DI Rhaled Featuring
 - Drake, Bick Ross & Lil Mayne We The Best/1 Money Visit Money I Innovative State Asia EAD AWAY North Lebroise 1978 NO HANDS Wats Floris Rame
 - Feathering Spaces Back & Wale ICCT Rock Squad/ksylven/Warner Bres. MY LAST Big Sean Featuring Chris Brown
 - CAN'T BE FRIENDS In Song
 - MOMENT 4 LIFE Not Hire Featuring Dicable Young Money Cash Money SHE AIN'T YOU Ork from Ive/RCA
- ASTON MADTIN MUSIC BARBOS Featuring Brake & Chrisatte Michele Market / Ser H-Subrited Lim/10 HC
- ALL OF THE LIGHTS faces West Roc-A-Felia/Del Jara/10/86 6 FOOT 7 FOOT LI Wayne Featuring Cary Gunz Young Hosey Cash Money

Hip-Hop Albums Distributors

1 UNIVERSAL (%)

Hip-Hop Songs

- DRAKEGE
- Stores Managel' sels Managel' Insper of Depublic TREY SONGZ (8) Songbook/Milantic
- NICKI MINAJ (Na Young Honey/Cash Money's Inversal Brounds MIGHTEL CARREST IN STATE OF A
- Dev.A.Sala/Bull bas/INMS
- WIZ KHALIFA (I) Restrum/Marrie
- KELLY ROWLAND (Silinversal
 - LAY IT DOWN Lord OUT OF MY HEAD time flavor
 - Featuring Trey Speaz htt It ISM/Itstantia MARVINS ROOM Bush
 - BLACK AND YELLOW Wy Builds
 - SUPER BASS No No. Young Mosey Cash Mosey Canyon at Describer RACKS Y feeturing future
 - Bio Play Timure at Benubly DEUCES (hris frown featuring
 - Typa & Kevin HcCall Inve/16 I'M DOING ME Fantasia 5/79/1/RMG NI**AS IN PARIS by I Keepe West
 - MAN DOWN Rhansa SRYOH Jam/10/HG POLL LIP No Paris Paris Portramilities WET THE RED Drick brown
 - SHARE MY LIFE ten tolerus Brooks A deeper version of this chart appears on billiboard.biz



Hip-Hop Songs Imprints

1 JIVE (20) DEF JAM (TO

- UNIVERSAL MOTOWN (26) CASH MONEY (56)
- YOUNG MONEY (7)

- ATI ANTIC (II) MAYBACH
- DARKWOOD

Hot R&B/ Hip-Hop Songs Labels

UNIVERSAL REPUBLIC (47)

- ISLAND DEF JAM
 - MUSIC GROUD (%) JIVE LABEL GROUP (N)
 - PCA (M) ATI ANTIC (TO
 - INTERSCOPE
 - WARNER BROS. (8) COLUMBIA (26) CAPITOLIN
- FONE (2)

Hot R&B/ Hip-Hop Songs Producers

POS, PRINKER (Charled Ticles) NOAH "40" SHEBIB (8)

- T-MINUS (6)
- KANYE WEST LEVILLE III EVI I I/GEDI
 - ARNEL LEWIS (T)
- CHARLES "CHUCK HARMONY" HARMON
- STARGATE (8) CUDISTORNED "DOLIMMA
- BOY" GHOLSON (7)
- HAPPY PEREZ (1) SHEANDRAE "MR. BANGLADESH" CRAWFORD (7)
- J.U.S.T.I.C.E. LEAGUE (5)
 - A deeper version of this chart eppears on biliboard.biz

Mainstream R&B/Hip-Hop Artists

CHRIS BROWN (IZ) live/RCA III WAYNE OF

- Yourse Money (Yash Money (I belower at Cornel) DRAKE (%)
- Young Money/Cash Honey/Universal Republic NICKI MINA LIB
- Young Money: Cash Money: Universal Republic MIGUEL (4) Black Ice/ByStarm/live/WCA
- TREY SONGZ (I) Songbook/Allentic WIT KHALIEA /Tibertom@flacto KANYE WEST
- Sec. 4-Fella/Def tam/In MC DICK DOSS (6) Marchard Klim N. Clark / Darf Lam / D. His.
- BIG SEAN (4) 6.0.0.0 /0el sam/10/MG

Mainstream R&B/Hip-Hop Songs

POS. IIILE ANISE Imprint/Label SLIRE THING Higuel

- Black Ice/ByStorm/live/RCA MOTIVATION Kelly Rowland Feature
- I'M ON ONE DI Khaled Featuring

- Brake Dick Docs & Life Wasne We The Best / Young Mount of arts Mount (Stringer of Deputition
- LOOK AT MF NOW Ork Room rion I il Warne & Resta Stormes Inn/S/ i MOMENT 4 LIFE Not Heat waturing Drake Young Money Carth Money
- HOW TO LOVE U Warne Yourse Money If urb Money Distance of Specials.
- 6 FOOT 7 FOOT LI Wayne featuring Cory Goes Carb Musey Otsigercal Depublic
- MY LAST Rie Sean Featuring Chris Report GOOD (Not benfine SHE AIN'T YOU Girls Brown Jive/KCA
- NO BS Chris Brown Jive/JLG
- ASTON MARTIN MUSIC Birt Bres Featurine Brake & Chricotte Wichele Manchard Pillin, N. Clade, Park Sure PO NAC
- LOVE FACES Tree Sont? Screbook / Utlantin FALL FOR YOUR TYPE Jame Foxx
- ALL OF THE LIGHTS Face West Enr-A-Fella/Def Jamy/DIMI NO HANDS Wata Rocks Fame Featuring Roscoe Dash & Wale
- 1007 Doub Council Boulum / Warner Done PRETTY GIRL ROCK Keri Hisse
- QUICKIE Hieuel Back ice/ByStorm/live/RCA WHAT'S MY NAME? Bilaton
- Featuring Drake SRF/Det Jam/10/HG Barrage Parkwood/Columbia MARVIN & CHARDONNAY
 - Big Sean Featuring Kanye West & Roscoe Dash 6.0.0.0./Def Jam/10/MG
- DID IT ON'EM Not Mini

TREY SONGZ

Connbook (Milante

JIVE (16)

DEF JAM (7)

Young Money/Cash Money/Universal Repub

OTIS Jay Z Kanye West Featuring Otis

Deddien Roy-A-Fella/Roy Nation/Del Jam/D 196-

UNUSUAL Trey Songs Featuring Drake

A deeper version of this chart appears on billboard.biz

Mainstream

R&B/Hip-Hop

Imprints

Rick Ross Haybach/Warner Bros.

RACKS YC Festuring Future

Big Play/Universal Republic

THAT WAY Wate Featuring Jeremin &



CASH MONEY (7)

VOLING MONEY (III)

UNIVERSAL MOTOWN (II)

R&B/11ip-11op

- UNIVERSAL REPUBLIC (29) ISLAND DEF JAM MUSIC
- GROUP (31) IIVE LABEL GROUP IN
- DCA (2) ATLANTIC (S)
 - A deeper version of this chart appears on billiboard.biz

Rhythmic Artists

- AMOUNTS INCOME INCOME (P) AMMAHIN LIL WAYNE (ID)
- Young Money/Cash Money/Liniversal Regulation NICKI MINAJ (D Young Money/Cash Money/Linnersal Reguldin
- CHRIS BROWN (15) Jive/RCA MATY DEDDY (Code)
- DRAKE Tourn Money (Cash Money/Universal Republic WIZ KHALIFA (f) Rostnum/March (1989)
- PITBULL (8) Mr. \$05/Polo Grounds/A/RCA BRUNO MARS (1) Elektra/Atlantic LUPE FIASCO (7) kt & Tith/Minntik
- Rhythmic Songs
- GIVE ME EVERYTHING Pitbull Featuring Ne-Yo, Afrojack & Naver Nr. 3/6/Polo Grounds/J/DCA DADTY DOCK ANTHEM
- LMFAO Featuring Lauren Bennett & GoonRock Party Rock/will.cam/Cherrytree/Interscope DOWN ON ME Jeremin featuring
- HOW TO LOVE II WANTE SUPER BASS Not Miral
- Young Money/Cash Money/Universal Republic WHAT'S MY NAME? Shans Featuring Drain COP/Det Lyn/10/MG THE SHOW GOES ON Lape Flesce
- NJ & TSTN/Attantic E.T. Katy Perry Featuring Kanye West Capital LOOK AT ME NOW Chris Brown Featuring Lil Wayne & Busta Rhymes Inve/RCA
- MOMENT 4 LIFE Nicki Minal Festuring Drake Young Honey If Joh Honey (Money and Hollow) I IGHTEDS But Heets full featuries Down Mary Chadulleterroom I'M ON ONE DJ Khaled featuring
 - Drake, Bick Ross & Lil Wayne We The Sest/Young Money If at h Money (Clouders of Bern shill) GRENADE Bruse Mars Firstra/Atlanto BLACK AND YELLOW WE KNAME
- Rostnery/Atlantic/\$59 S&M Ribanna SEP/Del Jum/D.MG MOTIVATION Kelly Rowland Feats
- LII Wavene (Inversal Motown/Itmorrial Describio NO HANDS Wata Floria Flame Featuring Roscoe Dash & Wale
- 1917 Brick Squad/Roylum/Warner Bros ROLL UP Wiz Khalifa Rostrum/Adantic/RRP



- 6000 Med twe/down JUST CAN'T GET ENOUGH
- IN THE DARK DE
- BACKSEAT New Boyz Featuring
- The Cataracs & Dev Shotty/Warner Bros. ONLY GIRL (IN THE WORLD) anna SEPIDH LamitDIMG TONIGHT (I'M LOVIN' YOU)
- Enrique Iglesias Featuring Ludacris & D.) Frank E ALL OF THE LIGHTS Kanye West
- Roc-A-Fella/Def Jam/IDJMG A deeper version of this o

Rhythmic

Imprints

A deeper version of this chert appears on billboard.biz

CASH MONEY (21)

YOUNG MONEY (II)

DEE IAM (%)

CAPITOL (5)

Adult R&B Artists POS, ARTEST (Charted Tries, Imperior) R. KELLY (6) Jive/RCA

MUSIC GROUP (29) UNIVERSAL REPUBLIC (8)

JIVE LABEL GROUP (20)

A deeper version of this chart appears on billboard.bix

INTERSCOPE (7)

ATLANTIC (IS)

POS.LANG. (Charted T ISLAND DEF JAM

2 CHARLE WILL CON IN Datas / Ban / Dr A

- KEM (3) Universal Republic
 MARSHA AMBROSIUS (5) 18(4)
- s JENNIFER HUDSON (4) Arista/R/A MIDW ED ANIXI IN (1) So Yo Coul/MorbulOCA. JILL SCOTT (I) Blues Babe/Warner Bros.
- LEDISI (2) Verve Forecast/Verve EANTASIA (D.SON/IDCA
- MARY MARY (2.8) Boys Februsia.





Adult R&B Songs

SO IN LOVE JII Scott

eaturing Anthony Hamilton

YOU ARE therie Wisse F Music/Int/Itil I SMILE Kirk Franklin

to Sout Korons Center Neets (90%) FAR AWAY Kershe Amberrius 1/00 LOVE LETTER 1. Kelly Inn/ICA

IE IT'S I OVE ten festerior Stattle Michele | Innertal Securities PIECES OF MF Indist Very Superat/Very **4EVERMORE** Authory David

ine Alcebra Purposa (eCor SHARE MY LIFE ten Universal Republic LIFE OF THE PARTY Dark Wise

CAN'T BE FRIENDS Inv Sont

WALKING Harry My Block/Columbia NOT MY DADDY left Price feeturing

Mary Mr. Block Stone Cell Obligan LAY WITH YOU B Debarge Featuring Faith Feant Getten/Interstrane

I'M DOING ME fantada COVIDAS YES Musia Soulchild Attentic WHERE YOU AT Jessiler Nedson

RADIO MESSAGE & Kely Intel®

WHEN A WOMAN LOVES

FOOL FOR YOU (se to Green Dadoubus Elekto (Mante

EMERGENCY lank MoSame/Song Dynasty/Mismic IN THE MOOD Johnny Gill Hotel

37 SURE THING Hou Disch to Dischara Day Of a

NO ONE GONNA LOVE YOU MOTIVATION Kelly Brushed

Desertal Metoars Universal Escublis A deeper version of this chart appears on billboard.biz

Imprints

Adult R&B

POS.INPERE (Darted Drieg) JIVE (B)

8 1225 LINIVEDENT MOTOWN ID

VERVE EODECAST (II) BILLIES BARE (7) A deeper version of this chart appears on billboard, biz

Adult R&R Labels

RCA (20)

JIVE LABEL GROUP (16) ATLANTIC (0) UNIVERSAL REPUBLIC

EONE (I) A deepar varsion of this chart

Rap Songs Artists

NICKI MINA J (7) Yang Koneyi LIL WAYNE 00

Touring Money Cash Money (Servers of Remarks) DRAKE (I)

KANYE WEST

WIZ KHALIFA (6) Rodnin/Wards/987 CHRIS BROWN (7) Ave/RCA
BIG SEAN (1) 6,0,0,0,7 (et lany/0096)

LUPE FIASCO (THE L'INVENTER) WAKA FLOCK A FLAME (T)

DICK DOSS (III) Markach/Stn.W.Skds/Def Lan/ID BKC

Rap Songs

LOOK AT ME NOW Chris Brown Featuring Lil Wayne &

Busta Rhymes hve/RCA I'M ON ONE DEBaled Seaboles Drake, Rick Ross & Lif Wayne We the Best/

NO HANDS Water Flories Flame Featuring Roscoe Dash & Wale 1017 Evol Countill Column Villamor Base

MOMENT A LIFE Birti New Year Drake Young Honey/Lish Money-Universal Metour MY LAST Big Sean Featuring Onis Brown

ALL OF THE LIGHTS Dave lied Inc-8-felts/flet (am/MIN). S SOOT TEOOT IN NAME

Featuring Cory Garez Young Montal Carls Money (Stewart of Breach) GIVE ME EVERYTHING NING Featuring No-Yo. Alteriart & Navor

Nr. 305/Pole-Ground-WICA CHIDED BASS MINIMAN Young Morey Cash Money Universal Republic ASTON MARTIN MUSIC No. Ress

n

Mexbach/Sto-8-Shde/Bel Sex.10895 BLACK AND YELLOW WE KNIE

PARTY ROCK ANTHEM LMEAD Featuring Lauren Bennett & GoonReck

POLL LIP We Parily factors (Waste MEADI INES BOAR Course Money Vash Money Tilenery at Executive THE SHOW GOES ON Last Fisco

N. S. Tim/Streete OUT OF MY HEAD late flags Featuring Trey Songs Ist & 19th Atlantic YOU BE KILLIN EM Fabelous

SHE WILL LI Mayor Featuring Drake

MARVIN & CHARDONNAY Big Sean Featuring Kanye West & Roscoe Dash

DIGHT AROVE IT IL House OTIS Jay 2 Kappy West Featuring Otis.

dding Rox-A-Fella/Rox Nation/Del Jany/DUNG LIGHTERS Bad Meets (vit Featuring 27 DID IT ON EM MAN MAN

Street Married with Married Institute of Street Land DACKS If Conteston Selven

NI**AS IN PARIS (as 7 fame West Box -8-Feda/Sor Nation/Det (am/0096) A deaper version of this chart

> Ran Songs Imprints

CASH MONEY (70) YOUNG MONEY (6) DEF JAM (%) HVF on

IST A ISTH A deeper version of this cappears on billboard biz

Rap Songs Labels

1 LINIVERSAL DEPLIEUCOS

ISLAND DEF JAM MUSIC GROUPON WARNER BROS O

INTERSCORE (II) ATLANTIC (S) A deeper version of this chart appears on billboard,biz

R&B/Hip-Hop Digital Songs Artists

POS. ARES (Charted litters imprint) label

1 LIL WAYNE (56) Young Honey Cash WIZ KHALIFA (5) Isrami/stance

CEE LO GREEN



NICKI MINAJ (IS) PITBULL (7) M: 355 Pulo Grunds 390.2 CEELO GREEN (7)

CHRIS BROWN (TO Invite)

Arch/Shadu/Aftermath/Interscoor DRAKE (%) LUDE ELACCO (DALL NO MONTO HENED WHITEHAM

R&B/Hip-Hop Digital Songs

F*K YOU (FORGET YOU)

GIVE ME EVERYTHING PINA

Featuring He-Yo, Afreiack & Naver

BLACK AND YELLOW Min Paul Co. Continue Street SUPER BASS Not Miss

Strong Managell and Managel Stringer of Bassachia LOOK AT ME NOW Drickman Contrained Children & Bu

THE SHOW GOES ON Lame Course by C Con-Manager 6 FOOT 7 FOOT LI Waves feeturing Cary

Comp Norma Managel and Managel Inspers of Constitution DOWN ON ME lecopit featuring VI

Cost Next Schultz/Del Jam/20196 COMING HOME Didty-Dirty Honey

HOW TO LOVE II Wayne WHAT'S MY NAME? Blams

Examples Broke COSTAL ISM/STREE I NEED A DOCTOR Ir, Dre featuring Eminem & Skylar Grey Aftermatty/Interscope NO HANDS Water Forks Flame

Feeturing Roscoe Bash & Wale 1011 Book Count/Stratum Mismar Error HEY BARY (DROB IT TO THE FI COP) Pitted featuries Lifein

or US/Prin Ground, USMG LIGHTERS (ad Neets full featuring Brune Mars Shade Interscoo BOTTOMS UP her Song Featuring

Micks Wissal Songbooks/kitlamic ROLL UP Wy Shalifa Jostnamille JUST A DREAM Hely

MORE Usher Laface/It/s WRITTEN IN THE STARS Timic Tempah Featuring Eric Turner ALL OF THE LIGHTS fame West

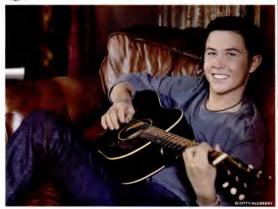
Day & Setta/Def ben/20196 I'M ON ONE SERVICE featuring Brake, Bick Boss & Lil Wavene the The Best Young Money Tash Money Universal Brouble

PRETTY GIRL ROCK feri fillisen MOMENT 4 LIFE MOUNTAIN Featuring Drabe Young Honey/Cash Honey/

DJ GOT US FALLIN' IN LOVE Usher Featuring Pithu@LaFace/Iti6

A deaper version of this chart appears on billboard bix





Top Country Artists

TAYLOR SWIFT Big Machine JASON ALDEAN Intention LADY ANTEBELLUM (aptol Nicholic ZAC BROWN BAND BLAKE SHELTON Harrer Bros.

THE BAND PERRY Rouble Robril PASCAL FLATTS to Batton KENNY CHESNEY IN BRAD PAISLEY Artis limbule LUKE ROYAN (antol Hashville KEITH URBAN (aptel Rechville

MIRANDA LAMBERT ICA SUGARLAND Mercury ERIC CHURCH (MINIS SCOTTY MCCREERY

TORY KEITH Down for Jinkey of THOMPSON SQUARE Stoney (neck CHRIS YOUNG KA TIM MCGRAW (urb 20 SARA EVANS KA 21

15

22

DARRIS BUCKER (antitionals GEORGE STRAIT HEA Nashville CARRIE UNDERWOOD JERROD NIEMANN

a Gayler Bosts Machylle A deeper version of this chart appears on billboard bir

Ton New Country Artists

SCOTTY MCCREERY THOMPSON SQUARE Stoney Creek

LAUREN ALAINA STITESCOP Metura CRAIG CAMPBELL Room Picture SUNNY SWEENEY Drouble Bachelle

Top Country Artists

Duo/Group POE, MISS Ingent Label

1 LADY ANTEBELLUM

ZAC BROWN BAND n Ground Toak Rigger Picture/Mdenb

THE RAND DEDBY breaks testuda PASCAL EL ATTS BUTCHE SUGARLAND Hercary

Top Country Artists-Female

1 TAYLOR SWIFT Big Machine MIRANDA LAMBERT KA * CADA EVANGO: CARRIE UNDERWOOD

REBA MCENTIRE Variati/View

Top Country Artists-Male

BROKEN BOW (1)

CHIPR (%)

VALORY (S)

,

WARNER MUSIC NASHVILLE

UNIVERSAL REPUBLIC OF

Top Country

Albums Artists

POS. MISS (Charted lister) Propriet Libbs

1 TAYLOR SWIFT (2) Big P

LADY ANTERELLUM (S)

ZAC BROWN BAND

JASON ALDEAN (1) Broken Bow

SHOW DOG-UNIVERSAL (75)

JASON ALDEAN Rolen Row BLAKE SHELTON Namer Bras. KENNY CHESNEY III. BRAD PAISLEY Areta Sphills LUKE BRYAN (apito) Nashville

Top Country Imprints

POS. REPERT (CAMPILE (65))

1 CAPITOL NASHVILLE (65) BIG MACHINE (6)

RCA (21) ARISTA NASHVILLE BROKEN BOW (I) MERCURY (2) REPUBLIC NASHVILLE (6) SHOW DOG-UNIVERSAL (21) MCA NASHVILLE (20)

CURRGO

Top Country Labels

POE, LINE (Thirted Title)

1 SONY MUSIC NASHVILLE (SA) CAPITOL NASHVILLE BIG MACHINE (S) UNIVERSAL MUSIC GROUP NASHVILLEGE

Southern Ground/Enac/Roper Picture/Milante/M. RASCAL FLATTS (2) Big Highman BLAKE SHELTON (6 Warner Bros./WHI BRAD PAISLEY (5) And a Methodology (NA THE BAND PERRY

SCOTTY MCCDEEDY (II mary Nashville/64 FIMGE

SUGARLAND (I Henry SHO) KEITH URBAN († Capitol Reshville ERIC CHURCH († 1919 Nashville ** 12

KENNY CHESNEY (1904)94 MIDANDA I AMBEDT (SKASHI LUKE BRYAN (3) Captal Nashville A deeper version of this chart appears on billboard biz

Top Country Albums

SPEAK NOW Taylor Swift

MY VINDA BARTY Jason Aldean Broken Bow NOTHING LIKE THIS

Dagraf Ratts für Harbine NEED YOU NOW

Lady Antebellum Capital Ma VOLIGET WHAT YOU GIVE Zac Brown Band Southern Ground/Your

Donner Dictions/Ettamorité. OWN THE NIGHT Lady Antebellom Control Nashvill

THE BAND PERRY The Band Perry Prouble Nashville/Universal Republic THE INCREDIBLE MACHINE

GET CLOSER Seith lither (antel Kerbyde HEMINGWAY'S WHISKEY

THIS IS COUNTRY MUSIC CLEAR AS DAY Suits Million

SMarrow Nathalia M. & Fisher NUMBER ONE HITS IN MOTHER TAIL GATES & TANKINES

Turke Brown Carolini Nashville CHIEF frie Church FH Nachwill LOADED: THE BEST OF BLAKE SHELTON Blake Shelton Factor (1979) RED RIVER BLUE Nake Shelton

THE FOUNDATION 2x Brown Band Roar/Brgger Picture/Nome Grown/Montic/NG

REVOLUTION Miranda Lumbert COUNTRY STRONG

Soundhark SCL/Con-





THANKS TO ALL OUR RADIO, RETAIL, MEDIA AND TOURING PARTNERS

JASON ALDEAN

#1 TOP COUNTRY ARTIST MALE

Billboard Breakout Touring Artist of 2011

#1 TOP Selling Country Album Of 2011 RIAA Certified DOUBLE PLATINUM

#1 All Genre Independent Albums Artist

#1 All Genre Independent Albums Artist

#2 Most Played Single of the Year (Mediabase)

CMA Album of the Year & Vocal Event of the Year Awards Winner

6 American Country Awards including Artist of the Year and Album of the Year

30 Award Show Nominations in 2011, Including 3 Grammy's

THOMPSON SQUARE

#1 Most Played New Artist 2011 (Mediabase)

#1 Most Played Single of the Year (Mediabase)

14 Award Show Nominations in 2011, Including 2 Grammy's

3 American Country Awards including Single of the Year by a Duo or Group

Over 1.5 Million singles sold of the #1 song "Are You Gonna Kiss Me Or Not"



CAN'T WAIT FOR YOU TO **HEAR** WHAT'S COMING IN 2012!



CHARTS

- CHARLESTON, SC 1966
- Borius Bocker Canitol Martville 34 NUMBER ONES Alan Jackson
- STRONGER Straffort ICANIN PAPER AIRPLANE
- OUTLAWS LIKE ME
- ENJOY YOURSELF HITS ALIVE Bod Paider ~
- HALFWAY TO HEAVEN
- HERE FOR A GOOD TIME
- THOMPSON SQUARE ALL THE WOMEN I AM
- TOWN LINE (EP) Arron Lewis No. NEON Oris Toung RCA/SHI
- A MERRY LITTLE CHRISTMAS **BULLETS IN THE GUN**
- Toby Keith Show Doo-Universal JUDGE JERROD & THE HUNG JURY Jerred Memans
- DI AV CAL Curis linformaci NOW THAT'S WHAT I CALL COUNTRY: VOLUME 4
- Mariner, Artists Universal/THI/York Music/E AMERICAN IDOL SEASON 10 HIGHLIGHTS: SCOTTY MCCREERY (EP) Scotty McCreery
- FOUR THE RECORD
- CAROLINA Eric Oranta Control Nazivelle FEARLESS Tesler Swift his Machine
- RONNIE DUNN Rossie Duss HELL ON HEELS Providences
- BAREFOOT BLUE JEAN NIGHT
- bike Owen by a / Ower PASS THE JAR: LIVE FROM THE FABULOUS FOX THEATER IN ATLANTA 2x from find
- WILDELOWER James Albita
- THE GUITAR SONG EASTON CORRIN
- Carbin Manus COCK STEEL MAGNOLIA



Top Country

Albums Imprints

POS, SPREE (Darked lider) 1 CAPITOL NASHVILLE (II) DIG MACHINE (I) BROKEN BOW ()

- ARISTA NASHVILLE (III MERCURY (II)
- REPUBLIC NASHVILLE MCA NASHVILLE (%)
- SHOW DOG-UNIVERSAL (II) COLUMBIA (%)

Top Country Albums Labels

POS. (AMI) (CAMIN) SONY MUSIC NASHVILLE(77) CAPITOL NASHVILLE (S)

BIG MACHINE (S UNIVERSAL MUSIC NASHVILLE (7)

CURBO

BROKEN BOW III ATLANTIC OPONIBUS WARNER MUSIC NASHVILLE (0) VALORY IS SHOW DOG-UNIVERSAL (III)

Top Country Albums

- Distributors UNIVERSAL O
- SONY MUSIC (%) WEAGO INDEPENDENTS (%)

Hot Country Songs Artists

- BLAKE SHELTON (4 JASON ALDEAN (() Broken Bow KEITH URBAN (6 Capital Nestwill TAYLOR SWIFT (5 Rio Harbine KENNY CHESNEY (08% LADY ANTEBELLUM (III
- CHRIS YOUNG (1904 RRAD PAISLEY () Anda Kednelle
- ZAC BROWN BAND (4) Coughern Commod/Ethantic/Dispuse Durbons LIKE ROYAN (S) (anth) Nativille TORY KEITH IN Show hop-Universal
- MIRANDA LAMBERT (CIKA 13 BILLY CURRINGTON (1) Metury RASCAL FLATTS (5) Big Mechine THOMPSON SQUARE (7)
- A deeper version of this chart appears on billboard.bix

Hot Country

Songs POS. TREE CRAZY GIRL Eli Young Band

- BAREFOOT BLUE JEAN NIGHT hake flores DC to TAKE A BACK ROAD
- 3 TOMORROW Chris Young NA VOLUME The Proof Surre Security Naturals

s

- AM LTUE ONLY ONE North Beetley Control Hachville YOU AND TEQUILA
- HONEY BEE Rate Steller JUST FISHIN' Trace Address
- LET ME DOWN EASY Billy Contenton Mercury

IF HEAVEN WASN'T SO FAR AWAY Judie Moore token MADE IN AMERICA Tobe Soith Show Dog-Universa

ELI YOUNG BAND

JUST A KISS

George Strait NCA Nativitie

HERE FOR A GOOD TIME

James Buffett Southern Ground/Atlantic/

KNEE DEEP Zac Brown Rand Featuring

- COUNTRY GIRL (SHAVE IT EOD ME) into Bross (anim) Nathodio HEARTLIKE MINE
- GOD GAVE ME YOU
- DON'T YOU WANNA STAY eon With Kelly Clarkson
- WHAT DO YOU WANT A LITTLE BIT STRONGER Sara Propes ECA
- LONG HOT SUMMER 22 Exitty Stebage Country Manhautte 23 THIS farles barber (united Rechalls MEAN Taylor Swift Big Hashine
- DIRT ROAD ANTHEM REMIND ME Brad Palder Duct With
- ARE YOU GONNA KISS ME
- 28 I WON'T LET GO Bascal Ratts Big Machine

- WITHOUT YOU Seith Urban Cooled Nederle
- COUNTRY MUST BE COUNTRY WIDE Brantley Gibert Valory SOMEWHERE WITH YOU
- lenny Chesney DUA WHO ARE YOU WHEN I'M NOT LOOKING Blake Shelton Regrice Will
- SOMEONE ELSE CALLING YOU RARY late from Cerity Restulie
- THIS IS COLLAYING MILIEUC Bread Dainless Arista Karbulli
- VOICES (Not Young I/A I GOT YOU Thompson Square Stoney Greek SPARKS FLY Taylor Swift No Karting
- BACK TO DECEMBER Tandes South Die Martine COLDER WEATHER 2s: Brown Band
- HELLOWORLD I adv Antahallum Cantal Karbulla
- OLD ALABAMA frad Paisley Featuring Alabama Aseta Nashville DITT VOLUM A SONG
- FELT GOOD ON MY LIPS
- BLEED RED Toenie Dunn Arista Hashville BAGGAGE CLAIM Honds Lambert N.A.
- LIVE A LITTLE Fenny Chesney BNA LOVE DONE GONE
 - ONE MORE DRINKIN' SONG d Wiemann Sea Gavle/Arista Nashville FAMILY MAN (raig Campbell Roger Peture

50 MAMA'S SONG Carrie Underwood Nikesta Budwille

A deeper version of this chart appears on billboard.biz

Hot Country Songs Imprints

POS. WHILE (Dated Title) 1 CAPITOL NASHVILLE (26) DCA (TO

- BIG MACHINE (II) REPUBLIC NASHVILLE (III
- ARISTA NASHVILLE SHOW DOG-UNIVERSAL (5) MCA NASHVILLE
- CLIDE MERCURY (TO

Hot Country Songs Labels

CAPITOL NASHVILLE (%) ARISTA NASHVILLE PCA (II)

BIG MACHINE (10) REPUBLIC NASHVILLE (II) WARNER MUSIC NASHVILLE (III) SHOW DOG-UNIVERSAL (1)



MERCURY (6) BIGGER PICTURE (6) BROKEN BOW (7)

Hot Country Songs Producers

1 FRANK ROGERS (9

- MICHAEL KNOV ITI
- DANN HUFF (5)
- PAUL WORLEY (5) SCOTT HENDRICKS (0)
- KEITH STEGALL (9)
- JAMES STROUD
- BUDDY CANNON
- MARK BRIGHT (1)
- TOBY KEITH (4)

Country Digital

Songs Artists

JASON ALDEAN (6) Broken Bow

- TAYLOR SWIFT (%) Big Harbing LADY ANTEBELLUM (II)
- THE BAND PERRY (1) Republic Nashville
- ZAC BROWN BAND (1)
 - ern Ground/Milwehr/Bagger Picture BLAKE SHELTON (1) Warner Bres./WMN
 - LUKE BRYAN (7) Capitol Nashville
 - KENNY CHESNEY (CIRM
 - RASCAL FLATTS (7) Big Harbine
 - THOMPSON SQUARE (7) Blake Shelton Harrier Bres Awan Onney Freely ARE YOU GONNA KISS ME OR NOT Thempson Stupes Stupes (such
 - COUNTRY GIRL (SHAKE IT FOR ME) lake Brean (antal Barbeile Country Digital STUCK LIKE GLUE Susarland Hercury KNEE DEEP Zx From Band Featuring

Songs

IF I DIE YOUNG The Band Perry Republic No

DIRT ROAD ANTHEM

- MEED YOU NOW
- A LITTLE BIT STOOMGED Sara Pyaes Of 8
- SOMEWHERE WITH YOU Keens Chesney Inc.
- Savier Swift the Machine
- TAKE A BACK ROAD

- GOD GAVE ME YOU

CRAZY GIRL

- Ell Young Band Republic Nashville COLDER WEATHER In from land
- Indu Antohollum Contri Nucleide
- BACK TO DECEMBER
- MEAN Toxics Swift Big Nachine
- I WON'T LET GO

- YOU AND TEQUILA
- Kenny Chesney Featuring Grace Potter INJ. TOMORROW (bris Young SCA
- MY KINDA PARTY Parson Aldean Droban Grave
- YOU LIE The Band Perry Republic Nashville
- A deeper version of this chart appears on billboard big

Bluegrass Albums Artists

ALISON KRAUSS + UNION

- ROUNDER (10) STATION (I) Rounder/Concord CAPITOL NASHVILLE DIERKS BENTLEY (D (andel Barbylle SONY CLASSICAL NONESUCH STEEP CANYON RANGERS (7)
- STEVE MARTIN III
- SARAH JAROSZ (7) Super Hill/Well

Bluegrass Albums

PAPER AIRPLANE

- Alison Krauss + Union Station
- PARE RIDD ALERT Green Hartin And The Green Camera Panners
- 45 Shire/Sounder/Concord UP ON THE RIDGE Dierks Bengley Capital Nashville
- THE GOAT RODEO SESSIONS fo-Yo Ma/Shart Duncan/Edgar Meyer/Chris
 - FOLLOW ME DOWN THE GRASCALS & FRIENDS: COUNTRY CLASSICS WITH A BI HEGDASS SOIN IN GHOSE Franker Barret Street recent
- CONCORD (9) CAPITOL NASHVILLE SONY MASTERWORKS (1) WARNER BROS. (4) WELK (0)

Bluegrass Albums Distributors

PALOMINO frampled by furfles for BRIGHT MORNING STARS

Carolina Chocolate Dreps Nonesuch/Wars

A deeper version of this c

Bluegrass Albums

Imprints

Bluegrass Albums Labels

The Waitin' Jennys Red Hogs

Steve Ivey IM/Sonoma

40 SHADE

POS. LISE (Thered

GENUINE NEGRO JIG

BEST OF BLUEGRASS

- UNIVERSAL
- INDEPENDENTS (Q) EMMIO SONY MUSIC (1) WEAR



JUST A KISS

HONEY BEE

Boner Peters

DON'T YOU WANNA STAY

Smerry Bulliett Conthern Councillations of

REMIND ME Brid Paider Buet

BAREFOOT BLUE JEAN NIGHT

bree Aldres With Eathy Clarkson Scoter Scot



Top Latin Artists

SHAKIRA Foir/Sony Music Latin

- PRINCE ROYCE los Star PITBULL
- By NK/Samous Artist/Kony Muser Latin ENRIQUE IGI ESIAS
- Discount of Married when DON OMAR
- Ortonato Marketa Element of these Estina WISIN & YANDEL WORKSHIP MANA Bloom Library
- RICKY MADTIN (see they late CRISTIAN CASTRO
- 10 GERARDO ORTIZ ISI/Setv New Latin CAMIL A Sans Benir Later
- ROMEO SANTOS Servituse Lutin MARC ANTHONY Sony Music Lates
- LARRY HERNANDEZ AVENTURA Premium Latin
- DADDY YANKEE Bland ** TITO "EL BAMBINO" Sente
- CHINO & NACHO Monte 19 INTOCADI E (will IIII ION ALVADEZ V
- SU NORTENO BANDA INI LOS BLIKIS (MARIE MARCO ANTONIO SOLIS fonnica ECONOTA DATO
- EL TRONO DE MEXICO fotovo LA ARROLL ADORA BANDA EL LIMON DIA
- A deeper version of this chart appears on billboard.bix

Top New Latin Artist

POS. MISS Impited about PRINCE ROYCE Top Stop

Top Latin Artists Duo Group

- POS.ATSI Impral/label

 1 WISIN & YANDEL W//Narbete
- MANA Ibrartiana CAMIL A Souther Into AVENTURA framer Labor
- CHINO & NACHO Ruchete Top Latin Artists

Female

- SHAKIRA Epic/Sony Music Latin GLORIA TREVI Universal Music Latino
- JENNI RIVERA foresta OLODIA ESTESAN Concret Mone/Storus Engager
- IVY QUEEN Partete

Top Latin Artists Male

POS. MTG Impretitated 1 PRINCE ROYCE Top Stop PITRULL

- Nr 505/Famous Artez/Sony Music Latin
 - ENRIQUE IGLESIAS ENTERTAINMENT (246) Howard May Laten.

- DONOMAR
 - RICKY MARTIN Savy Nusicialia
 - Top Latin
 - Imprints
- POS, INPEST (Darled Titles) SONY MUSIC LATIN (6)
 - FONOVISA (67) UNIVERSAL MUSIC LATING (SI TOP STOP (II) MACHETE (7)
- WARNER LATINA (B) DEL (S) MENDIETA (1)
- Top Latin Labels

UNIVERSAL MUSIC LATIN

- SONY MUSIC LATIN III WARNED! ATINA 15
- BCA S ISLAND DEF JAM MUSIC GROUP
- CAPITOL LATIN (ID) INTERSCORE
- ULTRA
- PLATINO (II)

Top Latin Albums Artists

POS.MIST (Charted littles) begands PRINCE ROYCE (I log Stog/Sony Music Latin

- CRISTIAN CASTRO
- MANA (1) Warner Latina SHAKIRA (h Epit/Sony Music Latin
- ENRIQUE IGLESIAS (1) Universal Music Labora TMLF GERARDO ORTIZ
 - ACI /Some Money Labor WISIN & YANDEL (I) WY/Nachely/IM.E
- novisa/194.E Top Latin Albums

CAMILA (3 Sonr Music Latin

LOS BUKIS ("IfonorsaliMF

LARRY HERNANDEZ

MARCO ANTONIO SOLIS (2)

RICKY MARTIN () Sons Music Lates

DON OMAR (I) Orfanals/Hackels/IMIE

MARC ANTHONY (7) Sony Huse Lister

JOAN SEBASTIAN (D Fonovisa/UPLE

- PRINCE ROYCE Prince Royce Top Stop/Sony Music Latin VIVA EL PRINCIPE (ristian Castro
- Treasure Marry Tabase Table E DRAMA VILLY Best Worse | stor
 - SALE EL SOL Shakira (px/Sony Music Later **EUPHORIA** ferinse Interior Inversal Republic/Universal Music Latino/LINCS
- LOS VAQUEROS: EL REGRESO Wisk & Yandel BY Warren City

- MUSICA + ALMA + SEXO Bloke Westle Come Marie Catio DON OMAR PRESENTS: MEET THE ORPHANS: THE KING IS 35 ANIVERSARIO

DE JARTE DE AMAR olla Soor Moser Latin

- ICONOS Marc Anthony Sony Physic Latin
- FORMULA: VOL 1
 - ARMANDO RIM
- Nr. 305 Famous Artist/Spov/Music Latin 2011 Interable County
- MODID V EXISTID- EN VIVO
- ENTRE DIOS Y FL DIABLO Cornello Octio (C) (Cornellines | Mar
- NI MOV NI MANANA Carpeto Ordo Est /Convillent Sales
- SALSA: UN HOMENAJE A EL GRAN COMBO Rése (entre l'esta
- EN TOTAL PLENITUD Tanco Antonio Solis Fenovisa/UPILE
- LAS BANDAS ROMANTICAS DE AMERICA Toring Article Sealint
- 20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS
- GLORIA Gloria Trevi
- TRXS PRESENTS: MTV INDITIONED LOS TIGORS DEL MODTE AND EDIENDS
- Los Timos del Borto pricht Villagous a 1991 40 ANIVERSARIO DISA RECORDS: 1ERA, DECADA DE EXITOS 2000-2010
- Manipus Artists Dans (1881) PUROS TRANKAZOS
- Various Artists Frances a Fill F
- LOS HUEVOS RANCHEROS
- EL HOMBRE QUE MAS TE AMO
- EL ARBOL Les lucines de lijerana DARCE brown Street of Story I should be
- INVENCIBLE No "Blumbine" Serie VM.E. 32 II VOLO: EDICION EN
- FSPANOL Ethin form Rust Satur/Sector ERANCO DE VITA: EN DRIMERA
- ETE A frames the Mits Convition Labor MI NINA BONITA Dine & Nache
- VAMOS A DARLE CON TODO: COLECCION DE CORRIDOS Les Inquietes del Norte (agle Music
- BANDA #1'S 2010 UN SIGLO DE AMOR Tiera (all
- DE SINAL DA PARA EL MUNDO Calibre SB Disa/IMIE
- SIGO ESTANDO CONTIGO El Troce de Mexico Fonovica/UM.E TIERRA FIRME Lais Fondi
 - **DEL RECORDS PRESENTA** ENFERMEDAD MASIVA
- loos Artists DEL/Sony Music Latin LA GRAN SENORA: EN VIVO nei Rivera Fonorisa/tees CORRIDOS MIS 2010
- lover Article Decay 1991 DURANGUENSE #1'S 2010
- S Artists Dica 1945 NI LO INTENTES Julien Alwarez y Su Norteno Banda (1654/194.)



- ASONDEGUERRA Juan Esis Goerra Y 640 Capdol Latin
- TOPLATING VS
 - AMANECER BAILANDO MAS DE MARCO ANTONIO
- SOLIS Navy Antonia Salis Francysa/IMI INDEPENDIENTE Norte Ariena Metamorloss/Womer Libra

A deeper version of this chart appears on hillboard biz

Top Latin Albums Imprints

POS. SPIRIT (Darted litter)

- SONY MUSIC LATIN (T) DISAGO
- UNIVERSAL MUSIC LATINO DEL OR
- TOPSTOP WARNER LATINA
- MACHETE (I)
- UNIVERSAL REPUBLIC

Top Latin Albums Labels

1 UNIVERSAL MUSIC LATIN ENTERTAINMENT (151)

- SONY MUSIC LATIN (E) WARNER LATINA
- PLATINO (IS)
- UNIVERSAL REPUBLIC (1) CAPITOL LATINGO DASMICS

EAGLE MUSIC (2) BALBOA (9

Top Latin Albums Distributors

POS. DITEMPRE (CA LINIVERSAL (ST SONY MUSIC 68 INDEPENDENTS (%) WEAD EMMOD

Hot Latin Songs

Artists

POS. MIST

PITBULL (9) Mr. 305/Famous Artist/Sony Music Latin

- PRINCE ROYCE ID to Stop
- DON OMAR(I) Ortanate/Machete/Universal Music Labins JULION ALVAREZ Y SU
- NORTENO BANDA (2) DISANSI WISIN & YANDEL S WY/Machele/Jimpersal Music Latino
- FIDEL PLIEDA (200) LA ARROLLADORA BANDA EL LINON DAY
- MANA (3) Warner Labra SHAKIRA (hEpr/Sony Music Latin ENRIQUE IGLESIAS (S)
- Universal Music Latino TITO "EL BAMBINO" (3) Sente
- LARRY HERNANDEZ ROMEO SANTOS (2) Sony Music Latin LA ADICTIVA BANDA SAN IOSE DE MESILI ASIA

Snow Muser Laten

INTOCABLE (2) Good! A deeper version of this chart appears on billboard,biz

20 EL ARDIDO

Latry Remandez Meedeta/Conovisa EL PADRINO Joan Sebastian Fo

Larry Hernandez Heedista/Fonosica

NO ME DIGAS OUE NO

Solvercal Money Latines

PROMETI Interable Conti

RABIOSA Shake featuring

Pithull Or El Cata Lox/Sony Music Latin

NINA DE MI CORAZON

VEN CONMIGO Daddy Yanker

AMOR CLANDESTINO

Prince Booce El Cartel

ARRASTRANDO LAS PATAS

ROBARTE UN BESO Introble ford

LO MEJOR DE MI VIDA ERES

TU Bicky Martin Featuring Matalia Jimenes

Envious Inlesias Featuring Wisin & Yandel

- Hot Latin Songs
- CORAZON SIN CARA Prince Powce Ion Stor
- TAROO Inclina 3
- ME ENCANTARIA Reli Burda Dica DANZA KUDURO Des Ottor & Lucinos Tanis/Orfanato/Machete/Universal Music Latino GIVE ME EVERYTHING Houl
- eaboring Ne-To, Afrojack & Hayer the WASHINGTON AND A TE AMO Y TE AMO LI Michig Ba
- San Jose de Hesillas Sons Heror Labo
- NILO INTENTES fedina Shasary Co Mortana Banda Desifett
- YOU Benney Carding Conv Heady Latin CUANTO ME CUESTA
- VEN A BAILAR Jesnier Lapez
- g Pitholi bland/0390 LOCA Shakira Featuring El Cata
- 12 BON, BON FIbril Mr W.Carrows brief Constituted alice
- GRACIAS A DIOS
- DI QUE REGRESARAS La Original
- Randa el Limon de Salvador Lizarrada Fonorica ESTOY ENAMORADO Eisia J. Yandel WX Warbete (Delegras) Herr Lates
- LLUVIA AL CORAZON OLVIDAME
- EL CULPABLE Espinoza Par Disa/ASI LITTEVE EL AMOR Tito "El Sambino" Sente

- PARTY ROCK ANTHEM LMFAO Featuring Lauren Bonnett & Goo Party Book half Lam/Cherrytone/Inforced ** NO ME DE IES CONT AS
- GANAS Les Herescopes de Durango Dea/ASI DONDE ESTAS PRESUMIDA Chey Licavage Y Sei Banda Tierra Sinalcense Disa L.A. DESPEDIDA
- --Baddy Yankee El Cartel/Sone Music Latin ME DI IEI E Robarto Tonio Consulto TONIGHT (PM LOVIN' YOUR
- Enrique Iglesias Featuring Ludacris & OJ Frank E 37 RAIN OVER HE Proof featuring
- Marc Authors Nr. 105/Feb (exacts/MCA BESAME Camila Sony Music Latin
- EL TIERNO SE FUE (allare 50 Dea CUANDO ME ENAMORO Enrique Iglesias Featuring Juan Luis Guerra
- TU OLOR Wisin & Yandel
- LLAMA AL SOL Tito "El Rand 43 CONTESTAME EL TELEFONO Alexis & Fide Featuring Flex Sony Music Latin
- MR. SAXOBEAT Alexandra Stan Litra 45 ENCENAME A OLVIDAD Darreger de La Gierra Nica MO ME DIGAS Il Dans de Citalos Des
- 47 LA CIUDAD DEL OLVIDO D Senan de Mexico Consur
- ONLY GIRL ON THE WORLD Strang (20/04 law/046) DIA DE SUERTE
- ndra-Gazenan Candid Listin GRITAR Lais Fond Soverual Pirols Lafted A deeper version of this chart appears on billboard.biz

Hot Latin Songs

Imprints

DISA (III) 2 SONY MUSIC LATIN (25)



- ECHOVISA (7) MACHETE (II)
- UNIVERSAL HUSIC LATING (S) TOP STOP (6)
- WARNER LATINA (I) EPIC (1)
- MENDIETA (S) SIENTE (1)



Hot Latin Songs Labels

POS.LIMI. (Darled fider) SONY MUSIC LATIN (41)

- LINDSERGAL MUSICI ATINO OR
- ECHONISA (20)
- ASI no
- TOP STOP
- WARNER LATINA ISLAND DEF JAM
- MUSIC GROUD (I) INTERSCORE (II)

Hot Latin Songs Producers

FERNANDO CAMACHO

- TIRADO (5) SERGIO GEORGE
- JULION ALVAREZ FIDEL DUEDA (% ASY
- LARRY HERNANDEZ ANTHONY "ROMEO" SANTOS (II) ANDRES VALDES (7)
- NICK "AFROJACK" VAN DE WALL
- ADMANDO AVII A III A deeper version of this chart appears on billboard.biz

Latin Pop Albums Artists

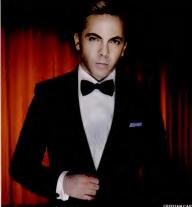
1 CRISTIAN CASTRO (Z)

- Innversal Music Latino/LIMLE MANA (DWarrer Latina SHAKIRA (h Epic/Sony Music Latin
- ENRIQUE IGLESIAS iniversal Music Latino UPLE CAMIL A (1) Sany Hest Jaim
- RICKY MARTIN (1) Sony Music Labo MARC ANTHONY (2) Sony Plusic Latin
- MARCO ANTONIO SOLIS (1) novisa/UM.E
- OLOBIA TREMO
- I dell'Appete I voudi bissoccità JUANES (I) Universal Music Latino/LMLE

Latin Pop Albums

VIVA EL PRINCIPE (ristian Castro Universal Music Latino/UMLE

- DRAMA Y LUZ Hass Warner Labou SALE EL SOL Stakira (pr/sony Music Latin **EUPHORIA** Enrique Iglesias
- timersal Republic/Timeesal Husic Latino/UMIT DEJARTE DE AMAR
- MUSICA + ALMA + SEXO
- Ricky Martin Sony Music Latin ICONOS Narc Anthony Sony Music Latin EN TOTAL PLENITUD
- o Antonio Solis Fonevra/CP01 GI ODIA Clark fresh
- Devental West Laters/LMIE
- PARCE hapes lineared Busin Latino/IMF A deeper version of this chart annears on billboard bir



W//Nachete/Universal Masir Labor

ENRIQUE IGLESIAS

CAMILA (3) Sony Music Latin

Universal Music Latino

POS. TILL Arms Imprist Cabel

1 DANZA KUDURO

TABOO Don Ornar

Mr. 305/Stele-Greents/ASCA

Prince Description Con-

lana Menter Latina

Epic/Sony Music Latin

Sony Mysic Lainn

SHAKIRA (5) Fox York Music Late

RICKY MARTIN (T) Sany Hyser Later

TITO "EL BAMBINO" (Il Siente

Latin Pop Songs

Don Omar & Lucenzo Yanis/Orfanato/

tartete filminers at Mexic Lating

GIVE ME EVERYTHING PINE

Featuring Ne-Yo, Afrejack & Hayer

VEN A RAIL AR lengter lengt

ne Pithedi Niveshitovi.

CORAZON SIN CARA

LLUVIA AL CORAZON

LOCA Stakira Festurine B Cala

ESTOY ENAMORADO

Ricky Martin Features Natalia Smene

LO MEJOR DE MI VIDA ERES TU

CRISTIAN CASTRO

Latin Pop Albums Imprints

- 1 UNIVERSAL MUSIC LATINO (24) SONY MUSIC LATIN (7)
- WARNER LATINA (I) EDIC / UNIVERSAL REPUBLIC (1)

Latin Pop Albums Labels

POS. UNIVERSAL MUSIC LATIN ENTERTAIMENT (30)

- SONY MUSIC LATINGS WARNER LATINA
 - CAPITOL LATIN (7) BULLSEYE (I) LA VIDA BUENA

Latin Pop Songs Artists

- POS. MIST Charled Life increditated

 1 PITBULL (II) Wr 305/Famous Artist/Sony Music Latin DON OMAR (I)
 - Ortanato/Machete/Universal Myor Latine
 - YOU formed Canion Comp Ministration BON, BON Pibel MANA (I) Warner Latina PRINCE ROYCE (0 100 Stop Hr. 305 Farrous Artist/Sony Music Later WISIN & YANDEL & NO MEDIGAS DUE NO

- Springe Interior Featuring Wisin & Yandel Universal Marier Laboro CUANDO ME ENAMORO
- Enrique Inlesias Featuring Juan Luis Guerra versal Music Lubino AMOR CLANDESTINO
- BESAME Camila Son Music Late DIA DE SUERTE
- andra Guarran Control Lorry RABIOSA Shiira Featuring
- Birthall for El Cata Low Stone Marry Lates GRITAR Late Freed Tenneral Mark Later TAN SOLO TU franco De Vita featurina
- man Sone Music Latin LLUEVE EL AMOR TENGO TU LOVE Skilt La Vida Buma
- PARTY ROCK ANTHEM LMIAO Featuring Lauren Bengett & Goon Party Druk/will i am/t/hemytree/interscope SALE FL SOL States for Non-Maritation
- QUIEN TE QUIERE COMO YO RAIN OVER ME Provil Featuring Mary Anthony Hr VS/Strin Separate/ASCA
- A deeper version of this chart appears on billboard.biz

Latin Pop Songs Imprints

SONY MUSIC LATIN (30) LIND/EDGAL MUSIC LATING (6) WARNER LATINA

MACHETE EPIC (0

Latin Pop Songs Labels

POS. IMR (Dayled little) SONY MUSIC LATIN (%)

- UNIVERSAL MUSIC LATING OF WARNER LATINA INTERSCOPE (III) ISLAND DEF JAM MUSIC
- Regional Mexican Albums Artists

POS. MINS (Charles Edisconnection) GERARDO ORTIZ (4)

- LOS BUKIS (% Formica/IM F LARRY HERNANDEZ Mandata Kannaka (IMIC
- MANSERASTIAN DECOMMENDS LOS TIGRES DEL NORTE
- INTOCABLE (7) Sood (Saver EL TRONO DE MEXICO
- JENNI RIVERA (2) Fonovisa/LIMLE
 - CALIBRE 50 (2) DISANINE LOS INQUIETOS DEL NORTE (2)
- Regional Mexican

Albums

35 ANIVERSARIO

- Los Bukis Fonovisa/UMLE 2011 letocable Good 1/Days
- ENTRE DIOS Y EL DIABLO ortiz DEL/Sonv Plusic Latin
- MORIP Y EXISTIR: FN VIVO
- LAS BANDAS ROMANTICAS DE AMERICA Various Artists Disa/UM.E TRIS PRESENTS: MTV UNPLUGGED: LOS TIGRES
- DEL NORTE AND EDIENDE Los Titros del Marta MTVTiconoscalitti I
- NI HOY NI MANANA Gerando Ontiz DEL/Sony Music Latin 20 SUPER EXITOS: LA
- HISTORIA DE LOS EXITOS 40 ANIVERSARIO DISA
- RECORDS: 1ERA, DECADA DE EXITOS 2000-2010 Connect Artists has filled **PUROS TRANKAZOS**
 - Various Artists Fenomea (1961) A deeper version of this chart appears on billboard bix

Regional Mexican Albums Imprints

POS. OPERT (Secret la FONOVISA (27)

- DISARD
- DEL
 - SONY MUSIC LATIN (I)



PROUDLY CONGRATULATES

Prince Loyce



- #1 TOP LATIN ALBUM
- #1 TOP LATIN ARTIST MALE
- #1 TOP NEW ARTIST
- #1 TOP LATIN ALBUM ARTIST
- #1 TOP LATIN SONG ARTIST
- #1 TOP LATIN SONGS #1 TROPICAL ALBUM
- #1 TROPICAL ALBUM ARTIST
- #1 TROPICAL SONGS ARTIST
- **#1 TROPICAL DIGITAL SONGS ARTIST**
- #1 HOT LATIN SONGWRITERS

TOP STOP MUSIC

TWO #1 2011 BILLBOARD AWARDS

- #1 TROPICAL ALBUMS IMPRINT
- #1 TROPICAL SONGS IMPRINT

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AL ZAMORA IAVIED HUEDDES

SALES:

VENETIAN MARKETING GROUP IFFE VOLUM

JC GONZALES TONY BIRRIEL

PRINCE ROYCE TOUR TEAM:

CATALINA WOLFF MARK FARRAN

TSM TEAM: GEORGE ZAMORA HECTOR RUBEN RIVERA

GIGI CAROLINI ALEX RODRIGUEZ JACK MACALUSO

ILIANA GARCIA PUBLICITY:

JENNIFER NIEMAN AT THE NIEMAN GROUP ROMINA ANDREA MAGORNO

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Gash H



Regional Mexican Albums Labels

UNIVERSAL MUSIC LATIN ENTERTAINMENT (63)

SONY MUSIC LATIN (2) DASMI(I)

FAGI F MUSIC (7) PLATINO (I)

Regional Mexican Songs Artists

JULION ALVAREZ Y SU NORTENO BANDA (7) DIG/ASI

LA ARROLLADORA BANDA ELLIMON (3) Disa SIDEL DIVEDA (2004)

I ARRY HERNANDEZ INTOCADI E /D Card

ESPINOZA PAZ (110sa/KS). GERARDO ORTIZ (I) DEL/Snev Music Latin

LA ADICTIVA BANDA SAN JOSE DE MESILLAS (1) Sony Music Latin LA ODIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (5) fotovisi

VIOLENTO (7) Entourage/Bra/85) Regional Mexican Songs

1 ME ENCANTARIA Fidel Rueda Disa

TE AMONTE AMONTE BEEN BANK Can less do Marillos Com Norry I ata NI LO INTENTES

bellen Abezere v Ge Morteon CUANTO ME CUESTA La Amolfadora Randa el Limon Disa GRACIAS A DIOS

EL CULPABLE Espinoza Paz Disa/US

EL ARDIDO

DI QUE REGRESARAS La Original OLVIDAME Julion Physrez v Se Norteno Banda Fonovica

INCREIBLE Randa Snalperse NS De Sergio Uzamaga Disa/KSI. EL PADRINO Joan Sebastian Ferreira

ME DUELE Roberto Tapia Fonoxisa ARRASTRANDO LAS PATAS

ROBARTE UN BESO Intendir (con) DOOMET! MANN NINA DE MI CORAZON

** NO ME DEJES CON LAS GANAS nes de Brernen Brail C DONDE ESTAS PRESUMIDA Chery I Strawaga V Co Bareda Tierra Cinalmence for a

MINECESIDAD ntez de Daronei NO ME DIGAS El Chapo de Sinalos Star LA CIUDAD DEL OLVIDO

EL TIERNO SE FUE Gillar Stitra ENSENAME A OLVIDAR

Doneyes de La Sierra Disa MILLONARIO DE AMOR

MENTE EN BLANCO Vez de Kando Dica

Regional Mexican Songs Imprints

POS. SPEET (Ducket lider 1 DISA (52)

ECHOVISA (%) SONY MUSIC LATIN ID MENDIETA ()

DEI 00

Regional Mexican Songs Labels

1 DISA (34)

FONOVISA (III) ASL

SONY MUSIC LATIN (15) GOODIG

Tropical Albums Artists

1 PRINCE ROYCE (II)

Too Stoo/Sony Music Latin ROMEO SANTOS (I) Sony Music Latin

AVENTURA (1) meum Latin/Sony Huse Lati EL GRAN COMBO DE PUERTO



Tropical Albums

PRINCE ROYCE Prince Royce Top Stop/Sony Husic Latin FORMULA: VOL. 1

SALSA: UN HOMENAJE A EL GRAN COMBO B Gran Combo Popular 14+14 Avenium Premium Latin/Sons Music Latin

ASONDEGUERRA Joan Luis Govern 7 440 Caroles Later OBLIGAME Hechy Acesta

D.A. H./Resemusic/Universal Music Laboration F THE LAST Avealura meniore Cabin/Snev Moor Cabi

IRREPETIBLE to Santa Rosa Sony Music Listin DE BOHEMIA Charlie Zaa The Entity PREMIUM LATIN (T) DODLII AD / CAPITOLLATING

Tropical Albums Labels

SONY MUSIC LATIN (20) UNIVERSAL MUSIC

LATIN ENTERTAINMENT (S) POPUL ART

CAPITOL LATIN (1)

Tropical Songs Artists

PRINCE ROYCE (1) Too Stop

DON OMAR (1) DITRUIT (b)

Mr 375/Earnous Artist/EarnyMorie Lutin. HECTOR ACOSTA (2004 H Montroll) TITO "EL BAMBINO" (5) Siente WISIN & YANDEL (6)

ROMEO SANTOS (2) Sony Music Later

ENRIQUE IGLESIAS (5) iversal Messr Latino LUCENZO

Farit/Te Canado/Warhele/Universal Histor Latino DADDY YANKEE (INFlored

Tropical Songs DANZA KUDURO

Don Omar & Lucenzo Yanis/Orfanato/

Obnigatoral Morar I sh

CORAZON SIN CARA

ME DUELE LA CABEZA

Hector Acosta D.A.M./Yenemusic

Pr. 305/Famous Artist/Sony Physic Latin

TAROO fee feur

BON, BON Pittel

LLUEVE EL AMOR

SOLO PIENSO EN TI

TOPSTOP VENEMUSIC (I) DINA Latin Rhythm Albums Artists

POS. LIRE (Charled Tides)

1 UNIVERSAL MUSIC

SONY MUSIC LATIN (3)

LATINO (26)

Sarry Bluara Monamon GIVE ME EVERYTHING PINAL

Featuring Ne-Ve. Afrejack & Navor

VEN CONMIGO Bridy Yark

Featuring Prince Ropce El Cartel

Eastering Rithell blood from

Featuring Wither Sans Work'r Latin

NO ME DIGAS QUE NO

ESTOY ENAMORADO

SI NO LE CONTESTO PIRE POR

Enrique Iglesias Featuring Wisin & Yandel

RAIN OVER ME Pithul Featuries

ELLA NO TA EN ESO Dimetr Surce

Marc Anthony Ph. 305/Polo Grounds/397CA

ADDENDE A SED INEIEL

Tion 2 Leasure Englasion Sany Sine No.

DOMINICANITA Total (not total/ca

Tropical Songs

Imprints

SONY MUSIC LATIN (22)

Tropical Songs

Labels

TOP STOP (

MACHETE

DIMAGO

SIENTE (

A deeper version of this chart appears on billboard biz

DEM & Yen-Y Date VEN A BAILAR Institut I

ADDENDEDE Mayter Armeta D & M. Monamunio DOOMISE Brown Sarles

Unnerval Marie Latine

Diartin S Morning

NOY LO SIENTO

lowell v Omesa New Fra/ferrensis

LOCOS LOS 2 lais Enrique les Stee MI CODAZON ESTA MIJERTO

•• DANDOLE Carba Territoria

MI ULTIMA CARTA Prince Royce Too Stop

WISIN & YANDEL (6) WY/Machete/UMLI

DON OMAR (I) Orlands/Nachele/UMLE PITBULL(1) Nr. 305/Famous Artist/Sony Music Labn

TITO "EL BAMBINO" (I) Simbr\() III. CHINO & NACHO IN Number AND CALLETS IN Some Moor Labor ALEXIS & FIDO (Dissey Music Latin RKM & KEN-Y (7) Pina/Sone Music Latin

DADDY YANKEE FI Cartel Seru Neor Labo ZION & LENNOX (I)

RICO (I) Popula



JUAN LUIS GUERRA Y 440 (1)

HECTOR ACOSTA (8)

D.A.M./Venemusic/Universal Music Latino, FUMLE GILBERTO SANTA ROSA (2)

OLGA TANON (7) CHARLIE ZAA (Dibe fette

LUIS ENRIQUE (hip@pforeMax.Latn

SOY Y SERE tals findour See Green Known Marrie Latin A deeper version of this chart appears on billboard, biz

Tropical Albums Imprints

TOP STOP (6)

CIENTE (VENEMINICA Latin Digital Songs Artists SHAKIRA (III) Foir /Sony Pusir Latin PITBULL Mr. 105 (Company Artest (Comp Mills and Labor. ENRIQUE IGLESIAS PRINCE ROYCE (5) Top Stop DON OMAR (1) fasata/Kachete/Lieuersal/Kusic Labou LUCENZO (1) DADDY VANVEE & Office DOCKY MADTIN IN Compliant I store WISIN & YANDEL OF WVMarhete/Sonersal Music Latino FRESHLYGROUND (I) For/Sonr Miss Linn Latin Digital Songs POS. IIII ANIA Import/Likel

WAKA WAKA (THIS TIME FOR AFRICA) Shakira Featuring ground Epic/Sony Music Latin DANZA KUDURO (no Omará Increzo I KNOW YOU WANT ME (CALLE OCHO) RINGING BON, BON Pittell





Latin Rhythm Albums

POS. HTLI Bette Report/Label LOS VAQUEROS: EL REGRESO

DON OMAR PRESENTS: MEET THE ORPHANS: THE KING IS

- BACK Dee Omar Ortanata/Nachete/UNLS ARMANDO PINI Nr. 505/Famous Artist/Sony Music Latin
- INVENCIBLE
- The "El Exerbina" Contact Mr. C MI NINA BONITA
- Thine 2 Warden Machen 2 maid? ENTREN LOS QUE QUIERAN
- Calle 18 Some Music Later PERREOLOGIA
- Alleria S. Eida Cons Monte I vita ECDEVED BEH \$ too.
- Dea Keev Metr Latin
- MUNDIAL Boddy Yankee El Cartel/Sone Mesc Labo LA REVOLUCION: LIVE:
- VOLUME ONE Wisin & Yandel A deeper version of this chart appears on billboard bix

Latin Rhythm

Albums Imprints

MACHETE (14) WYO

SONY MUSIC LATIN (I) PINA (6) ORFANATO (1)

Latin Rhythm Albums Labels

- UNIVERSAL MUSIC LATIN ENTERTAINMENT (II)
- SONY MUSIC LATIN (10)
- HTDAM CHOSEN FEW EMERALD
- DI ATINO D

Latin Rhythm Songs Artists

DON OMAR (2) WISIN & YANDEL®

- WXMachete/Deversal Music Labor TITO "EL BAMBINO" (3) Siente DADDY YANKEE (6) B Cartel
- PITRULL (%) Nr. 505/Famous Artist/Sony Music Latin LUCENZO
- Yanis, Gritanato/Machele, Universal Music Latine CHINO & NACHO ()
- ALEXIS & FIDO (3) Sony Music Labor GOCHO (D/New Era/Venerrusa) JOEY MONTANA (1) Capital Latin

Latin Rhythm Songs

- Don Omar & Lucenzo Yanis/Orfanato/ achete/Universal Music Latino
- TABOO for Onar
- ESTOY ENAMORADO BON, BON Nibuli
- LLUEVE EL AMOR
- Tito "Ci Bambino" Sunta DANDOLE (echo featuring levell v firmena kiew i ra/knometic
- LA DESPEDIDA Gently Yantes El Cartol/Some Music Labre VEN CONMIGO Dadde Tankes Seaturing Prince Bowre (17 and
- TU ANGELITO (hine & Rache Machele filmorrul Mesc Lithro LA MELODIA Jory Hostana (apitol Litin LLAMA AL SOL life "Blambine" Sente
- CONTESTAME EL TELEFONO Alexis & Fido Featuring Flex Sony Music Latin TILOLOP Wais 5 Tredal WY: Markete Elevencal Missir Fation
 - MI CORAZON ESTA MUERTO BEH & Sep-Y Pine ZUN ZUN ROMPIENDO
 - CADERAS Wisin & Yandel Rachele (Impersal Mesic Latence ME ENAMORE Annel & Dark
- ESTOY ENAMORADO Dann

- Bambino" Featuring Wisin & Yandel Scrite ENERGIA Alexis & Fide Sone Hung Latin RESCATE Alexis & Fido Featuring
- Sarkely Wandows Come History Lattin
- HOY LO SIENTO Ban & Leenate leaturing Tony Dize Proa

- QUE BUENA TU TA forgo

Latin Rhythm

Songs Imprints

MACHETE (II)

EL CARTEL (1)

ORFANATO

SONY MUSIC LATIN 112

Latin Rhythm

Songs Labels

UNIVERSAL MUSIC

SONY MUSIC LATING

LATINO

SIENTE (4)

- TUSI QUIERES, TUNO QUIERES Omega Planet
 - DDOMICE Sames Coaley Cashering Street A deeper version of this chart appears on billboard bix Constitute Labor
 - C.Kabambia/Samu Masir Latin
 - ESTOY ENAMORADO Wisin & Yandel WY Machete Universal Music Labor
 - Featuries Prince Strace II Cartel SUERTE Shakira Epic/Sony Music Littin
 - CUANDO ME ENAMORO Enrique Iglesias Featuring Juan Luis Guerr
 - LA DESPEDIDA Baddy Yankee B Cartel LO MEJOR DE MI VIDA FRES
 - DIMELO Enrique Iglesias
 - NINA BONITA Dire & Nacho Machen/deiversal Prise Latine



MAQUINA DEL TIEMPO IMªR

- LOCA Statics Seatoring RCata
- Mr. 200 Common Artest Street Married when Morief Isan Low Place Many Latin
- HIPS DON'T LIE Statics featu RABIOSA Quitira Fair Near Marie Latin HEROE Indoor Injuries
 - nterscroe/Universal Music Latin CORAZON SIN CARA
 - Prince Space Ton Ston

 - LOBA Shakks Eak/Sony Music Latin
 - STAND BY ME Prince Boyce Cop Stop THE ANTHEM Pitted Featuring Lil Jon
 - LIVIN' LA VIDA LOCA Boy Mertin
 - SI NO LE CONTESTO Plan E Pro VEN CONMIGO Baldy Tanker

 - TLI Dirky Hartin Featurine Natalia Timener for loss Stone Some Minst Latin

Mainstream Top 40 Artists

POS. MISS (Samed Street Spread Label KATY PERRY (5) Capital DIHANNA (IL COOTH) LINGOING

- RPLING MAPS (% Finites Officer) BRITNEY SPEARS IS IN NO. W.
- PITBULL (i) Hr. 305/Pole Grounds/V/XCA
- ADELE (7) XI/(olumbia KESHA (T) Nemocahe (N) A (THIS
- PINK (7) Laface/lon/RCA THE BLACK EYED PEAS (1)

Mainstream Top 40 Songs

PARTY ROCK ANTHEM MFAO Featuring Lauren Bennett & GoonRock Party Rock/will.iam/

- GIVE ME EVERYTHING PIXE Featuring Ne-Yo, Altojack & Naper Pt 305Pole Grounds/SPCA
- E.T. Katy Perry Featuring Kanye West Capito LAST FRIDAY NIGHT (T.G.I.F.)
- ROLLING IN THE DEEP Adala Vi Naturahia
- GOEN ADE INNA Nor Chites/March HIST CAN'T GET ENOUGH The Black Fued Peas Interspone
- FIREWORK Lity Petry Canits SUPER BASS NOT HIM
- Young Monay's at Monay (Spinger of Dury MOVES LIKE JAGGER
- Rannos S Featurino Christina Ameliera TONIGHT (I'M LOVIN' YOU) Enrique Iglesias Featuring Ludactis & 0.0 Frank E
- WER WHO WER
- sabe/IXCA/IVIG I WANNA GO Britter Spears Inv. TCA
- F"KIN' PERFECT Pink Laface/See/KIA S&M Bhassa (20/bit ber/bits)
- TILL THE WORLD ENDS Brittery Spears Invaled STEREO HEARTS (ym Gass Renoes
- naturing Adam Levine Corpetance?
- F"K YOU (FORGET YOU) RAISE YOUR GLASS Pint Laface/ILG
- TONIGHT TONIGHT Het Outle Ban her/ICA
- THE EDGE OF GLORY
- LIGHTERS (ad North Fel Featuring Anuno Mars Shady/Intersepon
- YOU MAKE ME FEEL... Cobra Starchin Exaturion Sahi becauteers Numbed By Earnes (Mile
- PUMPED UP KICKS
- GOOD LIFE OneRepublic Mosley Into A deepar varsion of this chart eppears on billboard.biz

Mainstream Top

40 Imprints JIVE (10)

82 | BILLBOARD | DECEMBER 17, 2011



BRITNEY SPEARS

CARITOL ELEKTRA (6) LABACE INTERSCOPE (S)

A deeper version of this ch eppeers on billboard.biz

Mainstream Top 40 Labels

INTERSCORE (S)

- DCA (2) JIVE LABEL GROUP (6)
- CAPITOL (%) ISLAND DEF JAM MUSIC GROUP (2)
 - A deepar version of this cha eppears on billboard.biz

Adult Contemporary Artists

BRUNO MARS (3) Brktrs/Martin KATY PERRY (S) Capital ADELE (2) XI / (olumbia TRAIN (5) Columbia PINK (Diafore/live/VCA

ŝ

THE SCRIPT (3) Phonogenic/Epic DAUGHTRY () IS/R(ARMS 15 ONEREPUBLIC (7) Nodewin TAYLOR SWIFT (5) 17 But Martines (Linearical General) PLAIN WHITE T'S (1) Hollywood 10 20

Adult Contemporary Songs

JUST THE WAY YOU ARE Bruno Hars Fleides/Warde FIREWORK Lity Perry Canto

ROLLING IN THE DEEP Idele XI/Columbia SECTEMBED Sweller WAY LOW F"KIN' PERFECT Pink (discelling/R)(A MARRY ME Train (alumba

MINE Taylor Swift RHYTHM OF LOVE Plain White T's Hollywood

SECRETS (netrouble Mostry Intervine 10 EOD THE EIDEY TIME RREAKEVEN the Crist Phononeur Fou

12 DON'T YOU WANNA STAY INM Aldean With Kelly Clarkson Broken Bow/EFC IF I DIE YOUNG the Band Parts Demokir Machelle (Injuneza) Denokir

HEY, SOUL SISTER Inin (slumba

21

KING OF ANYTHING Sara Barelles (pr. HOLD ON Hichael Buble MS/Teprize THE EDGE OF GLORY

GOOD LIFE (hellegable Modes/interscop RAISE YOUR GLASS Pink (aface) (15 TEENAGE DREAM bity Perry Capital HOLLYWOOD Nichael Brible Let Berries

GRENADE Breto Hars Finitro Streets JAR OF HEARTS KEEP YOUR HEAD UP

HIST A MISS Larly Antebellum Capital Nashville/Capital A deeper version of this chart appears on billboard,bix

Adult Contemporary

Imprints POS. WHIE (Sand Sand

CAPITOL COLUMBIA YI (2) LAFACE

A deeper version of this o appears on billboard.biz

Adult Contemporary Labels

COLUMBIA (2)

- ATLANTIC (T)
- CAPITOL (III)
- INTERSCORE (II) EPIC (I)
 - A deeper version of this chart

Adult Top 40 Artists

KATY PERRY (5) (anito)

- BOUNO MADE IN Districtivation
- DINK (Statemation)SCA ADELE (7) 11 Kelumbu
- ONEREPUBLIC (2) Hosley Interscope THE SCRIPT (7) Phonograph for MAROON 5 (CANAGE CONTRIBUTE CONTR
- LADY GAGA III
- Chapelina/Evel No/Intercent? TRAIN (2) (slumbs)
- CHRISTINA PERRICO Ms. Perm Lane/Millentic/RR

Adult Top 40

Songs

- POLLING IN THE DEED
- GOOD LIFE (melemblic Hodov) ntercons F**KIN' PERFECT Pht (alext)mr/l(A
- EOD THE EIDST TIME
- RAISE YOUR GLASS Pet Liferal Id FIREWORK Bity Perry Contro
- F"K YOU (FORGET YOU)
- MOVES LIKE JAGGER Faraon 5 Featuring Christina Agoliera
- JUST THE WAY YOU ARE
- TONIGHT TONIGHT Hot Chelle East Jun TCA LAST FRIDAY NIGHT (T.G.LF.)
- Kata Percy Candol GRENADE Imm Kart Februitteete
- NEVER GONNA LEAVE THIS BED Harron S ALM Octobe Interse
- KEEP YOUR HEAD UP THE EDGE OF GLORY
- Lady Gaga Streamline/Kont.ve/Interscop SECRETS (nelevable testas) eterrory SOMEONE LIKE YOU
- MADDY ME Interference THE LATY SONG
- Brunn Hars Flatry Jiffanti JAR OF HEARTS
- Christina Perri Hr. Perri Lanville E.T. Kety Perry Capital IF I DIE YOUNG The Band Perry
- PUMPED UP KICKS Foster The People Starfilms, Column
- ANIMAL Nece Trees Nectury/EdMG
- 25 NOTHING The Script Phenopens/Spic A deeper version of this chart appears on billboard.bix

RETTER LEFT TO FRAY

TOWN LINE (EP) Annu levis (5)

LIMIT ELE CONGE MENTAN

FARMER'S DAUGHTER

WHAT SEPARATES ME FROM YOU After to Remember Victory AMEDICAN CADITALIST Five Finger Death Punch Prospect First

ANGLES The Strokes ICA

Bruce Springsteen Colum THE WHOLE LOVE

William TMT/Cloth - Fredance

Booket Stinesure/Deers MOVE Bird Bay (surdust/Come Marie

WAKING LIP CEREMONIALS

IF NOT NOW, WHEN? lecubes Immertal/Epir/Senv Music THE DOOMICE

THE LINION Charleto Star Seco Surveil

Florence + The Machine Universal Republic

WAR IS THE ANSWER

BARTON HOLLOW

The Civil Wars sensibility ENDGAME No les



Adult Top 40 Imprints

CAPITOL (7)

ELEKTRA (I) LAFACE

MOSLEY (7) A deeper version of this chart appears on billboard.biz

Adult Top 40 Labels

INTERSCORE (7)

CARROL III COLUMBIA (I) IIVE! AREI GROUD OF

LINIVERSAL DEDLINE IC OR A deeper version of this charappears on billboard.biz

Top Rock Artists

POS.ARIE MLIMFORD & SONS

an Of the Pradé EOSTER THE REORIE

COLDPLAY (mid EOO EIGHTERS Investor

. FLORENCE + THE MACHINE LINKIN PARK Harbure Shore States above

THE BLACK KEYS (corput/Marser first. TRAIN (slumba

KID ROCK (or Dog/Martic

RED HOT CHILL PEPPERS THE SCRIPT Processor/for

SEETHER WAS US U2 Mand/Interscope RISE AGAINST 06C/Interaction 16

CAGE THE ELEPHANT (SR/Sub/SCA AVENCED SEVENSOUD nints /furn/Mormer Bone THE REATI ES trais l'antre

MY CHEMICAL ROMANCE 19 se/Marner Ross ONEREPUBLIC Resimilations 21 FIVE FINGER DEATH PUNCH

KINGS OF LEON #4 NEON TREES Menury/DIMO





SKILLET Letest Fair Trate-II DEATH CAB FOR CUTIE

A deeper version of this chart appears on billboard biz

Top New Rock Artists

FOSTER THE PEOPLE

AWOI NATION (w/bil MY DARKEST DAYS

THE NAKED AND FAMOUS POP EVIL (Ore

Top Rock Imprints

GENTLEMAN OF THE

UNIVERSAL REPUBLIC (35) CAPITOLIS

POS. MTSI (Dated litted imposit/label

1 MUMFORD & SONS (3)

KID ROCK (2) Too Dog/Wients:/N6

FOO FIGHTERS (7) Result 10(4) COLDPLAY (I) Capital BON IOWI (Distant/DIM)

CarTena Valumbia /Conv Muser RED HOT CHILI PEPPERS (1)

11 FIVE FINGER DEATH PUNCH (2)

BEASTIE BOYS () Brooklys Dust, Capital KINGS OF LEON (TIRCA BON IVED IT become

ARCADE FIRE (Differen

NONESLICH

ROADRUNNER (%) WIND-UP (II ROSWELL (S) DEDDICE (7) ATLANTIC (ID

Top Rock Labels

WARNER BROS. (54)

RCA (30 SONY MUSIC (SI) ATLANTIC GROUP (%) CAPITOL UNIVERSAL REPUBLIC (6)

INTERSCOPE GEFFEN A&M (28) ROADRUNNER (3) GLASSNOTE (II ISLAND DEF JAM MUSIC GROUP IN

Rock Albums Artists

FLORENCE + THE MACHINE (3)

THE BLACK KEYS

FOSTER THE PEOPLE OF

13 14

A deeper version of this cha appears on billboard biz

Rock Albums

SIGH NO MORE Humford & Sons Gentleman Of The Road/Glassnote

BODN FREE Milest Instructions MYLO XYLOTO (sidnler (solid WASTING LIGHT See Cebter Down 870's

I I INGS Genera a The Markins

GREATEST HITS for led Hand 1005 BROTHERS In Black Ress Ronesuch/Marter Bros.

TORCHES Foster The People I'M WITH YOU

Red Hot Chill Peppers Warner Bres. SAVE ME, SAN FRANCISCO

HOT SAUCE COMMITTEE PART TWO Beastle Boys Brooklym Bust/Capito COME ADOLIND SUNDOWN Cines Of Leon FCA

BON IVER laster browns THE SUBURBS Arcade Fire Renge A THOUSAND SUNS Limited Back

Machine Stop Warner Box. AWAKE Skillet Ardent/Teir Trade/Rdents/Mi THE KING IS DEAD

HELPLESSNESS BLUES DANGER DAYS: THE TRUE LIVES OF THE FABULOUS

KILL LOVE By Comics from SO BEAUTIFUL OR SO WHAT Band Gimen Sharl Covered

NIGHTMARE Averged Seventsh Roneless/Sire/Warner Rose SCIENCE & FAITH

The Sorted Phononousis Four Knew Husto NEIGHBORHOODS THE KING OF LIMBS

EVANESCENCE from AMERICAN TRAGEDY Selbraned Harland STRIFFTON ICS CODES AND KEYS teath Cab For Cable Borros Ma HOLDING ONTO STRINGS

Claude Mirky Depoys a Michael Bros. TIME OF MYLIES 3 Doors Down Liniversal Republi

IN YOUR DREAMS THE TRUTH IS Theory Of A Deadersin (64 Vinatrones CIRCUITAL My Morning Jacket ATO

ALL AMERICAN NIGHTMARE Mender However of Donoblin

ASYLLIM Sighethed Sensita/Warner Brit. A deeper version of this chart appears on billboard.bix

Rock Albums

Imprints GENTLEMAN OF THE

ROAD (3) ATLANTIC (22) HIMIVEDSAL DEDURING

COLUMBIA (25) CAPITOL III RCA(0)

REPRISE (M WARNER BROS. (S) NONESUCH (5)

Rock Albums Labels

1 WARNED ROOS (TO SONY MUSIC III ATLANTIC GROUP(77)

CARITOL (2) GLASSNOTE H UNIVERSAL REPUBLIC DCA (t)

INTERSCOPE GEFFEN AAM (II) ISLAND DEF JAM MUSIC GROUP (II) CONCORD

Rock Albums Distributors

INDEPENDENTS (30) WEAGO UNIVERSAL (S) SONY MUSIC NO EMM(II)

Rock Songs Artists

MUMFORD & SONS (I) Continues Of The Dept Of It/Specials THE BLACK KEVE OF

Manager Post SECTIVED (Windows 5 CAGE THE ELEPHANT (3)

DSD/Inn/DCA FOSTER THE PEOPLE (S)

RISE AGAINST (7) 16(/Interscoor STONE SOUR (DiRodrumet/RRI Hartime Shon/Martier Roy

RED HOT CHILI PEPPERS (7) Marrier Brow AVENGED SEVENFOLD (0)

THREE DAYS GRACE (7) Inn RCA ** SIXX: A.M. (2) Eleven Seven ALTER BRIDGE (7) Aller Bridge Franks 15 INCHES (% Importations

A deeper version of this chart appears on billboard,biz

Rock Songs

SHAKE ME DOWN Cage The Elephant DSP/Noc/UCA WALK Fon Fighters Incomb/DCA PUMPED UP KICKS

Sector The Papels Starfana Estambas COUNTRY SONG Seether Mind-up THE CAVE Numbers & Sees Gentleman Of The Road/RED/Glassnots

THE ADVENTURES OF RAIN DANCE MAGGIE Red Hot Chill Peppers TIGHTEN HE

The Black Keys Moneyer's / Starter Street HELP IS ON THE WAY

10 WATTING EOD THE END Einbin Park Harbins Ches/Marter Bree HOWLIN' FOR YOU

SAY YOU'LL HAUNT ME LITTLE LION MAN Memberd & Sons

LIES OF THE BEAUTIFUL DEODI E Sur I II Dans Same DOG DAYS ARE OVER

ce + The Machine Honorcal Depublic YOU ARE A TOURIST

Death Cab for Culia Burney (Ellisote ANIMAL Ness Trees Name of Party

THE SOUND OF WINTER ADOLESCENTS Incides Immortal For

BURN Papa Roach Deven Seven



Rock Digital

Songs

ROLLING IN THE DEEP

PUMPED UP KICKS

Male II Friends

Foster The People Starfirms/Columbia

SOMEONE LIKE YOU

DOG DAYS ARE OVER

MARRY ME Irain Columbus

FOR THE FIRST TIME

THE CAVE Homited & Sons

ANIMAL Neon Trees Heroury/EDNG

EVERY TEARDROP IS A

WATEREALL (abbabas/surse)

DON'T STOR BELLEVIN

WATTING FOR THE END

PARADISE (oldolay (antol

FITZ & THE TANTRUMS

in Back Hartima Chon/Stanner Dree

HEY, SOUL SISTER Irain (otunbe

RHYTHM OF LOVE

13

Recence + The Machine Universal Republic SECRETS Conferencial Machine Internace

LITTLE LION MAN Humbrel & Sees.

DIAMOND EYES (BOOM-I AY ROOM-LAY ROOM) Stire

EVERY TEARDROP IS A WATERFALL Coldnian Capitol WORLD SO COLD

RIP TIDE Sick Puppies RMR/Regin/Capitel

A deeper version of this chart Rock Songs

Imprints POS. MPBHI (Daried Tries)

ROSWELL (1) GENTLEMAN OF THE ROAD

UNIVERSAL REPUBLIC (8) A deeper version of this chart appears on billboard.biz

Rock Songs Labels

POS. UNIS (Darter Tried)

WARNER BROS. (5)

RCA (B) CAPITOL (2)

PROMOTIONS (2)) UNIVERSAL REPUBLIC OF

A deeper version of this chart appears on billboard.bix

Rock Digital

Songs Artists

1 ADELE (1) III (falsenha) FOSTER THE PEOPLE (4)

Starfime/Ephimbia TRAIN (E) (olumber COLDPLAY (N) Capital

MUMPORD & SONS (I) Gentleman Of The Boad/RED/Garcoots THE SCRIPT OF Phonogenic/For

THE BEATI ES (III Annial animi FLORENCE + THE MACHINE (I)

ONEREPUBLIC (3) HosleyInterscop

PLAIN WHITE T'S (5) Hollywood

---** COUNTRY BOY large Lewis for Conces Issue & Charlis Basiste DE (

COUNTRY SONG Seether Wood-up NOTHING The Striet Phonometic State PM YOURS Jasen Braz Atlantic/REP 21

SING Ny Chemical Immance Incrine 22 28 VIVA I A VIDA (eldolas Casici

ROTAKEVEN In Soid therease for RUMOUR HAS IT Male IL/Columbia A deeper version of this chart appears on billboard.biz

Alternative Songs Artists

POS. MSF (Dated litter) Import Label

FOO FIGHTERS (T) Record little MUMFORD & SONS (7) on Of the Bund OCT/Coursele

THE BLACK KEYE (I) FOSTER THE PEOPLE (I)

CAGE THE ELEPHANT (S) RISE AGAINST (1) 06C/Interscope

LINKIN PARK (2) Machine Shon/Warner Ross. AWOU NATION (1) Sed Bull YOUNG THE GIANT IN

THE AIRBORNE TOXIC EVENT (7) Nanordomo/hiland/00/MG

Alternative Songs

PUMPED UP KICKS SHAKE ME DOWN

ROPE foo Fiebbers Roswell/RCA THE CAVE Numbers & Sons

Gentleman Of The Road/RED/Slacenote WALK fon Finhters Ensure NCA SAIL ANGUNATION REGIST

WAITING FOR THE END Linkin Park Hachine Shop/Monner Bres.

TIGHTEN UP The Black Keys Nonesuch/Warner Ross HELP IS ON THE WAY Rise Against DGC/Intercope
CHANGING The Airborne Texic Event.

Managara Street/DWG HOWLIN' FOR YOU The Black Keys Noneurh/Mamer B: THE ADVENTURES OF RAIN DANCE MAGGIE

Bud Hat Chill Donnary Morner Der YOU ARE A TOURIST Death Cab For Cutie Barsut/Attentio MY BODY Young The Start Studenmen (1887) ADOLESCENTS tendes immertat/feix

UP ALL NIGHT Bink-18206(/interscope SING My Chemical Remance I THE SOURID OF WINTER

MAKE IT STOR (SECTEMBER'S CHILDREN) lise Assist DSC/Interscope

21 NEWLOW Middle Clary But Bright Assessment C. LITTLE LION MAN Bushout & Sour ordismon N The Brad/BST/Doopeda YOUNG BLOOD The Extent Leaf Famour

Somewhat Damaged/Polydos/Straperus December COUNTRY SONG Seether Word-up

A deeper version of this chart appears on billboard.biz

Alternative Songs **Imprints**

1 DGC (9) GENTLEMAN OF THE POAD (1) NONESUCH (3) STARTIME (2)

RCA(I) A deeper version of this chart appears on billboard.bix

Alternative Songs Labels

CAPITOL (8) RCA (%)

INTERSCOPE (II) ROADRUNNER PROMOTIONS (III) A deeper version of this chart appears on billboard, bix

Triple A Artists

MUMFORD & SONS (3)

Gentleman Of The Road/RED/GI THE DECEMBERISTS (3) Capital AMOS LEE (2) Blue Note, Capitol FLORENCE + THE MACHINE (4)

FITZ & THE TANTRUMS (2) denorrhind COLDPLAY (3) (apitol DEATH CAB FOR CUTIE (7)

THE HEAD AND THE HEART (I

RAY LAMONTAGNE AND THE PARIAH DOGS (2) KARED

Heritage Rock

Songs

LIES OF THE REAUTIFUL

COUNTRY SONG Seither Wind-on

DIAMOND EYES (BOOM-LAY

PEOPLE Sixt: A.M. Fleven Se

BOOM-LAY BOOM) Shines

SAY VOLUL HALBET ME

Ny Darkest Barry Featurine Takk Welde

GHOST OF DAYS GONE BY Alter Bridge Alter Bridge Vandel

Theory Of A Deadman 604/Voodrumen 707

WALK Foo Fighters Rowell IV.

DANCE MAGGIE

ISOLATION After Bridge After Bridge/Lambsi

RIP TIDE Skit Pupples (MI/Virgin/Capital

THE ADVENTURES OF RAIN

DODE (as finites bound by

Class Care Descionary (CO.

Three Boys Grace hundrid PORN STAR DANCING

NATIONAL PROPERTY.

LOWLIFE

WORLD SO COLD



Triple A Songs

POLLING IN THE DEEP

- ele XI Molumbia MONEY GRABBED
- MANDOWS ARE BOLLED DOWN
- of the Ston Metall sound
- DOG DAYS ARE OVER
- e + The Harbles Holograf Describ
- THE CAVE Number & Says man M The Depart MCNE Secretar
- LOST IN MY MIND
- DOWN BY THE WATER
- PUMPED UP KICKS
- YOU ARE A TOURIST eath Cath For Cuttle Barrus, (Atlant)
- FOR THE SUMMER entiene And The Paris
- DOLL AWAY YOUR STONE Mumbood & Copy nes Of the Board Strate EVERY TEARDROP IS A
- WATERFALL Colinian Cantol HEY MAMA
- Not Express becaute and Search DUMOUD HAS IT Make It Kalendar FASTER Natt Nathanson Acrobat/Nanquard
- GIVE ME SOMETHING THE ADVENTURES OF RAIN
- DANCE MAGGIE Red Hot Chili Peopers Warner Erzs. RADIOACTIVE Kings til Leon ICA/KWG
- FROM THE CLOUDS Jack Johnson SOMEONE LIKE YOU Also S.Kolumbia 21 LONGING TO BELONG
- Eddia Worker Manhousevery & Classock & Standals THE AFTERLIFE Paul Simon How VINC. HOWLIN' FOR YOU
- The Black Keer Knower's Officers Date LITTLE LION MAN Invelor Live tioman Of The Drack/DED/Classonie HEY HEY HEY
- sael Franti & Spearbead Roo Bon World and of A deeper version of this chart appears on biliboard.biz

Triple A Imprints

1 CAPITOL (7)

- GENTLEMAN OF THE ROAD (1)
- DCA (E) UNIVERSAL REPUBLIC (6)
- A deepar varsion of this chart appears on billboard.bix

Triple A Labels

CAPITOL (16) UNIVERSAL REPUBLIC (II)

COLUMBIA (9) DED

ATLANTIC (6)

A deaper version of this of appears on billboard biz

Active Rock Artists

- POS. MIST (Challed lives Imports Labor SEFTHER (2) Wind-up
- AVENGED SEVENEDI DUD
- EOO EIGHTERS (Download DISTI IDDED (7) Descriptions from
- AT TER BRIDGE (2) May find an I maked SIVE SINGED DE ATH DUNCH (S)

SKILLET (I) Ardent/Fair Trade/Ridantic

STONE SOUR (\$180adrames/889)

Active Rock

Songs

LIES OF THE BEAUTIFUL

PEOPLE Size: A.M. (leven Seven

WAT K too Sighter formall/8/1

SICK Malitas Was Tennol and a

NOT AGAIN Stated Fleckstonic

Art Of Dying Intexication/Reprise/ILG

BURN Papa Roach Eleven Seven

DIAMOND EYES (BOOM-LAY

BOOM-LAY BOOM) Shinefews Attentio

AWAKE AND ALIVE

Skilled Anders/Kair Frade/Atlantic

DIE TRYING

•

1 COUNTRY SONG

PAPA ROACH (5) Eleven Seven

- SIXX: A.M. (7) Report Seven
- 12 FAR FROM HOME Day Down South Street Same
- WELCOME TO THE FAMILY ISOLATION After Bridge After Indon/Looks SO EAR AWAY
- oged Seventoid Hopeless/Sire/Warner Bros. LOWLIFE Theory (II & Bearings)
- £848bendennen/886 TONIGHT Swifer Water
- THE ANIMAL Distribution in RIP TIDE Skit Pupples 1993/Virgin/Capitol

UNIVERSAL REPUBLIC (II) REPRISE (7)

A deeper version of this chart appears on billboard.biz

Active Rock

Labels

PROMOTIONS (%)

FOO FIGHTERS

Red Het Chill Peopers Warner Ro LOVE-MATE-SEY-DAIN THE PEN IS COOR SO EAD AWAY

13

- Lancack Countries Species Circ (Warner Dree WHEN YOU'RE YOUNG
- ers Down Howersal Donable NOT AGAIN Spint Rollstorte WELCOME TO THE FAMILY
- lanned Sevenfeld Hopeless/Sire/Warner Bros. THE ANIMAL Disturbed Regriss GYPSY WOMAN Josethan lyler &
- The Morthern Links F-Snocks TONIGHT Settler Wind-up NEVER LOOKIN' BACK Kenny Wayne Shepherd Band
- LOST IN YOU live law from he life 25 SICK Melitas Way Tipon Capital

A deeper version of this chart

Heritage Rock Imprints

- ELEVEN SEVEN (12) ROADRUNNER (10) WIND-UP() UNIVERSAL REPUBLIC (6)
- ALTER BRIDGE (7) A daaper version of this c

Heritage Rock Labels

ROADRUNNER PROMOTIONS (I7) CAPITOL (IZ) ELEVEN SEVEN (7) ATLANTIC

WIND-IIP A deeper varsion of this c appears on billboard.biz

Heritage Rock Artists

CAPITOL (II)

ATLANTIC (S)

ELEVEN SEVEN (2)

UNIVERSAL REPUBLIC (II)

A deeper version of this chart appears on billboard biz

1 SEETHER (2) Wind-up FOO FIGHTERS (5) Roswell R(A ALTER BRIDGE (2) After Bridge Capitol CIVY- A M (Dillero Seus)

STONE SOLID (Tribratheres (0)) SHINEDOWN (T Allerte THREE DAYS GRACE (7) Inv (8)

AVENGED SEVENFOLD (6) iopoless/Sire/Warner Bros. DISTURBED (I) Reprose/Warner Bros. SAVING ABEL (I) Skiddos/Virgin/Capitol

Active Rock **Imprints** PQ5, 80 ELEVEN SEVEN (12

THE ADVENTURES OF RAIN

I AST MAN STANDING BIR FELDIN

MONSTER YOU MADE for Evil offer

A deeper version of this chart appears on billboard.biz

DANCE MAGGIE

22 THE LAST TIME

23

24 BLOW ME AWAY

Bad Met Chill Despera Worker Steer

All That Remains Prosthets /Tures & Tu-

GHOST OF DAYS GONE BY

After Bridge After Bridge Capital

ROADRUNNER (%)

Dance Club Artists

LADV GAGA (I) DILLAMINA IN COOKING INVESTIGATION DOTTNEY COE ADS (D. ball!) SENNIERD LODEZ (Delandition)

DAVID GLIFTTA What A Horiz (Astrohumbs Cambr KYLIE MINOGUE Parlophone/Astralwerks/Capitol YOKO ONO (7) Hind Itan/Twisted

BEYONCE (1) Parkwood/Columbia SELENA GOMEZ () Holywood A deeper version of this chart appears on billboard.bix

Dance Club Songs

POS. IIII Artes Imprint/Label E.T. Kelly Perry Capa

- SAM Bhanna (00/brf lors/800) HIGHER Tain (my Featuring Evile Manager & Travio HoCov Hercrey/COMG WHO'S THAT CHICK? David South
- Sense Samuelaring and annual HELLO Kartin Solveig & Dragonette LAST FRIDAY NIGHT (T.G.LF.)
- DIRTY DANCER Enrique Intesias With Usher Featuring Lil Wayne Universal Republic BEAUTIFUL PEOPLE Units Recent
- SAVE THE WORLD BETTER THAN TODAY
- PUT YOUR HANDS UP ME YOU EEEL LOVE ar European Schrabender Frankel
- ARMY OF LOVE Kerl Hand/00% PARTY ROCK ANTHEM FAO Featuring Lauren Bennett & Good
- TONIGHT (I'M LOVIN' YOU) rimae Infecias Featurine Leptacris & D.I. Frank F ON THE ELOOP busheless
- DOME HONOTONIC I'M INTO YOU Jennifer Lapez a LD Mayre Mand/00% TILL THE WORLD ENDS 17
- Steam Courses Sun/OFA PAPI Jennifer Lepez Island/0.1% TIL DEATH
- MOVE ON FAST One Hind ONE HOT PLEASURE
- 23 BORN THIS WAY Laufer Game Streamline (Konf Ive.
- IN THE DARK Der Inde-Pro/Universal
 - GOOD GIRL Alouis Innian Startey (Bry Nation Februaries A deeper version of this chart appears on billboard.bix

Dance Club Imprints

- ISLAND (6) JIVE (6) CAPITOL II
- ă 5 HOLLYWOOD (% INIVERSAL DEDURE ICA

6

INTERSCORE (S) DIC DEAT IN CHEDOVIDEE * MIND TRAIN (

Dance Club Labels

INTERSCOPE (%

ISLAND DEF JAM MUSIC GROUP NO COLUMBIA (II) UNIVERSAL REPUBLIC (8)

DAVID GUETTA

HOLLYWOOD (S)

Dance Airplay

Artists

BRITNEY SPEARS (5) Jun/ACA

SWEDISH HOUSE MAFIA (8)

KATY PERRY (3) Capitol

What A Music/Astraiwerks/Capitol

ALEXANDRA STAN (I) Ultra

MARTIN SOLVEIG @ Big Beat/Martin

PITBULL (4) Nr. 305/Pola Grounds/A/RCA

Dance Airplay

Draponette Rin Seat/Atlantic

ADELE (7) II / Columbia

MEDINA (BUllia)

HANNA (6) SRP/Det Jam/IDJMG

ATLANTIC (I)

NETTWERK (4)

POS. MINI (Dark

s DAVID GUETTA (C

POS. III HELLO Martin Solveig &

JIVE LABEL GROUP (1)

A Sal way

18 CALL MY NAME

21

22

- ON THE FLOOR Jessifer Level EWORK Baty Perry Capitol 14 MORE lither talace/86
- NIGHT (I'M LOVIN' YOU) Turing Indacric & DI Frank C

NITON (THE REASON) Erk Prydrutte

RAISE YOUR GLASS Pink Laface/life

SUN AND MOON then I Immed

BEAUTIFUL PEOPLE On's from

GIVE ME EVERYTHING

N: 305/Polo-Grounds/VIICA

IN THE DARK

ULTRA

IIIVE (C)

BIG BEAT ()

ASTRAL WERKS IN CAPITOL (9)

Pitholi Featurine Ne-Yo, Afrelack & Naver

NOT GIVING UP ON LOVE

Dance Airplay

Imprints

Armin Van Buuren Vy. Sophie Ellis Bester Ultra

exturing Kelly Boudand (Ilvo

Sultan & Ned Shepard F

WHAT A FEELING

TAKE OVER CONTROL

Afrejeck Featuring Eve Simons States PARTY POCK ANTHEM

SAVE THE WORLD

ADDICTION Hedina little

Adele VI Kebenber FREEFALLIN' Zee Badwi fing Best/Klantic

DOLLING IN THE DEED

Darly Sort half a profit personne determine

MR. SAXOBEAT Nexandra Stan Uto

E.T. Kety Perry Featuring Kenye West Capital SEEK BROMANCE Tim / Sees Name

Dance Airplay Labels LITTOA

CAPITOL 00 JIVE LABEL GROUP (9) ATLANTIC CO.

ISLAND DEF JAM MUSIC GDONID OD

Dance/Electronic Albums Artists

LADVGAGA

- DAFT PUNK (1) Wat Drove DEADMAUS (I) NauStrap Ultra I MEAO
- Party Dock feeld a amilitary street intervenee (GA
 - CLUB LIFE VOLUME ONE: I AS VEGAS Tierle Manual franchis 21 HURRY UP, WE'RE DREAMING NOW THAT'S WHAT I CALL

12 TPON-LEGACY

•• BODY TALK

CLUB HITS 2 Various Artists STREETS OF GOLD SAME TOWN COMMON

THE FAME MONSTER (EP)

Lade Gaga Streamline/KonLive/Cherrytree/

Stramine/Cost any Cherry tree/Intercope/II
ALL THINGS BRIGHT AND

REALITIELS Out Out toward banks AM THE DANCE COMMANDER + I COMMAND YOU TO DANCE

RECONFIGURED Bult Punk Wat Disney
LIKE DURSTEP 2000 Various Advict INF

VIC LATING PRESENTS:

THE FALL Gorilla: Viroly Capital

ZONOSCOPE (at /// Copy Modula

THIS IS HAPPENING

JAMES BLAKE

ULTRA DANCE 12 Walating tiltra

DEA/Vegan/Canatol

THE REMIX Lady Sans

CULTURE OF FEAR

Dance/Electronic Albums Imprints

1 INTERSCOPE (TO

KONLIVE 2 STREAMLINE (I) WALT DISNEY (MAUSTRAD (C) CHERRYTREE (III)

UNIVERSAL REPUBLIC (C SKRILLEX (I) Big Best/MauStrap/Mantic/M ULTRA (TO ASTRALWERKS (2)

LCD SOUNDSYSTEM (7) Dance/Electronic Albums

DAVID GUETTA (1)

VICTATING OURS

DEA/Virgon/Capdol

What A Massc/Astralwerks/Capitol

OWL CITY (2) Universal Republic

BORN THIS WAY Lady Gags

TRON: LEGACY (SOUNDTRACK) felt helt Wat Street THE FAME Laty Gage

SORRY FOR PARTY ROCKING IMEAN Party Bord Paid (are l'Inscription) Interconnection. 4X4II12 deadmont Nurfron/Ura

SCARY MONSTERS AND NICE

NOTHING BUT THE BEAT

Dance/Electronic Albums Labels

INTERSCOPE GEFFEN ASM (T) WALT DISNEY HTDAGG

ATLANTIC GROUP () Dance/Electronic Albums

Distributors INDEPENDENTS (III)

EMM OD SONY MUSIC (I)



THE WAY lettery (ann ISC/Sorth Lifted

LIGHT LID THE SKY Da After Lie France

I DEFLISE lock Wilson Saarswill (MC

LEAD ME Sanctus Real Sparrow/841 (MG SOMEONE WORTH DYING

TURN AROUND Hatt Naher Essential/PLG

Streen Curtis Chapman Scarrow/EHI CHG

LIFT ME UP the Afters for trade

BEAUTIFUL Nerothe fair lade

I WILL FOLLOW

MOVE Nercyffe fair Rode

STRONG ENOUGH

Hatthew Mest Sparrow/EM: CM:

ILIFT MY HANDS

DO EVERYTHING

CHILDREN OF GOD

STARRY NIGHT

DI ESSINGS Lant Over Lab Trade



WE CRY OUT: THE WORSHIP

THE LIGHT MEETS THE DARK

Tenth Avenue North Regmon/Provident Integrity YOUNG LOVE Hat Keamer Inpoprish 0%

PROJECT Jereny Comp IEC/EM CMG
TONIGHT tobulfur Confront/EM CMG

WHAT IF WE WERE REAL

AFTERMATH

Mandica Scottow Dill CHIC

20

THE RECKONING

VICE VERSES Switching

Sound we expedit / reducted (SM CM)

WOW #1'S (YELLOW) Taries

Christian Albums Artists

POS. MIST Charted fight inprint table 1 CASTING CROWNS (3)

CHRIS TOMLIN

- CHRIS TOMLIN
- axstres/Soarrow/EMI DNG
- SKHIETO Antont II or Trans Hitlanty (Developet, Internity
- THIRD DAY IS Essential/Provident-Integrity

 LECRAE (7) Brach/Infinity
- NEWSBOYS (DiscovENICK)
- MEDCYMEIN For Trade Depoident, Integrity
- RED (1) Expertual Proyected-Integra FRANCESCA BATTISTELLI
- NEEDTOBREATHE &

Christian Albums

AND IF OUR GOD IS FOR

US... Chris Tomin overlane (Knamnw/FMI CMC WOW HITS 2011 Various Artists

- Internal March Continues (NO UNTIL THE WHOLE WORLD HEARS (Isting (rowns
- AWAKE Skilled
- MOVE Third Bay Essential Provident-Intentity COME TO THE WELL (asting (round)
- THE GENEROUS MR. LOVEWELL
- HencyMe Fast Bradis/Provident-Integrity BODN AGAIN resolves innovity (NC UNTIL WE HAVE FACES
- HUNDRED MORE YEARS
- Francesca Battletelli Terrent/Word-Curb
- REHAB LeCrae Reach/Infinity
- BLESSINGS Laura Story Fan Trade/Provident-Integets

Artists Provident-Introntiv/EPI (MG/Word-Curb WONDER

- THE STORY OF YOUR LIFE REHAB: THE OVERDOSE
- NO FAR AWAY Their Sound Forum (Nord-Curb A deeper version of this chart

Christian Albums Imprints

POS. WHIST

- SPARROW (7 FAIR TRADE (6)
- REUNION (II) ESSENTIAL (II)
- FERVENT (1) INDOOR #
- CIVEYEDS (1) BEACH STREET (6)
- DEACH (S) WORD-CURR (II)

Christian Albums Labels

POS. LIBIT (Thered Tides: 1 EMI CHRISTIAN MUSIC GROUP (

- PROVIDENT-INTEGRITY (5) WORD-CURB (5) INFINITY (I)
- MORMON TABERNACLE CHOIR (I)
- SONY MUSIC III LUCID (I)
- OSMOND ID 10 DCA (I)

Christian Albums Distributors

SONY MUSIC (SD INDEPENDENTS (10) WEA OD UNIVERSAL

CHRIS TOMLIN

- MERCYME (7) Fair Years
- leonna (18.5
- Managanda Davanca (187) THE AFTERS (Now leads
 - JEREMY CAMP (5) RC/loofs & Nail MANDISA (7) Sagray FM (76) THIRD DAY (0 Freetal/PIS

YOU ARE MORE

- Tenth Avenue North Reuni GLORIOUS DAY (LIVING HE LOVED ME)
- Casting Crowes Beach Street/Reumon/FLG STPONGED Nanio Samueliti INC YOU LOVE ME ANYWAY
 - Sidewalk Prophets Fervest Nortl-Corb YOUR LOVE . Brandon Health Monomote Steamon (St.C.

Christian Sones Artists

- CASTING CROWNS
- TENTH AVENUE NORTH (1)
- s BRANDON HEATHE
- - Brandon Health Monormole Descion/Ittl. YOUR GREAT NAME Natale Grant Curt THIS IS THE STUFF JOSH WILSON (7) Soarow/FM (7)6 Granesers Buildelall Connect/Mont Code

A deeper version of this chart appears on billboard.blz Christian Songs

21 THE LIGHT IN ME

17 HOLDINE Ismia Grace Carterine tehutter Cotes

Christian Songs Imprints

- POS. IMPAIT (Darled filler)

 SPARROW (30)
- FAIR TRADE (25) REUNION (17)
- FERVENT OF ESSENTIAL (0) DEC on
 - SIXSTEPS (1) CURB (1)



Christian Songs Labels

EMI CHRISTIAN MUSIC

GROUP

- PROVIDENT LABEL GROUP (SE
- WORD-CURB (%) TOOTH & NAIL (7)
- CURB (1) CENTRICITY

- INPOP (II) KINGSWAY (7)

Christian Songs Producers

- CHRISTOPHER STEVENS BROWN BANNISTER
- IAN ESKELIN(II) MATT BRONLEEWE (7)
- MARK A. MILLER (S) PAUL MOAK (S) ED CASH
- NATHAN NOCKELS (I) JASON INGRAM TO
- A deeper version of this chart

Christian AC Songs Artists

12 STRONG FNOUGH

13 DO EVERYTHING

hose Word Seamon/1981 CHG.

Steven Cartis Chapman Sparrow/TM: CNG. MOVE HercyMe fair Trade

e Featuring tobyHac Gotee

LIGHT UP THE SKY The Afters for Trade

YOUR GREAT NAME Natale Gout (urb

I FAD ME Conduction Communities (III.)

Francesca Battistelli Fervent/Mord-Curb

A deeper version of this c appears on billboard.bix

Christian AC

Songs Imprints

FAIR TRADE (V)

FERVENT (I)

REUNION (10)

ESSENTIAL (III

HOLD ON tobyflac ForeFront/EMI CHS

LIFT ME UP The Afters far Irade

CHILDREN OF GOD

THIS IS THE STUFF

MY HOPE IS IN YOU

Brief Bay Connetic find

CHRIS TOMLIN (

- CASTING CROWNS ID
- MERCYME (7) Sair Trade TENTH AVENUE NORTH @
- Donner /DEC BRANDON HEATH (7)
- Monomoria (Resimento/DLC) JEREMY CAMP () If (/loof) & Nail
- THE AFTERS (I) fair Trade CHRIS AUGUST (0 Fervent/Word Curb MANDISA (2) Sparroug/EHI (NG
- LISTEN TO THE SOUND JOSH WILSON (7) Spatrow/FHI (NG STARRY NIGHT Chris August Fervent/Mord-Curb

Christian AC Songs

POS. TITLE SOR GLORIOUS DAY (LIVING

- HE LOVED ME) (asting (rowns
- YOU ARE MORE
- STRONGER Handisa Sources EM CHG YOU LOVE ME ANYWAY
- Sidewalk Prophets Forwert/Word-Curb BLESSINGS Laura Story Fair Trade YOUR LOVE
- I WILL FOLLOW
- Oris Territo strategs/Sparrow/EM CMG I REFUSE Josh Wilson Sparrow EM CMG THE WAY Jeremy Camp (EC/looth & Not

TORYMAC DEALTHERN Marries by Prote Christian AC HETEN TO THE SOUND LIET MY MANDS

Songs Labels

- EMI CHRISTIAN MUSIC GPOLIP (% PROVIDENT LABEL GROUP (II)
- WORD-CURB (III TOOTH & NAIL (II)

Christian CHR

Artists

- 1 TOBYMAC (5) Forefrom SHONLOCK (Z) Arrow HAWK NELSON (2) RE(/Teeth & Rail
- NEWSBOYS (7) Inpop THE AFTERS (7) Fair Trade ABANDON (3) Forefront/EMI (HG
- TENTH AVENUE NORTH (I)
- BRANDON HEATH Monography/Daventon/SLG KUTLESS (D.BE/South Little)

Christian CHR Songs

- HOLD ME Jamie Grace Featuring Joby Hac Gotoe
- CRAZY LOVE Street Malena SEC/Locks S No. TONIGHT toly Max Forefront/ERI (MG
- SOMETHING IN YOUR EYES selt Arress LIFT ME UP the Atlens for Trade

- - Bullidea #20 (country) 751 YOU ARE MORE Toroth Assesse Morth Description
 - SAVE YOUR LIFE president lance YOUR LOVE
 - FACELESS Red Essential/916 FEEL IT IN YOUR HEART
 - HOLD ME TOGETHER
 - NOT ALONE Indicantial To
 - THIS IS THE STUFF
 - CAN'T SHUT UP 98 GALAXIES but (its Interval Insultin
 - 17 OUTCAST Service Roberts Strungon/916 CLOSER Share McGenald Sources/ENLONG WAY BEYOND MYSELF
 - DON'T WAIT Addison Board fair Itade REMEMBER ME Raffess IEC/Tooth & Nati
 - LAST TRAIN HOME PH Static Touth & Not HOLD ON White Invient (NI III PLEASE DON'T LET ME GO
 - INVICIBLE Nation for Inde A deeper version of this o

Christian CHR. Imprints

- 1 FAIR TRADE ESSENTIAL (II) SPARROW 00
- REUNION (5)

Christian CHR Labele

POS. LINE (Planted Mar) PROVIDENT LABEL

- GROUP (2)
- EAID TRADE
- TOOTH & NAIL (18) WORD-CURB(II)

Gosnel Albums Artists

KIRK FRANKLIN

- LECTAR (It Brack/Infects
- MARY MARY (1) Mr. Start Falomber Same March
- MARVIN SAPP (3) VerbyRCA VACHAWN MITCHELL (2) Venan/FMI Cosmel/FMI CMC
- DEITRICK HADDON (1)
- Releve/Manhaddon/Wenth/RCA WILLIAM MCDOWELL (2)
- Delivery Boom Earth inflor LE'ANDRIA JOHNSON (I)
- JAMES FORTUNE & FIVA (7)
- TRIN-I-TEE SOO Music World Gospel/Music World

Gospel Albums

HELLO FEAR

- Kirk Frankiin Fo Yo Sout/Ve WOW GOSPEL 2011:
- THE YEAR'S TO TOP GOSPEL ARTISTS AND SONGS Various Artists Word-Curty/EMI CMG/VentsyRCA
- SOMETHING BIG Mary Mary Hy Elock/Columbia/Sony Music
- REHAB LeCrae leach/triinty TRIUMPHANT Visiteur Mitchell
- CHURCH ON THE MOON
- Balletick Hadden Solous Manhaddon Flanks für 2 THE AWAKENING OF LE'ANDRIA JOHNSON (EP)
- Le'Andria Johnson Nusx World Gospel/Music World AS WE WORSHIP: LIVE
- REHAB: THE OVERDOSE
- PLAYLIST: THE VERY BEST OF MARVIN SAPP
- Maryla Sage Verific Peace Same Music I DELIEVE LIVE tames Fortune & FIVE Electronics/Importal/use HERE I AM Harvin Sago Verity/RCA
- ANGEL & CHANELLE Trin-1-tee \$2 Music World Gospel/Music World LOVE GOD, LOVE PEOPLE :
 - THE I ONDON SESSIONS Israel Househoon Interest of Schambia Flore Manie **EARNESTLY YOURS**
- GOSPEL'S BEST WORSHIP WOW GOSPEL 2010 Warrious Artists Word-Corty/EMI (W/¿Veriey/RCA
- GET DE ADV forever Jones EMT Gospel/EMI CMG
- UNCOMMON ME



aac Carree Sove DOMINIONAIRE Carten laner (1) Statisticate

FRESH lye Inhbett (clumbia/Sany Music RECOMING Valenda Edams N. House UNDER AN OPEN HEAVEN Warr Marran Carburine The Calabratics Of Life Emplic/Disords

A deeper version of this chart

YRM /YOUR RIGHTEOUS MIND FROM THE HEART Jessica Reedy Light In One

Gospel Albums Imprints

1 VERITY (M) REACH® FO YO SOUL ID

MY BLOCK (2)

EMI GOSDEI (II) MUSIC WORLD GOSPEL (6) BLACKSMOKE WORD-CURB

Gospel Albums Labels

POS. LINE (Charted Fried) SONY MUSIC (S)

INCINITY (II) EMI CHRISTIAN MUSIC GROUP (III) MUSIC WORLD (6) WORLDWIDE (9)

Gospel Albums

Distributors

Gosnel Songs

Ártists

1 INDEPENDENTS (II)

SONY MUSIC (II)

UNIVERSAL®

EMMID

WEAD

CMI Cornel

KIRK FRANKLIN (I)

Delivery Doors, Eucht & One

WILLIAM MCDOWELL (1)

MADVIN SAPP (1) Victor(1)

TROY SNEED () Entre Goget

Roleve/Manhaddon/Venta/RCA

EARNEST PUGH (2)

MARY MARY (7) Ny Biock/Columbia DEITRICK HADDON (II

JAMES FORTUNE & FIYA (2)

WESS MORGAN (7) Bowl in/Hipside

Co Yo Coud Monty (DCA

EONE (i) TASEIS (II MALACO SOVEREIGN AGENCY (1)

Gospel Songs

POS. NEL Area: Imprest Label

1 NOBODY GREATER
VaShawn Mitchell EH Gospel
2 I SMILE for feature En Yo Could Corne Cookin Navita NY 8

I GIVE MYSELF AWAY (LIVE) Milliam McConnell Indicary Drown Tube (cfor I BELIEVE James Fortune & FITA Featuring Zacarti Centry & Shawn McLemore

HE HAS HIS HANDS ON YOU

arvin Sago Verty/TCA WELL DONE Delbick Raddon

MY HEART SAYS YES Terro Council Contro Cornel

WALKING Hary Hary Hy Block/Columbus OVER & OVER his like \$75 saturior PI Meeting Nursir World Screen Music World

10 I NEED YOUR GLORY Exempt Buch CIM Toutemote/ModelState IT'S ABOUT TIME FOR A MIRACLE Bearts (rawled E)

HE WANTS IT ALL I CHOOSE TO WORSHIP lorgas flowlie/Floside

RF STILL Volume Adams N-Norse IN THE MIDDLE

EXCELLENT Norths Hunizal Norths Hunizal SPIRITUAL Senald Lawrence & Co. Duiet Water Venity DCA

GOD IS GREAT Dicky Diffrant And Many C Lock! (after GOD MADE ME Micciccioni Macc Cheir Haban

TRUST ME EXPECT THE GREAT

Innuthan Nelson Intronty SWEETER lin harrel Danachie BACK TO YOU Corinda Clark-Cole Lents/v0n

IHEARTHE SOUND (OF VICTORY) Magnette Brown-Clark Allt Gospet/Malaco WINDOW Canton Jones CAUD

Gospel Songs Imprints

POS. BREST (TAMALE)

FMI GOSPEL (II) BLACKSMOKE (7) LIGHT MUSIC WORLD GOSPEL (7)

MY BLOCK (3) EMTRO GOSPEL (I) INTEGRITY (6) DELIVERY ROOM

Gospel Songs Labels

1 RCA(II)

WORLDWIDE ID FONE (I)

EMI GOSPEL (S MUSIC WORLD COLUMBIA

MALACO EMTRO GOSPEL (I) INTEGRITY FLIPSIDE (I)

Gospel Songs Producers

1 AARON W. LINDSEY (%)

WILLIAM D. MCDOWELL(7) WARRYN "BABY DUBB" CAMPBELL (3)

AY'RON LEWIS (4) DEITRICK HADDON (1)

TROY SNEED (I) PJ MORTON (T DANIEL WEATHERSPOON (1) VASHAWN MITCHELL (1)

A deeper version of this ch appears on billboard.biz





Traditional Classical Albums Artists

MORMON TABERNACLE CHOID (TIME

- ORCHESTRA AT TEMPI E SOLIABE Chilismon Tabanaria Flori
- SIMONE DINNERSTEIN (7)
- ERIC WHITACRE (II Decra/Decra/Casses MILOS KARADAGUICO
- CHANTICLEER (I)
- When Tip/Mess/Storms
- -VITTORIO GRIGOLO (7) Sony Classical/Sony Mesterworks IOSH WRIGHT (II States Houston
- ANDRE RIEU (1) nder Dies (Behades Dies Offitte

10

ANONYMOUS 4 (7) Samona Murdi Traditional Classical Albums

MEN OF THE MORMON TABERNACLE CHOIR Mormon Tabernacle Chnir/Orchestra At Temple Square (Wilhern)

- THIS IS THE CHRIST Harman Tahamaria Chairifferina
- Sanger Morroon Tabantaria Chair RIZET CARMEN DUETS & ARIAS Artists Superfluora/Surra Cassin
- THE ROYAL WEDDING: THE OFFICIAL ALBUM Various Artists D
- BACH: A STRANGE BEAUTY
- LIGHT & GOLD
- FOREVER VIENNA Andre New B His Inhana Steam
- Justin Dies Behates Mo. Al Mil MEDITERRANEO
- Nes Excedentir DG/Derra Co A CHANTICLEER CHRISTMAS Chanticleer White Te-1945A/Muremonn
- JOSH WRIGHT
- MENDELSSOHN: PIANO TRIOS and by Ma Na Ma Makab Barbara Classical None Wasterwerks TCHAIKOVSKY: THE
- **NUTCRACKER** Simes Battle/Berliner Des Off Overier THE CHEDDY TOFF SONGS
- CAROLS A BALLADS FOR CHRISTMAS Annovatous 4 Kerne THE ITALIAN TENOR
- PAUL MCCARTNEY'S OCEAN'S KINGDOM The Leaden Class
- (Wildson) MPL/Hear/Telarc/Concerd Traditional

Classical Albums **Imprints** POS. IN

MORMON TABERNACLE CHOIR DECCAO

SONY CLASSICAL OF DO OR SINGAD (B)

Traditional Classical Albums Labels

POS. M MORMON TABERNACLE

- CHOIR DECCA CLASSICS (3)
- SONY MASTERWORKS (II) DECCA EMIC! ACCIDE OF



ESPERANZA SPALDING

Classical Crossover Albums Artists

POS.AII JACKIE EVANCHO (3)

- II VOLO
- IL DIVO (7) SVOK obmbia/Sony Hose THE CANADIAN TENORS (7) DIGG ETING (7) Characters (16 Charry
 - DAVID GARRETT (7) Derra TORI AMOS (DIS/Deca 2CELLOS (f) Maderworks/Sone Mederworks
 - THE PRIESTS (D.K.A Victor/RCA LONDON PHILHARMONIC ORCHESTRA () IS

Classical Crossover Albums

O HOLY NIGHT (EP) ladie DREAM WITH ME

IL VOLO Bitolo HEAVENLY CHRISTMAS

Jarkie Fernicha Offit Kebenhia Kore Mode WICKED GAME (No CKMCehombia/Same Montr THE GOAT RODEO SESSIONS Ye-Ye Ma/Stuart Duncan/Edgar Meyer/Oris

Thile Sensy Classical Name Marterworks ROCK SYMPHONIES HT OF HUNTERS

IL VOLO: EDICION EN ESPANOL

& Wale Cours Share, Kedica Streeter/Cetter/ Cityana of Married when State C STIMS: I IVE IN BEDI IN Sting Featuring The Royal Philharmonic Co.

marie) Cherrylese (16/11erra THE PERFECT GIFT 12 THE MOST WONDERFUL TIME OF THE YEAR Horson laboracie chestra At Tomple Square With Rat

de (Wilbert) Mormon Sabertacie Choi 2CELLOS alling Martermarks /Conv Marterworks

NOEL, The Priests RCA Victor/RCA

CHRISTMAS SYMPHONY IL coller Mith Members Of The Crech Milharmonic Gerbantes American Crumsehoos

Classical Crossover Albums Imprints

COLUMBIA (5) SYCO DECCA

SONY CLASSICAL (I)

Classical Crossover Albums Labels

POS. LINE (Sarted Stire) 1 SONY MUSIC (5) DECCA (I) INTERSCOPE GEFFEN AAM

SONY MASTERWORKS (5) MORMON TABERNACLE CHOIR

Traditional Jazz Albums Artists

MICHAEL BUBLE

- TONY RENNETT
- PINK MARTINI (Olice HARRY CONNICK, JR. (7)
- . EDANK SINATDA (I) Srank Smakes Enterprises/Dearing/Marrier Dros
- CAMMY DAVIS IN CITIZEN DAT METHENY (Nimeral) Warner Dree MILES DAVIS O Columbia/Decary/Conv Hysic
- SETH MACFARLANE (1)

Traditional Jazz Albums

DUETS II logy Repostt D

- CHRISTMAS Michael Bable US Descrip
- CRAZY LOVE seel Buble 145/Remise/Wa
 - JOY TO THE WORLD

HOLLYWOOD, THE DELLIVE (ED) Michael Bubbs 1/2 Decembration or Dec CHOISTMAS WITH THE DAT DACK Front Gentro Rean Hartin&

.

nere Bavis is Control THE VERY BEST OF THE RAT PACK Frank Sinatra, Dean Martin & Sammy Davis Jr. Erand Cinatia Enternesses (Beerlas Marres Bires IN CONCERT ON BROADWAY

rolds, Jr. Celumbia/Legacy/Seroy Music IN A BOSSA NOVA MOOD

TREME: MUSIC FROM THE HBO ORIGINAL SERIES: PEACON Laurence and Committee Market MOUNTE IT ALL ABOUT But Mathemy Monocurb / Mission Dress CLASS ACTS OF THE VEGAS

STRIP Various Article ** HERE WE GO AGAIN CELEBRATING THE GENERE OF DAY CHADI ES Wills Heltes & Worldon

Marcalic Featurine North Innes Due Ninte YOUR SONGS Harry Connick, Jr., Columbia/Sony Plusic MUSIC IS BETTER THAN WORDS

Seth MacFarlane Universal Republic A deaper version of this chart appears on billboard, biz

Traditional Jazz Albums Imprints

- 148(5)
- COLUMBIA (7)
- HEINZ (0 A deaper version of the

Traditional Jazz

Albums Labels WADNED ROOS ()

- SONY MUSIC (B) HEINZ (0 CONCORDUM STARBUCKS (3)
- A deeper version of this appears on billboard.bir

Contemporary Jazz Albums Artists

ESPERANZA SPALDING I

TROMBONE SHORTY

BONEY JAMES (I) Verw Forecat/VS DAVE KOZ () (cocord KENNY G (D (second FOURPLAY (1) Heads Up/Concord GABRIEL BELLO

5

DALII HADDCASTI E Trippin 's' Shuther BRIAN CUI REPTSON (1/689/16

BELA FLECK & THE ELECKTONES (Indo



Contemporary Jazz Albums

- POE. CHAMBER MUSIC SOCIETY Esperanza Spalding
 - CONTACT from land tree females and HELLO TOMORROW have for (moved BACKATOWN
 - HEADT AND SOUL BARREST
- LET'S TOLICUTUS SKY
- Fourplay Nearts Up/Concord Cabriel Refin Eines Houseton (ICM)
- FOR TRUE Trembone Shorty Verve Ferrand ASS.
 - XII Rrian Calbertson (82)V6 COTE D'AZUR lite lipping
 - DOCK-ET > SCIE-NCE Bela Fleck & The Flecktones eOve
- THE IMAGINE PROJECT TIME TOGETHER
- Michael Scools Changel STVEN I ADGE from from Constitu
- HARDCASTLE VI Paul Hardcastle Irinnin's Stutte
 - A deeper version of this che appears on billboard.biz

Contemporary Jazz Albums Imprints

- HEADSUP VERVE FORECAST (CONCORD®
- SHANACHIE (10) TRIPPIN 'N' RHYTHM (II) A deeper version of this ch
- Contemporary Jazz Albums



VERVE GROUP (II) SHANACHIE (0)



RODRIGO Y GABRIELA (Z)

World Albums

HERITAGE (ellic Thunder

SONGS FROM THE HEART

THE WIND THAT SHAKES THE BARLEY

Larrena McKennitt Duntur Spad/Serve/VG

MELE O HAWAII: SONGS OF

HAWAIT Various Artists Sony TMG Custom

STORM (ally Bunder (ally BunderTay)

IN A BOSSA NOVA MOOD

PLAYING FOR CHANGE:

Various Article Honorcal Council Markets Filter

PFC 2: SONGS AROUND THE

LULLABY (elic Noman Kanhatlan/Fi

CHRISTMAS (ellir Transfer

Celtir Morean Montation/Streets

Musiahna CommAless (Charlouder

WORLD Versey Lebets

Directors Mada/State Convent

WORLD IS CHINA

Various Artists Starcon/Starbad

IT'S ENTERTAINMENT!

PEACE LOVE UKULELE

MrsCubism World Circuit/Nonesuch/Warner Bros. ORLA FALLON'S CELTIC CHRISTMAS fire faller (boston

Celtr Thunder/Decca

Cettic Thunder/Decca

doctor3, doctor3, doctor3

DANIEL O'DONNELL (1) OFFV Media





s

TRIPPIN'N' RHYTHM OD EONE (5)

A deeper version of this chart appears on billboard.biz

Smooth Jazz Songs Artists

1 DAVE KOZ (3) Concord/CHC JACKIEM JOYNER Artistro Maris Jonesso

BONEY JAMES (2) Verve Forecast/Verve MILS (DRes)/TSR BRIAN CULBERTSON (7) 685/8/19 FOURPLAY (7) Breats No. (7)6 DAVID BENOIT (2) Heads Up (196 EUGE GROOVE (3) Sharachie TIM BOWMAN (2) Trippin in Rhythm

10 CINDY BRADLEY (t) Inppn to Rhythm

A deeper version of this ch. Smooth Jazz Songs Imprints

Smooth Jazz

Songs

BOTSWANA BOSSA NOVA

BLIT THE TOR DOWN Days for Cashelon Las Silaneer ConsulTNC

MASSIVE TRANSIT

Clerky Stradies Invoice of Dayther

CONTACT

LET IT SHINE

12

Tim Rowman Tricoln of Streeters

DANCE WITH ME Jackiem Joyner Artistry Mack Avenue

ENCANTADORA

ANYTHING'S POSSIBLE

IT'S TIME Brian Culbertson (89) Verve

PUSH Jackiem Joyner Arristry Mack Avenue

SPIN Roper lames tierus (coscast/denve

Blabs daren Featurine Mains Improving

LINDLIN Save (nie Nort Assess

THAT'S LIFE Brise (wherture

Featuring Earl Klagh GAP/Yerve

POS. IPPER (Dated Title)

1 TRIPPIN 'N' RHYTHM (IS)

HEADS UP (14) SHANACHIE (5) CONCORD (8) ā

5 PEAK (9) A deeper version of this ch

Smooth Jazz

Songs Labels PUSH TO START Paul layer Push infine CONCORD MUSIC GROUP(7)

TRIPPIN 'N' RHYTHM VERVE (S) MACK AVENUE (5)

SHANACHIE (8) A deeper version of this chart appears on billboard.bix

Artists

CELTIC THUNDER

CELTIC WOMAN

ORLA FALLON (S) Envelop JAKE SHIMABUKURO (DHODNI) AFROCUBISM (I)

5 7 COUNTDOWN ORCHESTRA (2)

World Albums

.. AFROCURISM

LOREENA MCKENNITT

CELTIC FAVORITES Countilisms Perhantes Consum World Albums Imprints

CELTIC THUNDER

MANHATTAN (2) SONOMA (6)

HEAR (5) UNIVERSAL SPECIAL MARKETSO

World Albums Labels

1 DECCA (7)

BLUE NOTE (STARBUCKS

VERVE GROUP (7) SONOMA (6)

World Albums Distributors

POS, NETHERIN Charled EMM (5)

WEA(7) SONY MUSIC (4)





Hot IOO Songwriters

MARTIN KARL "MAX MARTIN" SANDBERG (%)

LUKASZ "DP LUKE" COTTWALDOD ADELE ADKINS (1) JOHAN "SHELLBACK"

SCHUSTER (14) MIKKEL STORLEER ERIKSEN TOR ERIK HERMANSEN DETER PROLING MARCH

HERNANDEZ (15) PHILIP LAWRENCE (6) A deeper version of this chart appears on billboard.biz

Hat IOO Publishers

EMI APRIL MUSIC.

INC., ASCAP (125)

EMI BLACKWOOD MUSIC INC DMICH SONGS OF UNIVERSAL

NC., BMI (96) FMI MUSIC PUBLISHING

ITD POS OU WARNER-TAMERLANE PUBLISHING CORP., BMI (83)

PARTY ROCK MUSIC, ASCAP (2) KOBALT MUSIC PUBLISHING

AMERICA, INC., ASCAP(6) SONY/ATV TUNES LLC. ASCAP (55)

WR MUSIC COPP. ASCAPING SONY/ATV SONGS LLC.BMI (78) UNIVERSAL MUSIC-CAREERS,

SONY/ATY TREE PUBLISHING COMPANY, BMI (30)

UNIVERSAL MUSIC COPPORATION ASCAPISO KASZ MONEY DURI ISHING

ACCADIO UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL

SONGS OF KOBALT MUSIC PUBLISHING AMERICA. NC. BMI

SMIMS COFFEE AND TEA MUSIC PUBLISHING.BMI (1) UNIVERSAL MUSIC-Z SONGS, BMI (N)

WHERE DA KASZ AT BMI (II) 20 MARATONE, ASCAP (%)

A deeper version of this chart appears on billboard biz

Hot IOO Publishing Corporations POS. PHILIST BE CORPORATION ! Charled Trite

EMI MUSIC (245) UNIVERSAL MUSIC (77) SONY/ATV MUSIC (9) WARNER/CHAPPELL MUSIC (175) BMG CHRYSALIS MUSIC 1991

KOBALT MUSIC (10) DEEDMIKECOD PARTY ROCK MUSIC (7)

MARATONE MUSIC (1) KASZ MONEY PURLISHING (7)

Hot R&B/Hip-Hop Songwriters

AUBREY "DRAKE" GRAHAM (24)

DWAYNE "LIL WAYNE" CARTERON ROBERT S. KELLY (7) CHRISTOPHER MAURICE

BROWN MIGUEL JONTEL PIMENTEL (6) WILLIAM "RICK ROSS"

TAYLOR SWIFT

ROBERTS II (21) ONIKA TANYA "NICKI MINAJ" MADA LOS

NATHAN PEREZ KEM OWENS (5) CHARLES HOUSE HARMONY" HARMON

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Hot R&B/Hin-Hop Songs Publishers

SONGS OF UNIVERSAL. INC., BMI (101) EMI BLACKWOOD MUSIC

INC., BMI (99) EMI APRIL MUSIC. INC. ASCAP (%) WARNED-TAMERI ANE

PUBLISHING CORP., BMI (99) UNIVERSAL MUSIC CORPORATION, ASCAP (57)

LIVE WRITE LLC.BMI (20) WB MUSIC CORP., ASCAP (46) UNIVERSAL MUSIC-Z CONGC DMI/20 SONY/ATV SONGS LLC, BMI (44)

YOUNG MONEY PUBLISHING INC BMI (2) D MELLY DUDI ISHING

CULTURE BEYOND UR EXPERIENCE PUBLISHING.

MONEY MACK MUSIC, RMI (III) SONY/ATV TUNES LLC. ASCAD (%)

MJ PUBLISHING, ASCAP (I) AMAYA-SOFIA PUBLISHING.

ASCAPO EMI FORAY MUSIC, SESAC (8) HARAJUKU BARBIE MUSIC. BMI (%)

FIRST N' GOLD PUBLISHING. BMI (20) A deeper version of this chart

Hot R&B/Hip-Hop Songs Publishing Corporations

UNIVERSAL MUSIC (204) FMI MUSIC (80)



SONY/ATV MUSIC (83) KOBALT MUSIC (SZ) DEEDMIKIC (II) YOUNG MONEY MUSIC (7)

AMAYA-SOFIA MUSIC III BROTHER BAGZ MUSIC

Hot Country Songwriters

TAYLOR SWIFT (3) DALLAS DAVIDSON (7)

LUKE LAIRD (7) RHETT AKINS (9) BRANTI EY GU BERT (II CHDIE DUBOIE 40

DOAD DAIEL EV IASON SELLEDS (I) DAVE BADNES LUKE BRYAND

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Hot Country Songs Publishers

SONY/ATV TREE PUBLISHING COMPANY. DMI (40

EMI BLACKWOOD MUSIC INC., BMI (40) HOUSE OF SEA GAYLE

MUSIC ASCADIN WARNER-TAMERLANE PUBLISHING COPP. RMI (10)

SONGS OF UNIVERSAL. INC BMI (6) TAYLOR SWIFT MUSIC, BMI (5) UNIVERSAL MUSIC +

CAREERS, BMI (0) EMI APRIL MUSIC. INC. ASCAPIT SONY/ATV ACUEF POSE

MUSIC, BMI (II) WB MUSIC CORP., ASCAP (6)

HIGH POWERED MACHINE MUSIC, BMI (7) KOBALT MUSIC PUBLISHING

AMERICA, INC., ASCAP (10) INDIANA ANGEL MUSIC, BMI (3) RHETTNECK MUSIC, BMI (5)

BUG MUSIC, INC., BMI (8) STRING STRETCHER MUSIC, BMI (TI)

REYNSONG PUBLISHING CORP., BMI (5) DO WRITE MUSIC, LLC, BMI (1)

UNIVERSAL MUSIC CORPORATION, ASCAP (II) SONY/ATV CROSS KEYS

MUSIC PUBLISHING, ASCAP (12) A deeper version of this chart appears on billboard.biz

Hot Country Songs Publishing Corporations

SONY/ATV MUSIC (%) EMI MUSIC (7)

UNIVERSAL MUSIC (5)



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- BMG CHRYSALIS MUSIC (II) WARNER/CHAPPELL MUSIC (55) SEA GAYLE MUSIC ID
 - BIG LOUD BUCKS (2) KORALT MUSIC (%) CALIVENTERTAINMENT, LLC TEN TEN MINELO

Hot Latin Songwriters

GEOFFREY "PRINCE ROYCE" ROJAS (4)

ISIDRO CHAVEZ "ESPINOZA PAZ" ESPINOZA (7)

HOPACIO PAI FNCIA CISNEROS RENNY CAMACHO III ANTHONY "ROMEO" SANTOS (5)

8 ARMANDO CHRISTIAN POTRULL" DEDEZ ON MILAGROS PIOS MARTINEZ

FHER OLVERA WILFRAN CASTILLO UTRIA LOS BIANESO

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Hot Latin Songs Publishers

POS. HRISHI (Charled Tifes)

1 MARCHA MUSICAL CORPORATION, ASCAP (III) SOME OF TOR STOR MILES

DUDI ICUING DMI ARPA MUSICAL, LLC, BMI (II) DEL MELODIES, BMI (7)

SONY/ATV DISCOS HUSIC PUBLISHING LLC. ASCAP (%) EMI BLACKWOOD

MUSIC INC., BMI (2) UNIVERSAL-MUSICA UNICA PUBLISHING, BMI (14)

SERCA MUSIC PUBLISHING INC BMI JCAM EDITORA MUSICAL,

SA DE CV (7) GOOD-I PUBLSIHING, BMI (7) FERCA PUBLISHING, BMI (2)

UNIVERSAL MUSIC -CAREERS, BMI (8) MOONTUNES, ASCAP III WB MUSIC CORP., ASCAP

LOS CANGRIS PUBLISHING, ASCAP(I) MENDIETA MIREC PUBLISHING, BMI (3)

17 CROWN P MUSIC PUBLISHING, RMI (\$) SINALOA MUSIC, LLC. BMI (1) PRIMAVERA WORLDWIDE

MUSIC, ASCAP (3)

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Hot Latin Songs Publishing

Corporations SONY/ATV MUSIC (53)

ESPINOZA PAZ UNIVERSAL MUSIC (50) CONVINTY CROSS KEYS **Christian Songs** REFRESHNTUNEZ, ASCAP (6) 4 WARNER/CHAPPELL MUSIC (%) MUSIC DUBLISHING ASCADIO VIMAGE MUSIC SESACIO Publishing 5 SONGS OF TOP STOP MUSIC (6) THANKYOU MUSIC PRS (II)

APPA MUSIC III GOOD I MUSIC (7) CDOWN DMILEIC (I)

VANDED MUSIC (II TULUM MUSIC ()

7

Christian Songwriters

JASON INGRAM (20)

BEN IAMIN GLOVED MATTHEW WEST LAURA STORY (1) DAN MINCKALA MADE HALL (S) CHRISTOPHER STEVENS (1) BRANDON HEATH (I) MIKE DONEHEY (5)

STEVEN CURTIS CHAPMAN (1) A deeper version of this chart appears on billboard.bix

Christian Songs Publishers

POS.PH EMI CHRISTIAN MUSIC GROUP, ASCAP (33)

5

WORD MUSIC, LLC, ASCAP (7) WEST MAIN MUSIC, SESAC (III) WINTERGONE MUSIC, ASCAPO WINDSORHILL MUSIC, SESAC (1) WORSHIPTOGETHER COM SONGS, ASCAP (B) SONY/ ATV TIMBER SESAC (5) ARIOSE MUSIC, ASCAP (1)

9T ONE SONGS, ASCAP (III) DAYSPRING MUSIC, LLC, BMI (I 10 SONGS FROM THE QUARRY,

WET AS A FISH MUSIC, ASCAP(7) MARK DELAVERGNE 15 PUBLISHING DESIGNEE, BMI (I) UNIVERSAL MUSIC

CORPORATION, ASCAP (5) THIRSTY MOON RIVER PUBLISHING, ASCAP (18) SIXSTEPSMUSIC, ASCAP (1) REGISFUNK MUSIC, BMI (1) SIMPLEVILLE MUSIC, INC., ASCAP

A deeper version of this chart



Corporations

EMI MUSIC (100) SONY/ATV MUSIC (0) UNIVERSAL MUSIC (30) WARNER/CHAPPELL MUSIC (V) WORD MUSIC (25) PEERMUSIC (1)

SIMPLEVILLE MUSIC (1) WINTERGONE MUSIC (9) WINEN WHENCU OT ONE SONGS IN

Gospel Songwriters

DADIUS DALIEKT JAMES FORTUNE (DETERICK HADDON TROY SNEED @ AVIDONI EWIS (1) DALII MORTON IR (WILLIAM D. MCDOWELL (7)

STAN JONES (1)
DONALD LAWRENCE (1) 10 MARVIN L. SAPP A deeper version of this cappears on billboard.biz

Gospel Songs Publishers

1 DELIVERY ROOM PUBLISHING, ASCAP (7) SHYTRO PUBLISHING, BMI (1) UNIVERSAL MUSIC-Z SONGS, BMI (6) FLY NERD MUSIC, SESAC (1)

FIYA WORLD PUBLISHING.

ASCAP (0 STRAIGHTCHURCH PRODUCTIONS, ASCAP ® BLACK SMOKE MUSIC WORLD

WIDE, ASCAP (3) WESS MORGAN PUBLISHING,

BRIDGE BUILDING MUSIC.BMI ABOVESTANDARD PUBLISHING, ASCAP MARVIN L. SAPP MUSIC, BMI (2) EMI APRIL MUSIC, INC., ASCAPIO TRYSCOT SONGS, BMI IS

MIKE BROOKS MUSIC, ASCAP (1) 17 DEITRICK VALIGHN HADDON, BMI (II MILLENNI-ERA MUSIC, ASCAP® Q W PUBLISHING, BMI (7)

YOURWEH MUSIC, BMI (I) A deeper version of this chart appears on billboard.biz

Gospel Songs Publishing Corporations

UNIVERSAL MUSIC (2) EMI MUSIC (17) MARVIN L. SAPP MUSIC (2)

TYSCOT MUSIC (I) **DEITRICK VAUGHN HADDON** MUSIC (I)

Q W PUBLISHING MUSIC (7) PEERMUSIC (1) FOUR JONES MUSIC (7) INTEGRITY'S HOSANNAL

MUSICO WET INK DED MUSIC ()

Reunited Take That rules top Boxscores recap BY BAY WADDELL

tion that increased stadium capacities by as much as 20%, U2's 360° tour-playing the North American stadium dates that were delayed in 2010 due to Bono's back surgerywould have completely dominated the Top 25 Boxscores chart this year-if it weren't for Take That The reunited British

pop act, featuring breakout star Robbie Williams, opened eyes in the United States in setting the all-time Billboard Boxscore record this year with a tremendous run at Wembley Stadium in London (July 1-2, 4-6, 8-9) that grossed \$61,713,184 with attendance of 623,737. The attendance was also a record Boxscore

In assuming the *highest Royscore ever" mantle, Take That topped Bruce Springsteen's 10 sellouts at Giants Stadium in July and August 2003, which prossed \$38,684,050, with attendance of 566,560. Simon Moran, managing director of SJM Concerts, promoter of Take That's shows in England, says that for SIM the act to beat wasn't the Boss, but rather Michael lackson, who held the Wembley record. Calling Take That's feat "something that

should be celebrated," Moran adds, "We knew it would do well, but then we broke Michael Jackson's record of seven nights from 1989. The seven (Take That shows) sold out in one day. We put the eighth up and the eighth sold out in one day as well. We knew then we were getting toward Jackson territory at Wembley Stadium. even though [Jackson's concert] was at the old

ITH A CONFIGURA- [larger-capacity] Wembley Stadium." And there may have been more Take That tickets on the table, making the eight nights at Wembley-possibly an underplay?

*There may have been another nine or 10. Who knows?" Moran says. "But while [Take That obviously did tremendous in London. the business was spread right across the U.K. We did another eight nights in Manchester, and another four nights in the Northeast (at the Stadium of Light in Sunderland). It wasn't like lackson's tour, when he did eight in Wembley and maybe three or four other concerts. We did eight Wembler and then were another 21 concerts "

Take That didn't just pass Springsteen's sturdy record once on this tour, but twice: The eight sellouts at the City of Manchester Stadium prossed \$44.183.145 and drew 443.273. The Sto. dium of Light run grossed \$21.6 million in May.

Beyond that, Take That did two shows June 18-19 at Croke Park in Dublin promoted by Irish promoter MCD that took in \$18,217,500. Three shows at Hampden Park in Glasgow, Scotland, grossed \$16,224,812, and two at Millennium Stadium in Cardiff. Wales, grossed \$13,473,534.

Of course. U2 was far from shut out of the Ton 25 Boxscores. It logged nine total entries, topped by three sellouts at Estadio do Morumbi in Sao Paulo (April 9-10, 13). Not only did those Brazil shows gross \$32,754,065, but that was also the stop where U2 passed the Rolling Stopes' Rigger Bang tour in becoming the highest-grossing trek in history Four U2 shows in Australia with Jay-Z were

all huge, including Patersons Stadium in Perth (\$14 million) ANZ Stadium in Sydney (\$13.7 million) Etihad Stadium in Melhourne (\$13.5 million) and Suncorp Stadium in Brisbane (\$11 million), all of which took place last December. Beyond Take That and U2, the only other art-



eyond those acts, five festivals rounded out the list, topped by the Coachella Valley Music and Arts Festival in Indio, Calif., which grossed nearly \$25 million from three sellout days of 75,000 each, with Kanye West, Arcade Fire and the Strokes among the performers

Roger Waters' The Wall tour at the O2 in Lon-

don (\$10.2 million).

Also making the cut were Oxegen at Punchestown Racecourse in Naas, Ireland (\$21.1 million) with Beyonce, the Black Eved Peas and Coldplay; Lollapalooza at Chicago's Grant Park (\$20 million) with Foo Fighters, Eminem and Muse: Austin City Limits Music Festival at Austin's Zilker Park (\$15.4 million) with West, Coldplay, My Morning Jacket and Stevie Wonder; and the Outside Lands Music & Arts Festival at Golden Gate Park in San Francisco (\$13 million) featuring Arcade Fire, Muse and Phish It's worth mentioning that such world-

class festivals as the New Orleans Jazz and Heritage Festival, Glastonbury in the United Kingdom and Bonnaroo in Manchester, Tenn. would surely be listed among the top 25 if they reported their grosses to Billboard, and a wealth of European festivals would also be in the running

As has been the trend, most of the top Box scores came from international markets-19 of

the top 25. There were nine from the United Kingdom, four from Mexico and Latin America. five from Australia and one from Canada, Last year, 17 of the top 25 came from markets outside the United States. The cutoff mark to make it in the ton 25 this war was clightly more than \$10.

million, compared with \$6.6 million in 2010. Many believe that international touring is the biggest growth opportunity in the business right now. Artists who treat the world as their marketplace can basically extend their careers. One thing that's so important about breaking internationally "is it gives you the ability to not have to come back and play the same markets too soon, which I think is critical," AEG Live CEO Randy Phillips says. *One of the consequences of the meltdown in album sales and the gap left between digital sales and what album revenues were in terms of the business model, is that income loss is now putting so much pressure on touring to try and make up for that gap in earnines. It's forcing artists to stay out too long, go

back to the same markets too many times and International touring helps acts avoid that problem. For fourney, which had its best touring year in decades, discovering global came late in the game. "We've always wanted to go overseas and

also overprice and overscale."

play abroad. [but] in the early days, there were certain people that didn't want to so, so we just didn't," Journey guitarist Neal Schon says. "I always wanted Journey to become an international band, not just known in the States and Japan. So we set out to conquer that about five years son, and now things have really come along. It's completely amazing to me that this many years later we can go somewhere we've never been before and be treated like we're brand-new."



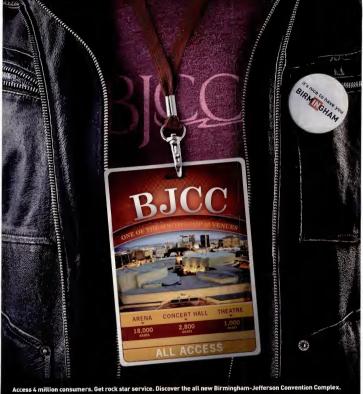


TOURING

	TDP 25	BOXSCORES	BANKSD BY BROISE. COMPS.ED FROM BOXICOMES REPORTED HOW. 70, 2010 THROUGH NOV 8, 2011
GROSS SALES/	ARTIST(5) Werse, Location, Date(s)	Attendance, Jenet, No of Shows Sphare	Premoter(s)
\$61,713,184	TAKE THAT		
CE38:084:5885 \$145:80/\$8910	Wempley Stadium, London, June 30, July 1-2, 4-6, 8-9, 2011	623,737 eight swiouts	SJM Concerts

	GNOSS SALES/	Venue, Location, Date(1)	Assendance, Joseph Line No. of Shows Spiriture	Promoter(s)
	\$61,713,184	TAKE THAT		
М	CE35/0945585 SH5/80/58930	Wempray Stadium, London, June 30, July 1-2, 4-6, 8-9, 2011	623,737	SJM Concerts
=	\$44,183,145	TAKE THAT	eight swicus	
2	(627,273,546)	City of Manchester Studyum, Manchester, UK, June 3-6, 7-6, 10-12, 2011	443.223	SJM Concerts
н	\$107 X0/58/910		shight service	SUM Concerts
2	\$32,754,065	U2, MUSE		
	12383AV\$1252	Estadio do Morumbi, São Paulo, April 9:30, 13, 2011	280,491 Stron services	Live Nation Global Touring, T4F-Time For Fun
	\$24,993,698	COACHELLA VALLEY M		rs Festival
ľ	\$600/\$000	Ettipire Poso Famil, Indio, Carl., April 15-17, 2019	75,000	Goldenvoice/AEG LIVe
	\$22,866,542	U2, SNOW PATROL		
2	(258.320,580 pross) \$22157/563.50	Estadio Acteca, Mexico City, May 11, 14-15, 2011	202,978	Live Nation Global Touring, OCESA-CIE
Н	\$21,600,077	TAKE THAT	three serouts	OCESA-CE
9	(£35,535,580)		206,334	
_	\$00.500,200.00	Stadium of Light, Sunderland, U.K., May 27-28, 30-31, 2011	CO CONTACT	SJM Concerts
2	\$21,113,100	DXEGEN		
	\$3403733355	Purchaspen Racecourse, Naes, Ireland, July 6-10, 2011	METANTINE CO.	HCD
,	\$20,550,302	U2, MUSE		All of the same of
	(85,290,375 perox 5330,75/\$38/24	Estaclo único Cluded de La Pora Buerres Area, Harch 20, April 2-3, 201	172.029	Live Nation Global Touring. T4F-Time For Fun
		LOLLAPALOGZA		
9	\$19,902,224 \$25/860	Graet Pers. Chicogo, Aug. 8-7, 2011	270,000	C3 Presents
	\$18,217,500	TAKE THAT	three seroids	
10	OE12 ROD E463		154,828	MCD
	\$132 70/\$92 51	June 18-19, 2011	two setouts	MCD
11	\$17,178,724	UZ.INTERPOL		
	\$26000/\$3920	Hippodrome de Montreal. Montreal, July 5-9, 2011	162,466 two twitouts	Live Nation Global Touring, Evenko
	\$16,224,812	TAKE THAT		
15	(E10,016,716) \$(37.70,/\$(61.10)	Hempden Park, Glasgow, U.K., June 22-24, 2011	154,588	SJH Concerts
	\$15.502.107	BON JOYI, OCTOBER R	AGE	
15	\$5,7\$4,639 Autobar \$480,754542.85	Sydney Football Stadium, Sydney Dec, 17-19, 2010	103,843	Dainty Consolidated Entertainment
		AUSTIN CITY LIMITS HI		
14	\$15,446,113	Zilber Pers. Asstin, Sesas, Sept. 16-10, 2011	225,000	
-	*******		Precisions	C3 Presents
15	\$13,910,989	U2, JAY-Z		
	\$2647052786	Patersons Stadium, Perth, Australia, Dec. 16-19, 2010	108,706 two seleuts	Live Nation Global Touring, Michael Coppel Presents
16	\$13,695,929	J2, JAY-Z		
	\$286.97/\$2996	ANZ Stadium, Sydney. Dec. 18-14, 2010	107,133	Live Nation Global Touring, Michael Coppel Presents
	\$13,473,534	TAKE THAT		
15	(E8.316.396) \$137.70/\$69.10	Hillionnum Stedium, Cardill, U.K., June 14-18, 3011	129,069	SJM Concerts
	\$13,460,407	U2. JAY-Z	10000000	
15	38,490,407 38,8036 Aussur 530,50,509 04	Ethod Stedlum, Holbourne, Dec. 1, 5, 2010	103,312	Uve Nation Global Touring, Michael Goppel Presents
Н	_			
15	\$12,914,990	OUTSIDE LANDS MUSIC		
Ц	\$05	Golden Gate Park, San Francisco, Aug. 12-14, 2011	free secuts	Another Planet Entertainment, Supportly Presents, Starr Hill Presents
20	\$11.031.839	U2, JAY-Z		
	\$28576/\$2895	Suncorp Stadium, Brisbane, Oec. 8-9, 2010	83,743 (MO Servuls	Live Nation Global Touring, Michael Coppel Presents
	\$10,929,728		CHRIS HOLMES	The same of the sa
21	\$351/\$70/\$7450	Wriginy Field, Chicago,	83,988	HPL. Marshall Arts, Concerts West/AEG Eyes
ī	are many	U2. LENNY KRAVITZ		
23	\$10,790,140	Angel Stadium of Anaholm, Anaholm, Calif., June 17-18, 2011	103,955	Live Nation Global Touring
Е			Two serouts	The second round
23	\$10,758,500	PETER KAY, RICK ASTL	LY	
	\$5422	Manufactor Evening Horse Avenue, Manufactor U.K., Sept. 22-30, Crit. L. 4-6, 5-16, 98-22, 2007	20 shows 17 serouts	SMG Europe
24	\$10,551,787	LUIS MIGUEL		
	\$25.05 peros.)	Auditoro Naconal Mesos City Feb. 5- N. 17-30, 34-27, Hevry 3-6, 10-51, 2011	138,743 125 660 20 shows	Showlatin
	A10 AYA 500	The state of the s		

	_	TOURS		DAMNED BY GROSS.		
			mes TOURS	COHPL	ED PROH BOXISCORES PORTED HOYE 10, 2010 HROUGH NOV 6, 2011	
	TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Selfouts	
1	\$293,281,487	2,887,972	2,887,672	44	44	
2	\$192,947,951	80N JOVI 1,851,385	1,851,383	68	60	
	\$185,175,360	TAKE THAT				
-	\$149,904,965	ROGER WATERS	1,808,473	29	20	
		1,278,652 TAYLOR SWIFT	1,279,652	92	02	
•	\$97,368,416	1,356,720	1,338,270	18	87	
8	\$84,576,917	KENNY CHESNE U60,32	1,192,173	55	37	
2	\$74,954,681	USHER 822,327	951,023	73	38	
8	\$71,900,434	L-DY GAGA	748,261	45	43	
	\$67,104,756	MS,735 ANDRÉ RIEU	748,261	45	43	
Ĭ		637,757 SADE	810,328	102	15	
10	\$53,178,550	588,693	839,807	58 /	20	
11	\$49,856,921	MICHAEL BUBLE 320,242	336,489	.07	18	
17	\$49,759,190	EAGLES 286,684	346,633	24	,	
13	\$48,851,454	KATY PERRY	1024.534	26	24	
18	\$46,300,000	LIL WAYNE		34	34	
		712,000 JUSTIN BIEBER	1,037,000	.69	14	
18	\$44,124,922	567,544	635,339	35	27	
16	\$40,854,811	GLEE LIVE! IN C	485,852	40	40	
17	\$40,415,307	NKOTRS8 809,428	874,984	SI	22	
18	\$39,069,939	JOURNEY 688,971	870.314	73	17	
18	\$37,100,000	BRITNEY SPEAR	\$	- 10 m		
20		IRON MAIDEN	430,000	,39	14	
_	\$33,085,671	475,285 KYLIE MINOGUE	539,484	33	17	
21	\$32,559,439	307,133	347,133	41	2	
22	\$31,303,070	NEIL DIAMOND 239,723	262,248	20	4	
23	\$30,811,001	ENRIQUE (GLES	402,286	58	32	
24	\$27,768,963	JASON ALDEAN		. Allina and .		
23		780,530 TOBY KEITH	817,813	38	47	



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U2'S MIGHTY

Groundbreaking 360° trek leads recap of ton tours

BY BAY WADDELL

includes the figure \$736.421.586 can only be considered a good year for business. That mind-blowing sum is the final tally for U2's historic 360° tour a three-year behemoth that shattered preconceived notions (and capacities) for stadium shows, forever changed the para-

NY YEAR IN TOURING THAT

diems of concert production and mound more than 7 million tick. ets around the globe When it wrapped in July, 360° went down has the highest.

grossing and biggest ticket seller in the history of the business. Of those totals, \$293.3 million in box office and nearly 3 million in ticket sales were generated during the Billboard touring calander which ran from Nov 1 2010 to Nov 8 2011-and easily enough to make 360°

the top tour of the year Months after 360° wrapped in Moncton, New Brunswick, the tour's significance was finally sinking in for Live Nation Global Touring chairman Arthur Fogel, global producer of the epic trek

As time moves on and we get further away from it, it actually seems more impressive than when you're actually in the middle of it," says Fogel, not a man given to overstatement. "It just leaves a tremendous sense of accomplishment. and is without a doubt one of the greatest experiences in the business that I've ever had "

While it was under way, 360° was a beast to execute, from its initial yearlong setup, to the postponement of the second North American leg due to Bono's back surgery, to the daily grind of pulling off the most ambitious tour ever mounted.

'It was a lot of pressure, even during the down times, because it was so big and so complicated," Fogel says. "The postponement issue was a lot to deal with, so when it ended and time goes by, it seems that much more impressive and an accomplishment to be incredibly proud of."

While 360° is in a class all its own in terms of scale and box office, the principals that made it a success-scaling, routing, showmanship and songs-are relevant across the entire live business. The fact that such numbers could even be achieved, let alone in a down global economy, is a testament to the power of live music.

Food dismisses the notion that 360° somehow is isolated from the realities of the rest of the touring industry. "I don't subscribe to the theory at all that somehow this tour is its own animal he says. "This is what drives our business, this is what gets people excited about going to shows. this is what proves that we are the real deal as an industry. When you can capture the attention and imagination and enjoyment of 7 million people,

that's what this business is all about." TAKE THAT BON JOVI

generational thing and still being accepted by the masses so that they make the records No. 1 all amund the world." Bon lovi says. "Unless we had two generations of fans, we wouldn't be able to sell out those stadiums, but with that we can " The list of the Top 25 Tours comprises a healthy mix of genres and generations. Most of the names on the tally are familiar on a worldwide basis, but one group-reunited British pop

sensation Take That-shocked many observers by ringing up box office to the tune of \$185 million, with attendance of 1.8 million. Those numbers were primarily driven by shows in the omem's U.K. home have and across Furnne One person who wasn't surprised by Take That's staggering take is Simon Moran, managing director of SIM Concerts, promoter of Take

turned out to be a resounding comeback year

for the live music business. Chief among them

was Bon Iovi, which, remarkably, put together

the biggest tour in the band's history with the

Circle trek. The tour ended up grossing some

critical element of Bon lovi's success is that unlike many of its peers from the same era it isn't

a nostalgia band. New albums top the Billboard

radio, and new fans come onboard to sing along to those new tunes and the classics. Maintaining

relevancy is an obsession for frontman Ion Ron

lovi and is critical to the band's ongoing success.

"We've been blessed by having had that cross-

That's shows in England. While conceding that the group's numbers are impressive, Moran says they shouldn't be totally shocking. "Their track record in the U.K. is second to none," he says. You on through 112 Oasis the Rolling Stones they outdraw all of them in the U.K. And the roduction is unbelievable. It's like Cirque du Soleil mixed with a rock show.

Another Brit in the upper echelon of 2011 is Pink Floyd alum Roger Waters, who launched his conceptual tour of landmark Floyd album The Waii last year and continued it this year to the tune of \$150 million from 92 shows reported

into international waters this year and has been extended into 2012, was produced by Live Nation and booked by William Morris Endeavor.

*Live Nation basically bought that tour and drove it. [Live Nation CEO] Michael Rapino and his crew did this worldwide." WME contempo-\$265 million, including \$193 million this year, A rary music head Marc Geiger says. "It's a massive hit everywhere. The Wall is the gift that keeps on giving, and it's a testament to one of the biggest charts, new songs are played on contemporary bands of all time."

> aylor Swift firmly secured her status as a member of the touring elite. Her Speak Now tour took her into international markets for the first time, and also to her first stadium shows in North America. In only her second headlining tour. Swift grossed nearly \$97 million for the year-end recap period, and sold more than 1.3 million tickets, with dates still coming in as the chart war anded

Once all numbers are reported. Speak Now will have topped \$100 million and 1.5 million tickets sold in the United States alone, according to tour promoter Louis Messins, pensident of TMG/AEG Live. In addition to significant overseas work, Swift hit stadiums for the first time, with two nights at Gillette Stadium in Foxborough, Mass, grossing more than \$8 million and moving 110,000-phis tickets.

After taking 2010 off from touring, fellow TMG/ AEG Live client Kenny Chesney returned with a vengeance on his Goin' Coastal tour, once again cracking 1 million in attendance (1.3 million a personal best) at amphitheaters, arenas and NFL stadiums. Other touring country acts in the top 25 include Jason Aldean and Toby Keith.

Urban/pop sensation Usher solidified his statue as an arena level headlines in 2011 with the blockbuster OMG tour, produced by AEG Live. With Trey Songz as support, Usher enjoyed his biggest tour ever in OMG, grossing \$75 million and moving almost 1 million tickets

"This was a career-defining tour for Usher," says Randy Phillips, who played a dual role in OMG as CEO of AEG Live and Usher's manager. "When people were betting against him,

be came back stronger than ever, which goes back to that old adage, 'Never bet against a star "

Other urban/R&B acts in the top 25 include Lil Wayne and the pairing of Sade with John Legend.

Pop remains solid, with Lady Gaga rapidly transitioning from upstart to global superstar during the course of her Monster Ball tour, which upped its total in 2011 by adding another \$72 million in Boxscore reports Katy Perry also moved up in touring

status this year, with her first arena headlining tour approaching \$50 million in gross and selling more than 1 million ets. Other pop acts in the top 25 include Justin Bieber, Glee Livel, the creative pairing of New Kids on the Block and Backstreet Boys, Kylie Minogue and Enrique Iglesias. The lattermost artist took in nearly \$30 million on a tour produced by AEG Live.

The amount of money at the box office it took to make the Top 25 Tours tally was nearly the same as 2010. This year, it took \$27.3 million to make it into the top 25 (Toby Keith), while last year's threshold was \$28.6 million (Tidenta)



SOME PLACES OFFER FIVE STARS. THE BEST OFFER MORE.

To all of our partners behind the scenes, fans in the chairs and everyone in between, thank you for making 2011 a success.

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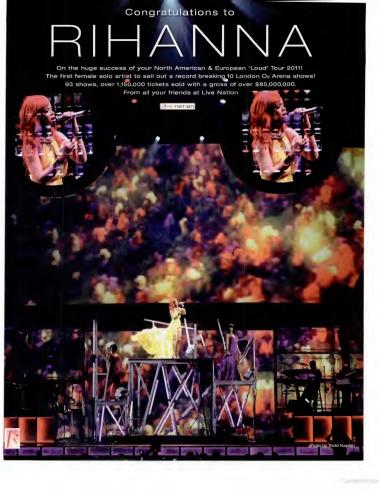


		1	e io AMPHITHEA	ERS	COMPLED P	
	TOTAL GROSS	FACILITY, City Verse Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Selloub
,	\$14,600,000	COMCAST CENTE	R, MANSFIELD,	HASS.		99
1		19,900	304,000	463,000	25	(3)
	\$14,600,000	SHORELINE AMP	HITHEATRE, MC	UNTAIN V	IEW, CALI	
•	314,600,000	22,000	391,000	565,000	31	3
ŧ.	\$14,377,355	HOLLYWOOD BO	WL, LOS ANGE	LES		
٠,	a111,377,333	17,954	182,045	196,128	13	3
	\$14,100,000	THE GORGE, GEO	RGE, WASH.			
•	314,100,000	20,000	290,000	393,000	16	2
	\$14.057.087	DTE ENERGY MU	SIC CENTER, CL	ARKSTON	MICH.	
•	\$14,057,087	15,274	664,615	829,728	55	21
ĸ	\$13.600.000	SUSQUEHANNA I	BANK CENTER	CAMDEN	N.J.	
°۱	\$13,600,000	25,000	\$17,000	570,000	37	4
	\$13,300,000	MOLSON GANAD	IAN AMPHITHE	ATRE, TOR	ONTO	100
1	\$13,300,000	16,000	254,000	319,000	27	5
я	\$12,300,000	ETNTHIA WOODS	MITCHELL PAY	ILION, TH	E WOODL	ANDS, TE
•	\$12,300,000	15,602	264,000	343,000	27	9
	\$11,966,397	GREEK THEATRE	LOS ANGELES		-	
•	\$11,006,397	6,162	247,077	299,412	55	10
_		PHC BANK ARTS	CENTER, HOLM	DEL, N.J.		
ч	\$11,500,000	17.000	307,000	\$42,000	1 40	12

	1	STADIUMS OF			
TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellout
\$61,713,104	WEMBLEY STADIL	JM, LONDON			
801,713,104	90,000	623,737	623,737		6
\$53,077,965	ESTÁDIO DO MOF	IUMBI, SÃO PA	ULO		
\$00,077,900	67,426	468,502	488,007	4	3
\$44,193,145	CITY OF MANCHE	STER STADIUM	. HANCHE	STER U.K	
\$44,183,145	60,000	443,223	445,225	A	6
\$32,727,380	METLIFE STADIUM	I, EAST RUTHE	RFORD, N	J.	- 15
132,727,300	42,500	534,575	607,947	14	5
\$26,524,292	EFTADIO UNICO	IUDAD DE LA	PLATA BU	ENOS AIR	ES
*******	\$3,000	237,466	251,035	5	3
\$22,866,542	ESTADIO AZTECA	, MEXICO CITY			100
\$21,000,54L	105,000	202,978	282,976	3	3
\$21,600,077	STADIUM OF LIGH	IT, SUNDERLA	ND, U.K.		
om to a otal	49,000	206,334	206,334	4	4
\$21,599,592	ETIHAD STADIUM	MELBOURNE			
*********	53,400	159,726	159,726	3	3
\$18,531,167	PATERSONS STAD	IUM PERTH A	USTRALIA		
410,441,007	43,500	138,350	138,350	3	3
\$18,217,500	CROKE PARK, DU	BLIN			
\$10,217,500	42,30Q	154,828	154,820	1 2	2,000



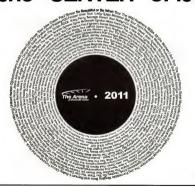
100 | BILLBOARD | DECEMBER 17, 2011



	MOTTER DOLOR WORE	TOP 10 VENUES					
	TOTAL GROSS	FACILITY, City Verse Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellout	
1	\$136,531,610	02 ARENA, LON 23,000	1942,469	2,136,944	170	22	
2	\$91,038,061	ROD LAVER AR	ENA, MELBOURN	906,679	104	26	
,	\$81,830,193	ALLPHONES AS	ZENA, SYDNEY 745,996	849,551	97	21	
,	\$72,058,698	MANCHESTER I	LISTORIA	RENA, MA	NCHESTER,	U.K.	
,	\$60,872,868	STAPLES CENT	ER, LOS ANGELES	920,161	as	35	
•	\$58,269,143	MADISON SQU	ARE GARDEN, NE	W YORK 716,344	46	32	
i	\$51,029,449	AIR CANADA C	ENTRE, TORONTO	699,327	56	30	
	\$45,946,315	SPORTPALEIS,	ANTWERP, BELGI	UM 910,915	69	14	
	\$45,568,731	BELL CENTRE,		120,000	73	22	
	\$37,974,905		CENTER, PHILAD	ELPHIA		44.	

	WCTTREST IGN TO HEROD	TOP 10 VENUES				
	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No of Shows	No. of Sellout
1	\$68,205,019	BRISBANE ENTER	TAINMENT CEN 591,302	TRE BRIS 706,198	BANE 97	7
2	\$29,642,714	LYDNEY ENTERTA	LINMENT CENTI	RE, SYDNE	Y 44	2
	\$29 548,826	02, DUBLIN H,000	404,277	420,775	49	34
8	\$29,540,633	D2 WORLD, HAM	SURG 478,321	575,555	63	
	\$29,517,778	D2 WORLD, BERL	JN 433,456	514,816	56	5
8	\$17.301,694	ADELAIDE ENTER	TAINMENT CEN	174,339	LAIDE, AUST	RALIA
7	\$15,983,649	IST MARINER ARI	ENA, BALTIMOR 399,440	628,856	21	(2
8	\$14,699,593	ATLANTIC CITY B	OARDWALK HA	400JB0	TIC CITY, N	J.
8	\$13,646,952	VALLEY VIEW CA	SINO CENTER, 331,899	SAN DIEG 590,547	97	9
10	\$12,904,633	VAN ANDEL AREI	NA, GRAND RAI	HDS, MICH	. sa	.12

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O2MAKES Itthrff



London's O2 Arena tops large-venue tally for third year

BY MITCHELL PETERS

FTER A CHALLENGING YEAR FOR the live entertainment business in 2010, the world's highest-grossing arenas experienced solidbusiness with sellout concerts by usch international touring heavy weights as Justin Bieber, Lady Gaga, Usher, Roger Waters, Sade, Michael Bublé and Taylor Swift. Billboard's year-end touring recaps are compiled from boxscore data reported for the Nov. 10, 2010, issue through the Nov. 8, 2011, issue. For the third consecutive year, the O2 Arena in London leads the list as the top-grossing arena in the world on the Top 10 Venues chart for buildings with a capacity of 15,001 or more. New York's

Madison Square Garden was the highest-grossing facility for eight years straight until 2009. "The past 12 months has seen the O2 break all

records," O2 Arena events director Sally Davies says. "We've played host to the very best music acts, comedians, productions and events who have played to sellout crowds night after night." The 23,000-capacity London arena reported \$136.5 million in grosses and drew 1,942,468

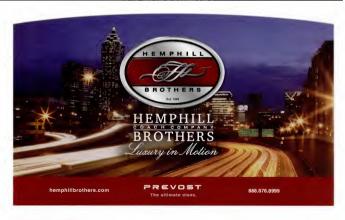
concert goers to 170 events. (All bosscore figures are in U.S. dollars.)

The O2 hosted diverse entertainment during the period, including music performances by Glee Livel In Concerti (seven shows), Usher, Kylie Minogue (both five), lisher (three), lisher

Gaga (two), Waters (six) and such non-concert events as the Barclays ATP World Tour Finals, WWE, regular-season NBA games and performances from the Royal Ballet.

Davies notes that the "jewel in our event calendar" was the 2011 BRIT Awards, which took place at the O2 for the first time on Feb. 15. "It's the most prestigious event in U.K. music, and it taking place in front of a packed arena brought a whole new dimension to the awards." Davies save.

The O2 has a busy year ahead: It's the official venue of the 2012 Olympic Games. Davies says the arena will be configured to seat approximately 16,000 specta- continued on >>p106



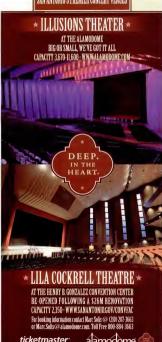
hank you to all the Promoters, Artists, Agents and Managers for a great year! Looking forward to working together for many years to come.





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TOURING

om >>p104 tors and will host athletic events like gymnastics and baskethall.

THE YEAR

Coming in at No. 2 on the year-end tally is the Rod Laver Arena in Melbourne, Australia, which reported \$91 million and drew nearly \$24,000 fans to 104 events. (The building was No. 4 in 2010)

Brian Morrie CEO of Melbourne and Ohmoir Parks Trust, which manages the arena, notes that some of the highlights at the 16.870-carocity facil ity included multiple-night performances by Usher (five), Bublé, the Eagles (both four), Minogue and connedice Robin Williams thath threat

Other noteworthy performances were three sold-out shows by Metallica and 24 performances by Cirque du Soleil from May through June. The live entertainment business proved strong

in the Australian market in 2011, as Sydney's Allphones Arena (formerly Acer Arena) places third on this year's list, reporting a gross of \$81.8 million. The 21,000-capacity building drew 745,996 concert-goers to 97 events. In 2010 the venue ranked No. 6 on the year-end list.

"The past 12 months have been truly remarkable considering the tough conditions brought on by the plobal financial crisis " arena GM Paul Sergeant says, "The house attendance record was smashed, we hosted over 100 major performances the venue's catering was chosen as Augtralia's best, and we secured a new naming rights partner. Not a bad 12 months in anyone's books."

Highlights at the arena were performances by Metallica, Bublé, Usher, Bieber, Muse, Cirque du Soleil, the Wiggles, Alan Jackson and Armin van Buuren, Sergeant says.

he 21,000-seat Manchester (England) Evening News Arena-which ranked third last ear—places No. 4 on the list, reporting \$72 million in grosses and drawing 1,151,911 people to 125 events.

M.E.N. Arena GM John Knight says that after a slight downturn in 2010, ticket sales at the SMG-managed building were up an average of 8% per show during the period.

"The rise in percentage ticket sales has been encouraging, as we have actively been working with promoters on the marketing side," says Knight, citing such successful concerts as Bieber, Unber, Minogue, Waters, Kay, Glee Livel In Concert! Enrique Jelesias, Kings of Leon and Meat Loaf. "It is no longer acceptable for a venue to sit back and wait for a promoter to sell the tickets." Back in the United States, Los Angeles' Staples

Center earned the No. 5 spot on the recap. The 20,000-capacity building reported \$60.8 million in grosses for 85 shows that attracted 806 156 fane (Staples Center ranked eighth in 2010.)

"The events that drove business for us this year were the four sold-out nights of Maná and Swift, along with the three sold-out nights of Sade," Staples Center senior VP/GM Lee Zeidman says. "Those shows brought some real excitement to the arena, and their fans came out early and enjoyed the L.A. Lise district and res-

taurants adjacent to Staples Center.* Madison Square Garden comes in sixth on the tally, reporting \$58.2 million in ornears and drawing more than 670,000 fans to 48 events.

In addition to sold-out performances by Lady Gaga Kings of Leon Waters Linkin Park Rush Furthur, Duran Duran and Jay-Z/Kanye West, the Carden also "corned as the backdron for Rammstein's first U.S. performance in many years, LCD Soundsystem's final performance and SMTown Live in New York, a one-night-only concert showcasing Korea's biggest pop acts, MSG Entertainment executive VP of bookings Bob Shen esse

Other highlights, he says, included multiple night sellouts by Iglesias, Prince, Phish, Bon Jovi, Elton John, Rod Stewart/Stevie Nicks, Usher and Dave Matthews Band. The 20.697-capacity Garden was the runner up on last year's tally

The 19,800-capacity Air Canada Centre in Toronto is No. 7, with grosses of \$51 million Cor SS exempte

"The big promoters have kept their business oncoles on and are not letting competitive emo tion cloud their vision, independent promoters are as vibrant as ever, agencies are ever more involved in the nuances of local markets, and managers are present." Maple Leaf Sports & Entertainment VP of live entertainment Patti-Anne Tarlton says, Highlights at the Air Canada Centre-which

placed 10th on the tally in 2010—included the 40th anniversary of the Juno Awards and concerts by Bieber, Usher, Lady Gaga, Swift, Jay-Z/Kanye West, Glee Live! In Concert!, Britney Spears, Adele, Mumford & Sons, LMFAO, the National Pearl Jam. Bon Jovi. NKOTBSR and Ribanna.

The Sportpaleis in Antwerp, Belgium, earned the No. 8 spot on the recap, The 20,000-capacity building reported \$45.9 million in grosses for 69 shows that attracted 910 915 concert-oners Sportpaleis CEO Ian Van Esbroeck says that in addition to popular local talent, the venue had sell-

outs by such international acts as Lady Gaga, Waters (both two), Prince, Kings of Leon, Usher, Rieber, Sade Rihanna Faithless Simply Red Shakira Neil Diamond, George Michael and Lenny Kravitz. The only other Canadian facility to rank on the year-end tally is Montreal's Bell Centre, which

grossed \$45.5 million and drew more than 551.000 fans to 73 shows. The 21.242-capacity facility lands at No. 9 on the arena ranking. Placing 10th on the year-end tally is the Wells

Fargo Center in Philadelphia, reporting \$37.9 million in grosses and more than 744,000 in attendance for 75 events

THE CHART-TOPPING O2 ARENA HAS A BUSY YEAR AHEAD AS OFFICIAL VENUE OF THE 2012 SUMMER OLYMPICS



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TOURING

Brisbane, New York and Vegas venues keep their lead BY MITCHELL PETERS

MIXTUREOFHEAVYWEIGHT touring acts, family events, residency performers and other creative bookings helped midsize venues across the globe experience another lucrative year during the 2011 touring season. In addition to the Top 10 Venues recaps of 15,001-plus-capacity arenas, amphitheaters and stadiums. Billboard's annual touring charts include a tally ranking smaller sized buildings in muliple categories.

The Brisbane (Australia) Entertainment Centre holds the No. 1 position on the Top 10 Venues tally for facilities with capacities between 10,001 and 15,000. New York's Radio City Music Hall retains the No. 1 slot on the list for buildings with capacities between 5,001 and 10,000. And, in line with past years, Las Vegas' Colosseum at Caesars Palace earns the No. 1 ranking on the tally for facilities with capacities of 5,000 seats and less.

Along with the top 10 charts ranking stadiums, arenas and sheds, these three charts are compiled from bosscore data reported for the Nov. 10, 2010, issue through the Nov. 8, 2011, issue.

Brisbane Entertainment Centre GM Tricia McNamara says the 13.500-capacity venue's top ranking is an "acknowledgement of the love that Queenslanders have for entertainment and the role that the BEC plays in hosting an amazing array of superstars.* The facility grossed \$68.2 million and drew nearly \$91,302 people to 97 events

McNamara notes that one of the building's strongest revenue drivers during the period was Cirque du Soleil's debut arena production of "Saltimbanco," which sold 53,871 tickets and grossed \$5.6 million. Other strong multiplenight performances included Alan Jackson (28,869 tickets), the Eagles (21,646), Katy Perry (23,901), Neil Diamond (21,976), Michael Bublé (19,668), Muse (18,810), Cold Chisel (17,391), Kylie Minogue (15,530), Keith Urban (14,334), André Rieu (13,600), Walking With Dinosaurs (40,346), Top Gear Live (37,724) and the Wiggles

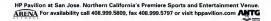






THANKS TO ALL THE ARTISTS, AGENTS, MANAGERS AND PROMOTERS WHO MADE 2011 SUCH A SPARKLING YEAR.

As you can see, we're feeling a bit bubbly. A special thanks to everyone who made 2011 such a vintage year.





pavilion





dian Robin Williams (four shows), the Eagles, Minogue (both three) and Perry (two).

"The venue continues to work closely with promoters in an effort to secure live music market share in the competitive Sydney live event environment," Romer says. "Wherever possible, the [Sydney Entertainment Centre] assists promoters in selling tickets and adding value to the marketing campaigns."

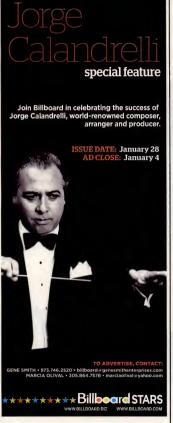
In New York, *2011 has proven a strong year for superstar concerts and productions at Radio City Music Hall," MSG Entertainment executive VP of bookings Bob Shea says. Standout

bright with strong sales for upcoming shows including Dolly Parton, Elton John, Roger Waters. Taylor Swift, Rosette. Rod Stewart, Tim McGraw/ Faith Hill and 'How to Train Your Dragon," Mc-Namara says, noting that many more superstar The runner-up to the BEC is Australia's

"The immediate future is

dates will be announced in the coming months. 12.500-seat Sydney Entertainment Centre which reported \$29.6 million in grosses from 44 performances. GM Steve Romer says that live music was the main revenue driver at the venue, citing multiple sellouts by come-

	NOTTIES 31 TO 10.000	Ţ	OP 10 VENUES			
	TOTAL GROSS	FACILITY, City Versue Capacity	Total Attendance	Total Capacity	No of Shows	No. of Selious
7	\$126,909,370	RADIO CITY MUSI	C HALL, NEW Y	2,342,950	402	62
6	\$48,120,818	AUDITORIO NACI	ONAL, MEXICO	CITY 1,651,242	171	9
6	\$21,318,622	THE THEATER AT	MADISON SQU	ARE GARDE	N NEW YO	IRK
6	\$21,244,346	NOKIA THEATRE	LA. LIVE, LOS /	ANGELES	84	n
6	\$20,869,750	TOHEGAN SUN A	RENA, UNCASA	ILLE, CONN	69	16
6	\$19,453,544	CREDICARD HALI	, SÃO PAULO 340,574	516,763	108	4
7	\$14,311,664	VERIZON THEATS	E, GRAND PRA	IRIE, TEXAS	60	
6	513,003,114	HEWCASTLE ENT	ERTAINMENT C	ENTRE, NEV	WCASTLE,	NUSTRALI
6	\$11,284,127	CITIBANK HALL, I			- 24	
10	\$10,254,042	HORDERN PAVILI		127.165	22	-



TOURING





performances included Janet Jackson, Mary J.

Blige, John Mellencamp, Iron & Wine, Furthur.

Robyn, Gigi D'Alessio, Explosions in the Sky, In-

terpol, TV on the Radio, Bright Eyes, "Yo Gabba

Gabbal," Madagascar Livel and Cirque du So-

leil's "Zarkana." The 5,901-capacity venue earned

\$126.9 million and drew more than 1.7 million

Placing second on the Top 10 Venues chart of

facilities with capacities between 5,001 and 10,000

is Mexico City's Auditorio Nacional, which rang up \$48.1 million in grosses and drew more than

1 million attendees to 171 shows. The 9,683-seat

people to 402 events during the chart year.

venue had its best year (in terms of attendance and gross ticket sales) since 1991, according to COO Luis Carlos Romo. He says that highlights included concerts by Bubbl (two), Rings Starr and Latin superstars Luis Miguel (20), Alejandro Fernandez (11) and Chayanne (10).

The Colosserum at Carasar Palace continues

The Colosseum at Caesars Palace continues to prove that it's a powerhouse in Sin City. With the help of resident performers Stewart, John and Celine Dion, the 4,000-seat building carned \$76.4 million in grosses and drew nearly \$13,000 fans to 127 performances.

inearly 315,000 tens to 127 performances.

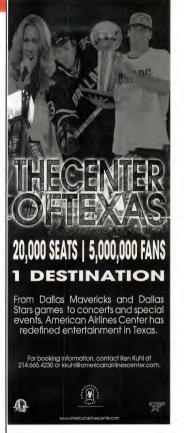
In addition to them, "we had add-out engagements with Miguel [four], Diana Ross, Leonard Cohen, Stevie Nicks and Janet Jackson," AEG Live president/oc-EGo John Meglen says. "Our ability to attract the biggest, most diverse group of international superstars is one of the reasons people love to visit the Colossour."

Caesars Palace president Gary Selesser says that Dior's return to the Colosseum on March 15 ushered in "a whole new ear of top-shelf entertainment for the venue and, frankly, the city of Law Vegas." The singer's first Do performances grossed more than \$14 million. "We saw a ripple effect from those ticket sakes by way of increased hotel revenue at Clearars Palace," he says.

Other highlights included shows by Minogue, Ricky Martin and resident comedian Jerry Seinfeld. Going forward, the Colosseum will host a residency by Shania Twain beginning in December 2012.

The Fox Theatre in Atlanta nabs the No. 2 seeks on suitings with a capacities of 5,000 and leds seeks earning \$2.9 x million from 234 events that drew more than 1 million concert-goers. In addition to Broadway shows, the 4,600-seat venue's year "started out very strong with great concerts like Pooter Plant, Celtic Woman, Kem, Furthur and Bruno Mars," Fox Theatre GM. Allan Vella says.

		TOP IO VENUES					
	TOTAL GROSS	FACILITY, City venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellout	
1	\$76,400,771	THE COLOSSEUM	AT CAESARS P 512,915	ALACE, LAS 526,975	VEGAS	107	
2	\$29,450,162	FOX THEATRE, AT	LANTA 546,368	1,054,457	234	14	
5	\$22,096,139	BEACON THEATRE	E, NEW YORK 323,186	360,192	133	67	
5	\$18,524,444	BROWARD CENTE	R FOR THE PER	506,948	RTS, FT, LA	UDERDALI	
5	\$16,113,800	PRINCESS THEATI	RE, MELITOURN 199,820	295,800	204	0	
5	\$14,194,573	DAVID A. STRAZ, . 2,610	JR. CENTER FO 213,135	R THE PERF	ORMING A	RTS, TAMP	
2	\$13,682,387	CHICAGO THEATE	E, CHICAGO 222,735	238,749	89	48	
5	\$13,420,787	CITI WANG THEAT	TRE, BOSTON 220,959	307,782	60	,	
9	\$11,560,931	TEATRO ABRIL, S.	ÃO PAULO 185,106	473,365	314	0	
Ю	\$11,410,798	BOB CARR PERFO		CENTRE, OR	LANDO	-	







YY ARENA LIVE

BEHIND THE BOXSCORES

A look at how Billboard charts the touring business

BY BOB ALLEN

IVE ENTERTAINMENT WAS Billboard's focus when the first issue of the magazine was printed 117 years ago, and after more than a century, tallying the touring business is a hallmark of our brand.

Tracking concert box office activity is a daily occurrence for Billboard Boxscore, and the objective
is simple: Determine how many
tickes were sold and how much
money was earned at the box office. To convey that information,
Billboard compiles weekly charts
that readers can see in the printed
issue of Billboard and on Billboard.com and

For this Year in Music special issue, Billboard takes a look at the top players in the live entertainment business and the success they experienced in 2011. We identify the tours that generated the most revenue and drew the largest crowds, and the venues they played. The touring charts included in this issue rank the top-grossing tours, promoters, venues, festivals and individual concert grosses.

The Top 25 Tours chart ranks the tours that have the highest cumulaire goes total for the 2011 eligibility time period. For the touring charts included in this special feature, we counted box-office totals that were reported during the 2D-month period beginning Nov. 10, 2010, and ending Nov. 8, 2011. Eligibility was inlined to only the events that the contract of the contract of

The Top 25 Promoters chart ranks the concert promotion companies that generate the most revenue as a promoter, whether it's from an event they promote solely or as a

The Top 25 Boxscores chart ranks individual concert appearances based on the overall gross revenue generated for the entire run at a single venue. There isn't a limit to the num-

her of performance for a single beacter—in her eight show the the \$6.17 million top-growing boxscore of the year earned by Take That at London's Wembley Station during the summer, or it can be a two-show total lies several of the beacters by Uze in 13 50° that 70° the 10° to 10° to

Top-grossing venues are presented on six charts. Four of the venue charts are determined by seating capacities, ranging from smaller buildings that seat 5,000 or less to large arenas that have capacities of 15,001 or more. There's a senarate chart that ranks the top-grossing outdoor amphitheaters and another that lists stadiums. For the venue charts, we count all of the ticket sales data renorted during the 12-month eligibility period. In addition to reported grosses from concerts we include grosses from family shows and children's events, motor sports, ice shows, circuses-basically any event that's reported, except for home games by professional sports franchises. Those totals aren't included.

franchises. Those totals aren't included.
In determining the Top Tours of the year,
we only count grosses by music artists. We include singers from all genere, whether they're
a solo beadliner like Tuylor Swift. this year's
top-grossing female artist, or a door or multiach headliner like the NKOTISBS bour or Glee
Livel in Concrett And, of course, we include
bands, such as the legendary UZ, which ranks
at No. 1 on this year's tally.

Also considered for Top Tours are comedy acts, choral/vocal groups and orchestral ensembles, but not any of the touring efforts by family/children's shows, ice shows or circuses.

Box-office data is reported to Billboard by concert promoters, venues, booking agents or artist managers, but most of the data comes from promoters. The reported totals come from all over the world and throughout the



year. All of the Boxscore charts in this special feature, as well as the charts in each weekly issue of Billboard, are ranked by gross and are worldwide in their scope.

are wormwise in meir scope.

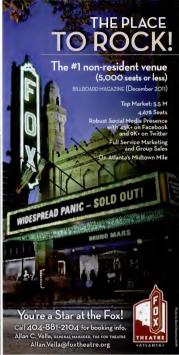
In each issue of Billboard, a Bosscore chart
is included that ranks the 35 top-grossing
bosscores that were reported during the previous week. The regular Bosscore "week" begins on Wednesday and closes the following Tuesday. After the weekly deadline on
Tuesday, the current week's Bosscore chart.

is compiled for the issue that prints at the end of that week.

There are two weekly online platforms for

boxicores. Every Wednesday, the day after the weekly deadline, all concerts reported during the previous week (not just the top 35) are posted on Billiboard, bir. On Thursdays, an article titled "Hot Tours" is posted on Billiboard com listing the 10 tours that had the highest collective gross form all of their totals reported during the previous week.

		TOP 10 FE	STIVALS	COMPLED FROM BOXECOM REPORTED NOV. 10, 26 THROUGH NOV. 6, 20			
	GROSS SALES/	FESTIVAL Venue, Location, Date(s)	Attendance, Caraco, No. of Usyr Selouts	Promoter(s)			
	\$24,993,698	COACHELLA VALLEY M	USIC AND ART	S FESTIVAL			
١.	\$699/\$309	Empire Polo Field, Indio, Calif., April 15-17, 2011	78.000 three selecuts	Goldenvoice/AEG Live			
	\$21,313,100	OXEGEN					
1	(C14,741,280) \$341,23/\$133.56	Punchestown Rececourse, Nees, ireland, July 8-10, 2011	191,656 200,000 three days	MCD			
	\$19,902,224	LOLLAPALOOZA					
•	\$315/\$60	Grant Park, Chicago, Aug. 5-7, 2011	270,000 tree secuts	C3 Presents			
	\$15,446,113	AUSTIN CITY LIMITS HE	ISIC FESTIVAL				
7	\$105/\$50	Zilker Fark, Austin, Toxas, Sopt, 16-18, 2011	228,000 tree selouts	C3 Presents			
5	\$12,914,990	OUTSIDE LANDS MUSIC AND ARTS FESTIVAL					
2	\$475/\$200/\$000/ \$15	Golden Gate Park, San Francisco Aug. 12-14, 2011	60,000 three selouts	Another Planet Entertainment, Superfly Presents, Starr Hill Present			
	\$9,195,415	STAGECOACH: CALIFORNIA'S COUNTRY MUSIC FESTIVAL					
Ľ	\$710/\$149	Empre Poto Field, Indio, Cellt. April 30-Hey 1, 2011	54,791 55,000 two slays —	Goldenvoice/AEG Live			
_	\$7,937,520	Z FESTIVAL	7.5				
1	(A/97,680 mar.) \$25777/\$2795	Estádio do Horumbi, São Paulo, Oct. 8-9, 2011	71,683 783% two days	Evenpro/Water Brother/XYZ Live			
	\$4,886,555	L.A. RISING					
ំ	\$00/\$00	Los Angeles Memorial Coliceum, Los Angeles, July 10, 2011	\$3,639 \$5,000	Golderwoice/AEG Live			
	\$4,076,130	CORONA CAPITAL	100	The state of the s			
	(\$4.536.685 penos.) \$149.48/\$417	Autodromo Hermanos Rodriguez Herico City, Oct. 15, 2011	27,613 80000	OCESA-CIE			
0	\$3,839,920	TENNENT'S VITAL					
•	62,830,0480 \$7496/5/196	Ward Park, Bangor, U.K.,	SS,776 Fluso two	MCD			





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954.835.8359 - bellm@sselive.com



TOURING

		11/25	ROMOTERS	(goner	EPORTED HOW IS THROUGH HOW B
Ţ	OTAL GROSS	PROMOTER Total Attendance	Total Capacity	No. of Shows	No. of Sellou
I.	1,302,619,696	Live NATION			
Ľ	11,302,019,090	16,564,698	21,595,174	1,693	746
Ι,	797,969,654	AEG LIVE			
1		11,099,015	12,123,904	2,134	850
I	206,328,377	EJM CONCERTS			
╄		2,395,005	2,434,518	.14	32
Н	191,213,322	14F-TIME FOR FUN 2,702,400	5,378,166		19
٠		DAINTY GROUP	5,378386	1,365	19
I	147,166,146	1,214,506	1,432.426	408	42
٠		EVENPRO/WATER I		,408	42
ŀ	118,617,450	1,414,602	2.131.200	399	12
۲		MICHAEL COPPEL		1000	-
Р	117,358,359	1,075,022	1,263,605	136	22
t		MCD		77.	
п	110,593,516	1,658,407	1,762,654	650	252
T	109,070,597	FRONTIER TOURIN	G		
П	109,070,597	841,205	906,566	131	55
T,	91,266,177	EVENKO			
	191,200,177	1,275,045	1,437,025	592	99
Ι.	76.607.616	OCESA-CIE			
L		1,327,062	1,836,650	122	13
L	78,002,544	SA ENTERTAINMEN			
Ł		(187,118	1,211,578	226	65
Н	71,363,094	C3 PRESENTS			142
٠		CHUGG ENTERTAIN	1,654,281	664	142
Н	\$8,041,247	SELIZO	651,724	231	
۰		BEAVER PRODUCTI		1970)	
П	41,978,326	651,109	676.428	103	69
r		JAM PRODUCTION		100	
Н	41,388,187	875,514	993,240	368	182
ı,	33.757.052	ANOTHER PLANET	ENTERTAINMEN	eT .	
П	33,737,032	467,429	506,592	120	62
V.	29,461,358	NEDERLANDER CO			
L		602,566	788,227	225	63
	27,636,812	WAREK LIEBERBER		NTUR	
Ł		249,033	316,740	34	9
1	20,794,136	BILL SILVA PRESEN			
٠		262,900 TATE ENTERTAINM	298,042	,40	6
H	20.409,735	444,95	466,877	90	54
۲		UDO ARTISTS	400,077	-	
ì	20,140,910	148,497	106,313		1 2
		SEMMEL CONCERT		1000	
ı	19,795,958	254,421	266,006	32	3
ı		ANDREW HEWITT	co.		
	16,856,856	200,820	217,350	15	5
T.	16,444.103	OUTBACK CONCER	TS		
ı		\$19,430	371,028	99	23



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CHARTS

ISING STAT



Bublé Holds At No. 1 As Year Draws To A Close

holds at No. 1 on the Billboard 200 for a second week, selling 293,000 (up 29%), according to Nielsen SoundScan. Its cumulative sales crossed the 1 million mark this week (1.04 million).

marking the seventh Over The album to sell 1 million Counter copies in 2011. The non singer leads KEITH

a rather quiet chart. where the highest debut comes in at No. 23-Trey Songz' Incvitable ED with 27 000 Only one oshernewalhum bows in the top 50: Hot Chelle Rae's Whatever

at No. 48 with 18 000 Adele's 21 jumps 7-2 with 144,000 (up 2%), and Justin Bieber's Under the Mistletoe skips 6-3 with 133,000 (down 11%). Only three albums sold in excess of 100,000 last week. the sales frame following the busy

Thanksgiving week. Comparatively, a year ago this week, there were cight albums that moved at least 100 000, while seven sets debuted in the top 50 (two in the top 10).

Next week should hring top 10 arrivals from the Black Keve' FI Camino and Amy Winehouse's Lioness: Hidden Treasures, as well as debuts from Glee: The Music, Volume 7, T-Painte Reminerand Robin Thickets Love After War

TIME TO WORRY? While a number of albums are heading for the upper reaches of the Billboard 200 next week none are blockhusters. No offense to the Black Keys and Amy Winehouse, but there simply isn't

an album left on 2011's release schedule that's poised for huge sales. With that in mind, is it time to worry about whather we'll lose the nd we've gained

lbum volume? Currently we're un 2% compared with this point a year ago-a difference of about

5.5 million in sales. A week ago, we more ahead by 6.7 million. With four weeks left in the SoundScan calendar year, it's conceivable we could fall behind 2010's volume

The industry pulled ahead of last year with the sales from the week end ing May 29 and has maintained a lead

YUP. '21' IS STILL HUGE: Thank goodness for Adele. With 4.8 million copies sold of her 21 album, it's currently the top-selling set of the year, according to Nielsen SoundScan (through the week ending Dec. 4).

It's unlikely any title will come close to that figure in the final four weeks of the tracking year. Lady Gaga's Born This Way is in the runner-up slot on

the year-to-date tally with 2 million Only Michael Buble's Christmas, with 1 million, could surge in the next few weeks but it's highly unlikely it could make up the nearly 4 million gap between it and 21

21 is the only album, so far, to have sold more than 2 million coping in 2011. That stands in stark contrast to this point a year ago, when four sets had sailed past that mark Worse this time last uppr 11 albums had notched 1 million in sales. s year in overall while so far in 2011, only seven have moved that many.

So, on the bright side, 21 will likely be the biggest-selling album of any year since 2004, when Norah Jones' Come Away With Me shifted 8 million. Presently, 21 is nipping at Marieh Cerey's stiletto heels. Carey's The Emancipation of Mimi sold 5 million in 2005-a number 21 is sure to surpass by year's end.

'FOLLIES' FLIES: The new Broadway cast recording of "Follies" flies in at No. 1 on the Cast Albums chart selling 6,000 It's only the second new cast set this wear to move more than 5,000 in a week

"The Book of Mormon" is the only other 2011 release to see a larger sales frame. It moved 13 000 in its debut week at No. 1 on June 4-and only from download sales. It stenned aside for two weeks, letting the "Wicked" album return to No. 1, but returned to the top on June 25 in a post-Tony Awards haze

That week, it sold 61,000, thanks in large part to significant discount pricing and promotion from the Amazon MP3 store (Over the Counter June 25)



As for "Follies" the show was revised earlier this year at the Kennedy Center's Eisenhower Theater in Washington. D.C. (May 7-)une 19) before transferring to Broadway's Marquis Theatre on Sept.

12 Theoriginal 1971 production earned seven Tonys, but lost the top prize of best musical to "Two Gentlemen of Verona-The new Broadway revival features Bornadotte Paters and Flaine Paine

AND TO ALL ...: This is the last printed issue of 2011, but never fear, our chartsas always are refreshed every Thurs day on Rillboard.com and Rillboard.biz. Additionally tune in to both sites every Wednesday and Thursday for news about the top of the charts. Happy holidays to all, and we'll see you in the new year.



Market Watch A Weekly National Music Seles Report Weekly Unit Sales Year-To-Date

This Week 8,062,000 2,086,000 9.780,000 2.465,000 22.054,000 act Week -15.4%

9.7% -2.03

47.0V J2 6% Weekly Album Sales (Million Units)

This Word I set To



	281241000	286 781 000	201
Albums	281,241,000	286,781,000	2.0%
Digital Tracks	1,043,885,000	1,142,288,000	9,4%
Stave Singles	2,053,000	2,213,000	7.8%
Total	1,327,179,000	1,431,282,000	7.8%
Albums w/TEA*	385,629,500	401,009,800	4.0%
Text hades frech and	screekent album seles (TEA	with 10 track deventoods	equivalent

DIGITAL TRACKS SALES

SALES BY	ALBUM FORMA	г	
CD CD	201,430,000	191,191,000	-5.1%
Digital	77,316,000	92,59,000	19.2%
Wayt	2.465.000	3.361,000	36.3%
Other	30,000	69,000	130.0%

YEAR-TO-DATE SALES BY ALBUM CATEGORY 155 388 000 -32% Current 160 521,000 92,148,000 103.544.000 12.4%

CURRENT ALBUM SALES CATALOG ALBUM SALES

- E - E	ARTIST Title	1 1	-	-5	1 B	10	ARTIST Title
1 2 4	HISTORY EXCENSES DETRIBUTION LARGE PROCES OFFICE OF THE PROCESS O	S XE	0 - 0	81	78 21	H	IL OVO Wicked Came Wicked Came
2 2 41		n is	12000	-	87 82	÷	CAROLE KING A MALASSI CAMBO
á.			10	53	35 33	÷	POSTER THE PEOPLE Total Music in the Total Music in
	PRAYE		The two-and-a- ted-month-old		104 115	77	
M:	POUNG WORKY CASH MONEY STRISS UNIVERSAL REPUBLIC (17.99)		albure was sale-		23 44	-	CASTING CROWNS
iii.	ACADICAL PROPERTY (18 SE)		priced for SL99 for one day only at		-	Ľ	GCAGO CENTET REVISION NOTICE SCHY MUSIC (ET 66)
1	WITHARD CHIENCES STACK (16-98) MY LINE SCHOOL CONTRIBUTE SPACE 1		Amazon 1075 and in	•	110 126	111	A Charles Brown Christman (Soundtrack)
3 - 2	SIP (ER JAM 11975/03/95 (13 56)	-	the Android Market (Nov. 20),	-	82 87	67	CAPITY MINOR 116 96
14 4 5	ANDREA BOCELLI Concerto: One Night in Cantral Part		prompting its 3%	58	68 48	22	MAN + ANTION TO A COMMON SCHOOL SCHOOL (4.5 GB)
13 7 4	VARIOUS ARTISTS UNDIFFCRETHISTING MICC SISSICATION (11 90) NOW 40	3	everall gain and 25% the in downleads.	66	79 45	Ŀ	VARIOUS ARTISTS COOP MISSE CAG MADD (A STAMMADORS (VE) MIS) Let II Show
22 18 11	LADY ANTEBELLUM CARTOL NAME (1871 (1898) Own The Night	- 3	TOT II WATCHINGS	_	94 68	25	JACKIE EVANCHO TYSSUS (New 47061 500) Mosc (13 60) Dream With Me
9 13 1	SCOTTY MCCREERY 19 MERCEN HASHIFLE SHINES NA GMEN (13 98) Clear As Day	• 🗴	19	0	98 75	7	VARIOUS ARTISTS WOW Christmas: 32 Christian Artists And Holiday Songs (WLV) CNIVERS ASSESS ARTISTS WOOD CORE IT NO.
10 9 6	COLDPLAY Mylo Xylote		Witch 34,000 sold	62	71 28	10	VARIOUS ARTISTS WOW Hits 2012 WOW Hits 2012
26 8 3	SOUNDTRACK Gize: The Music: The Christmas Album Volume :		and an 83% sales sale, the 70-79	0	116 78	и	ELVIS PRESLEY NO ENTER! PROJECTS SOME STRAFFOR MARKETING SHOUP AND LIGHT MORE IS ON. IT IS Christmas Time
8 - 2	DAUGHTRY Break The Spei		Jump marks the	0	130 94	21	MARTINA MCBRIDE White Christmas
22 14	JACKIE EVANCHO DISTRICTATION AND EXAMPLE ITO SE	3	first top 20 sol for the ensemble since	0	108 126	11	TRANS-SIBERIAN ORCHESTRA Christmas Eve And Other Stories
20 10	SUSAN BOYLE SUSAN BOYLE Someons To Watch Over Me		2007's Christmas	96	ED 28	,	TYRESE Open Invitation
50 36	ANDREA BOCELLI My Christma	1000	Song spent four weeks in the region	67	58 1E	ij.	WALE Ambition
	AND DO DOUGH		(Dec. 15, 2007-		77 05	H	CONTRACTOR ACTOR (16 90)
70 42 7	Speak Now: World Tour Live CD + DVI DVI DVI DVI DVI	10	Jan. 5, 2006).	-	72 00		MUMFORD & SONS Such No. More Sons
10 42 7				70	55 56 86 23	Ë	FRANK SINATRA
18 8 4	SOUNOTHACK: The Yerlight Sage: Breaking Dewn! Part 100 SEGER & THE SEVER BULLET BAND Ultimate Hts. Rock And Roll Never Forget		24		86 23 86 90	H	TRANS-SIBERIAN ORCHESTRA The Lost Christman Fun
19 - 2			The icon performed on MBC's	71		ľ	THE LOSE CRISERIES EVE
29 15	HARRICA, ETPURI C (182911 (13 ME)	1000	"Christmas in		27 -	2	CART IX VEHEN SAMINIOSCHITERSCOPE CHETTARISK (18 96) PRINCESCHIVE
DEBUT 1	STACKSON AND REAL PROPERTY (A RE)) 23	Rockeleller Center" special on Nov. 30,		60 35	10	FOR WHITE COLUMNA CHES CONT MAJOR OFF SELECT ONLY
64 27 11	TONY BENNETT SPECIAL CHESS 44(23.400) SUIDC (13.91) Duets	• 3	helping charge the	0	109 60	15	JACKIE EVANCHO O Holy Night (EP)
18 41 2	LMFAO IMPA Sorry For Party Rocking IMPA Sorry For Party Rocking	1	set's sales by 6%. Another of the	78	103 87	81	BRUNO MARS Doo-Wops & Hooligans
41 37	SHE & HIM A Very She & Him Christma	12	show's performers,	0	REN	B)	JESUS CULTURE Awakening: Live From Chicago
41 41	JOSH GROBAN Non	0 1	Carole King, rises at No. 52 with an 17%	77	65 58	17	VARIOUS ARTISTS NOW 30
17 20 11	JASON ALDEAN My Kinda Part	FI 2	increase.	20	124 123	22	JAMES TAYLOR James Taylor At Christmas
45 32	STIPLE BOYLE			_	112 50	_	PINK MARTINI Joy To The World
	ADELE		56		91 52	Ė	ERIC CHURCH Chief
34 34	VARIOUS ARTISTS		Expect another gain		158 177	H	SOUNDTRACK Est
61 40 11	(NUMBER OF THE PARTY OF T	190	for the set next week, following the		48 61	H	NEW TAKE PARTY TON
21 72 2	LADY GAGA		classic 1965			r	AUTOUR BAZIS RATIONAL LE SZEZEROWNA (10 50). PREG PROPER BRUSE
58 47 21	5/8/51(4): 179/61(5)6 \$2291 EWI CMO (12:50)		animated special's broadcast on AAC	-	ES 85	ц	Allustr 1755, 31.50. 4 Evanescence
15 25 14	LIL WAYNE 1596 WARY CASH MONEY \$19540 (19540) LANGUAGE (1350) The Carter F		(Dec. 5). This week,		158 100	14	MERCANDAMINERS (3.5 (1) St. CHINESEE CATAGORISM
25 22 1	KELLY CLARKSON Strongs		the soundtrack climbs with a ADS	0	new	8	THE KILLERS (Red) Christman (EP)
17 30 🗎	THE BAND PERRY OFFICE ASSMILL SHADE (MICROSIA, REPORTED (1998) The Band Perry	-	hibe to 15,000.	85	197 00	2	ELVIS PRESLEY REALITY PROFILE MARGINE GOOF SCHOOLS MISSE (18 SE) EVE Christmas
39 31 51	TAYLOR SWIFT SO MICHAEL TO JOSA (15 88) 4 Speak No.	D 1		67	31 -	3	JAMES DURBIN Memories Of A Beautiful Disaster
42 26 11	LUKE BRYAN Tailgates & Tasline		75.65	0	153 100		MARIAH CAREY Merry Christmas II You
12 - 1	BIG TIME RUSH Elevate (Soundtrack	1	000	80	88 114		JUSTIN BIEBER My World 2.0
38 - 1	SOUNDTRACK The Muppet	36	y 1.	90	75 19	4	ROMEO SANTOS Formula Vol. 1
23 20	TOBY KEITH Clancy's Taver	100	84	61	126 71		ZAC BROWN BAND TO STATE THE STATE OF THE STATE SPATTERS (18 M) TO SEE WHEE YOU GIVE ON THE STATE SPATTERS (18 M) TO SEE WHEE YOU GIVE
20 21	IAV 7 KANYF WEST	-	Exclusive to illunes, the six-song set	92	40 -	F	THE ROLLING STONES Some Girls
20 04	MOC A PELLA PICE SAFON CALL JAN STEEDS FOLIAGE (13 SS)		sold TI,000 and		81 82	ij.	VARIOUS ARTISTS Positively Chestral
20 64	SAC THE DESIGNATION OF THE		features the band's the earlier annual		90 12		MANNHEIM STEAMROLLER Christmas: 28th Anniversary Collection
	SYCO COLLAMA: DON'S SIRW MUSIC (MI BB) Thight is Life		Ovistmas single				ANTICAN CAMPAINT 2015 (15.06). CHIRDWINES: 2501 ARRIVETSHIP CONECULA
47 20 1	AUXINITIA MORNING 177 Mg is Pour The Recor	-	releases, in addition to its new	100	100 57		records each state (15.50)
77 90 11	Carrior, authoratic claim Date (60)	12	beliday track, "The	96	75 77		
24 - 2	MICHAEL JACKSON Immorts wither first son Michael (1) (ii)		Cowbeys' Christmas Bull," All proceeds	97	74 85		FLORENCE + THE MACHINE Lungs
HEW	HOT CHELLE RAE (LA SOLE) LIS SOLE Whatever	1	from the sale of the	0	00-1811	ı	TONY BENNETT The Classic Christmas Alburr
64 65 27		1 1	EP and its songs bonefit the (RED)	96	67 74	12	GEORGE STRAIT WAS AMERICAL TO SEE THE POPULATION OF THE POPULATION
31 70	SELENA GOMEZ & THE SCENE When The Sun Goes Dow		charity.	100	U1 66	16	BRANTLEY GILBERT Heltway To Heaven
BILLE	SELENA GOMEZ & THE SCRIE CONTROLLED CO	ENAMESCON		7HF 22	12 94 53 140 1		18

THE Billboard 200 55



SOCIAL/STREAMING Billboard

SOCIAL 50

1 SI JUSTIN BIEBER

5 4 54 SHAKIRA SON MUSE MEMORY

THE ROWS AVENUE AND

8 54 KATY PERRY (APTO)

11 8 9 SELENA GOMEZ HOLINOTE

16 SE CHRIS BROWN JYLES

1 SI LADY GAGA ETHAN MENTINESSEN O 3 54 RIHANNA SPECT AMELIAN

9 31 LMFAQ PARTY ROCKWILL IAM CHIARYTHIS COTTON COT

11 SE EMINEM WIRESHAPTA/TEMACHWATTERCOM

13 54 NICKI MINAJ YOUR WINETCASH WONE

16 IS DRAKE YORK MENEROLAN MENEROLAN MENEROLA

10 % ST LE WAYNE CAN AMERICAN MARKET

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MAC LETHAL INSCHO

34 35 47 DEMI LOWATO HOLYMON

36 21 35 JUSTINTIMBERLAKE MAN

38 28 8 AUSTIN MAHONE INSCHO GREYSON CHAP

43 31 4 ONE DIRECTION (NO.

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HOLLYWOOD UNDEAD AMMOCTOM

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SO CENT DISCONTINUADANTINECEP

50 27 AVENGED SEVENPOLD HOPE-STATEMENT AND A

23 54 DON OMAR DEMANSSANCHTE

25 24 46 CHRISTINA GRIMMIE ONDOES

26 19 51 WIZ KHALIFA POTENBER SATE

N SI MICHAEL MCKSON WILLIAM

50 45 SNOOP DOGG MODERNA THEORY CANDO

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33 34 55 THE BLACK EYED PEAS STEREOF

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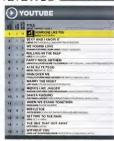


How Christmas-v are the charts this week? All 50 of the 185es on the Billbeard 200 houses 75 holiday sets—a figure that will likely increase next week. Of the 75, only 20 are new releases. Bringing in the rear on the Billboard 200 among holiday sets is Buri b Anciolph the And-Nesed Robuteer, with 5,000 (sp 27%).



CELINE DION (PE oper Mac Lethal enters Social 50 at No. 31 after las vial mones—"Pancate Rap" and "Texts from Bennett"—on Mor. 30. The first, a video of him rhyming over the beat of Chris Brown's single "Look at Me Now" while cooking pancates, has









Data for week of DECEMBER 17, 2011

Billboard. LAUNCH PAD 177.

HEATSEEKERS ALBUMS DTLE F TITLE CHRISWEBE 20 BEVERLY MCCLELLAN Fear Nothing COMMITTED Magalithic Symphonic 27 % 12 3 LAW JET LIFE 20 JACEY Jat World Order Bockeroll (EP) NERO THE HEAD ANOTHE HEART 20 11-11111 The Head And The Heart only the fourth Welcome Reality THE HEAD AND THE HEART PLINCH BROTHERS (Tunes Session (EP) Antifogmatic since 2008—to THE JOY FORMIDABLE NeverTrust A Happy Song 31 45 25 The Big Roes concurrent entries OAVID IAN 32 HEW Torridi + 10-1 in the ton five as # KEITH & KRISTYN GETTY this new Session lov: An Irish Christman bows (3,000). JIMMY CLIFF DOOMTREE 1 2 ELEVATION WORSHIP These Simple Truths 11 8 40 VOLBEAT KINA GRANNIS 19 7 Reynord Hell/Above Heaven Stainwells VILOHJARTA 12 28 2 MARK O'CONNOR 13 20 JULION ALVAREZ Y SU NORTENO BANDA 33 H.V 33 H.V Marchata v Obridama Making Mirrors 14 IS 4 CRISTY LANE Live At Lincoln Hall nominee for bes 1B JONATHAN COULTON world music album THE WAR ON DRUGS Amiliaint bione no-carrier it returns (2,000. KICKING DAISIES 41 36 45 MAYSA Keeping Secrets (EP) Motions Of Love 17 11 52 FITZ & THE TANTRUMS the act chatted THE ISAACS Pickin' Up The Pieces and performed on Comedy Central's 18 17 & ECLIPSE THE CITY HARMONIC 19 6 50 THE LAURIE BERKNER BANO "Colbert Report" 44 29 5 SHAILA DURCAL on Nov. 29. MANTIS VIRI Ways & Magns 21 14 2 JOSEPH FONSECA 15 THE SINGING PASTORS OF PISCATAWAY Voy A Comerte El Corazon (EP) 46 35 2 Delayed delivery OLOF ARNALDS Nightlife (EP) of special deluxe 23 30 10 SETH MACFARLANE sellines of the Music Is Better Than Words 40 10 1 alham mesonets 24 31 10 YOUTH LAGOON JEFFREY BIEGEL The Year Of Hibernation its re-entry with A Steinway Chrystman Album: Diago Music For The Season 28 9 4 DAVIO LYNCH 1.000 (up 373%).



REGIONAL HEATSEEKERS #1 ALBUMS

There Goes The There Goes The Neighborhood Chris Webby Neighborhood Chris Webby Neighborhood Chris Webby WEST NORTH CENTRAL EAST NORTH CENTRAL NORTH EAST Neighborhood galithic Symphony galithic Sym Chris Webby

SOUTH CENTRAL SOUTH ATLANTIC

NEW ON THE CHARTS

Fun.. "We Are Young"

The trio's first Billboard airplay chart hit debuts at No. 34 on Alternative and is likely to arrive on Hot Digital Songs next issue. Fox's "Giee" covered the track during its Dec. 6 episode, which is sure to push the original version onto multiple charts





AWOLNATION Jet Life Jet World On The Head And The Heart Jermy Oaks Baker Not (bon4 Str 4 lidue li) To Ma

The Head And The Heart

on Alvarez y Su Norteno Band shate y Olvidame

ONLY WANNA GIVE IT TO YOU

23 REW COUGH SYRUP

ATHE BILLBOARD HOT 100 = 15 € 85 TITLE

日報	35	200	100	PROTECTION OF THE PROT	4
1	- 1	1	11	WE FOUND LOVE Rithanne Featuring Calvin Herrie	
2	2	2	10	SEXY AND I KNOW IT LMFAO SETT US. 1. SERVE AND A SERVED SETTINGS SEE MICH. @ PAPER ROCK WILL I AND GRAPPINGS WITHOUT ON	
0	3	5	18	FRANKS IT WILL BAIN BOYN Mars	
-	4	8	Ä	MOVES LIKE JAGGER Marcon 5 Featuring Christine Agustere	į,
4				SPECURACK RIPLANCS IA LEVING & LEVINA MALIK SHELLBACK) @ AAM OCTORE INTERSCORE	Į
0	0	7		OR LINE FRANCE TO MILMOU, COTTRALION MALTERS GAACAPRIMISING SERGURGS JAMES, KIRKAND P. MODDS: 69 YOE BOY ATLANTIC	
6	5	3		SOMEONE LIKE YOU Adale If ATTEM A ASSESS A ADDRES IN MELSON O KELEDINDEA	8
7	6	4		WITHOUT YOU Devid Guetta Feeturing Uniter	ı
0	15	17	17	OREATEST ONITERIORITAL TOTAL OR THE PARTS Jay Z. Karrye West ONITERIORITAL TOTAL OR THE PARTS ON THE PARTS	
	9	10	FS	THE ONE THAT GOT AWAY Kety Perry	i
10		0		OR THE OCCUMENTS GENERAL BULLIANCE ORDER MARTINS GOVERNMENT AND THE CONTROL STEREO HEARTS Gym Cless Heroes Featuring Adam Levine	ŝ
	7	-		S O'CLOCK T-Pain Feeturing Wiz Khelife & Lity Alien	ı
O	11	15		THIS THAT COMMEL RETY CONTROL DESCRIPTION OF WAY SHOULD BE AND THE RESERVE OF THE	
12	10	16		PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennatt & GoonRock PARTY ROCK OF MATERIAL PROPERTY BY PARTY ROCK OF LAUREN ANTHE ASSOCIATION OF PARTY ROCK OF LAURENCE ANTHE ASSOCIATION OF PARTY ROCK OF LAURENCE ANTHE ASSOCIATION OF LAURENCE ASSOCIATION OF LAURENCE ASSOCIATION OF LAURENCE ANTHE ASSOCIATION OF LAURENCE ASSOCIATION OF LAURENCE ASSOCIATION	ı
13	16	30		HEADLINES Dreke Do not a single in Grandmin Sameles in Shebib) © Young wordy cash money universal reposition	
0	17	19		WORK OUT J. Cole	
15	12	13		YOU MAKE ME FEEL Cobre Starship Featuring Sabi	ì
100				S MAC MAC ARCCOSTA) @ DECARDANCE FUELED BY RAMEMYEL MACHINER	ł
O	18	21		ON THIS HAS IS AND ERSON OF PALACHOS E CLARK IN BURNELLIN JAMES A VILLERY	
17	13	12		PUMPED UP KICKS Foster The People UP (STEEL OF THE PEO	J
18	18	20		MR. KNOW IT ALL ENTANCE (DEAN O SEASE DEAN D JAMES O JONES) Kelly Clarkson 6-6 19 FCA	
0	22	14		YOU DA ONE Rhanne On LINE CHALL SOTTWALD RENTT HELL HUALTERS STREET AND ISLUE	
20	23	24		GIVE ME EVERYTHING Pitbull Featuring Ne-Yo, Afrojack & Naver	
21	20	26		SUPER BASS Nicki Minal	ì
0				LONG JUNE 1: "MARALD A JORGON E DEAR RIPLTON) GO YOUNG MOREY CASH MONEY WEREAL RAPUNCE LONG TOWNS WANT THIS NIGHT TO END Luke Bryen	ŋ
9	28	29		ASTRUMS IL BRYAN D DAVIDSON B ANNS B HAPSLIP) © CAPITOL RESPIÈLLE NOT OVER YOU Gravin DeGrate	
	26	35		R B TEDDER NI ZANCARELLA SXIVS (G DEGRAMR B TEDDER)	
24	21	22		IN THE DARK THE CATARACS IN MOLLOWELL-ENARD SPREER-VINE O DALES) 6 MIDE-POP LINNER SAL REPUBLIC	
25	19	25		FLY NICKI Minaj Feeturing Rihanne JA ROTEU JO TAMAALJIR ROTEM K HISSIN, BLOROWI C RISMO: O YOUR LIDALY CLOS MORE HISSIN, BUTCHER O YOUR LIDALY CLOS MORE HISSIN, BUTCHER O YOUR LIDALY CLOS MORE HISBING.	
26	27	27		JUST A KISS VACRITILADY ANTERLLUM IS INVINCED C KELLEYN SCOTTS GENOSON GO CAPITOL RASHINGLE OF CAPITOL RASHINGLE	ö
0	32	10		THE MOTTO Drake Feeturing Lii Weyne	
6	39	72		MAKE ME PROUD Drake Featuring Nicki Minal	
9				YOUNG, WILD & FREE Snoop Dogg & Wiz Khalifa Fashuring Bruno Mers	
2	47	57		SHE WILL List Wayne Featuring Drake	
30	33	28		EARNYS IN CARTER A GRAHAM TWYLLIAMS) @ 101RG MONEY CASH MONEY UNIVERSAL REPUBLIC	
9	34	34		WE OWNED THE NIGHT PARTITION ANTI-SECTION OF PARTICION OF ARTHUR NASHVILLE CAPITOL RASHVILLE CAPITOL RASHVILLE	
63	59	97		MARRY THE NIGHT LIGHT GROW FOR WHITE TO SERMAND TRUE GRANDAY B STREAM LINE TO SERVE VALUE FOR THE SERVE VALUE VA	
33	30	32		PARADISE COIDDING CAJ MARTIN E (NO) 6 CAPITOL CAJ MARTIN E (NO) 6 CAPITOL CAJ MARTIN E (NO) 7 CAJ MARTIN E	
0	an.	45		LOVE YOU LIKE A LOVE SONG Selens Gomez & The Scene	ŝ
-	35	37		RED BOLO CUP Toby Keith	
30				ROLLING IN THE DEEP Adets	ł
36	38	36		SET FIRE TO THE RAIN Adels TO THE RAIN	ł
37	58	74		FTSMITH IA ADMINS FT SHITHS XL/COLUMBIA	I
0	42	40		TATTOOS ON THIS TOWN U 1500 A 1484 SEC. & MORLEY MUSICATED ⊕ 690 CES 4 COR	
39	29	33		YOU AND I Lady Gega (1974) Lady Gega (1974) B STREAMURE (G GERMANDTIN)	
40	24	23		IT GIRL Jason Derulo E HATHAND I E KRAMDU E K SOCAREL ROBBRS J DESPASALEMON (# BELUGA HEIBHIS WARREN BROS	
(1)	45	49		KEEP ME IN MIND Zac Brown Bend	
-	37	31		GOD GAVE ME YOU Blake Shellon	
42	3/	31		S HEREFIELD BANKEST	

1	1	1	11	WE FOUND LOVE Rhanne Featuring Calvin Herrie	
2	2	2		SEXY AND I KNOW IT LMFAO	
0	3	5	18	CREATEST TWILL RAIN Bruss Merson 5 Featuring Access actions and Access and Ac	
4	4	6			Đ
0		7		GOOD FEELING Flo Ride	
•	5	3		MILITARY THE TREATMENT OF THE PROPERTY OF T	
				THE RESERVATION AND ADDRESS OF MILES AND ADDRESS OF MILES	-
7	6	4			
0	15	17	17	ONEATEST NI**AS IN PARIS Jay Z Karrye West OANIER DISTANT ACCORDED TO THE TRANSPORT OF THE PROPERTY AND THE	L
9	9	10		THE ONE THAT GOT AWAY OR JUNE WAR MARCH OF PERBYL BUTTWALD MAK MARTING © CAPITOL	
10	7	0			2
0	11	15		5 O'CLOCK F-Pain Feeturing Wiz Khelle & Lily Allen 1 NA 114A C → RMZ LALIN C SALON LODGED RASTRUCIONE M CHEV S ROBOTS	
12	10	16			D
13	16	50		HEADLINES Dreite	
0	17	19		BOTTES STREET IN GRADIAM MISAMILELS IN SHEDIE)	
_				31. COLE IJ COLE IX O WEST'S ARMEYM BEN ARI BIA KANTE J LEGENO E MOLED. @ ROC MITTOR COLUMBIA.	Į
15	12	13			i
0	10	21		DANCE (ASS) Big Sean Featuring Nicki Ming) On Misker is Andelson whaches Estatick Burnella Amelia United 0 000 00 00 000 000 000	
17	13	12		U RISTER (M FOSTER) GG STATIME COLUMBA	E
18	18	20		MR. KNOW IT ALL ENEMASTR CREAM OF STATE OF DEATH DAMES O JONES) Kelly Clarkson Geo 19 FCA	
1	22	14		YOU DA ONE Rhanne On LINE CHAIL SOTTWALD RENTY J HELL H MALTERS SIRR DET JAMES HOLDS	
20	23	24		GIVE ME EVERYTHING Pitbull Featuring Ne-Yo. Atrojack & Nayer MINISTER AND THE ARROWS AND CONTROL OF COMMISSION OF CA	
21	20	26		SUPER BASS Nicki Minal	2
0	28	29		I DON'T WANT THIS NIGHT TO END	ā
~				ASTEVENS IL BEDAND DAVIDSON E AMAS E HASSLEY) NOT OVER YOU Gevin DeGraw	
8	26	35		R D TEDDER NI ZANCARELLA SXRIS (G DEGRAM B D'EDDER)	
24	21	22		THE CATARACS IN HIGH DWELL-CHARLO STREET-WAS DIDALES) @ HIDE-POP LINNERSAL REPORTED	
25	19	25		FLY Nicki Minaj Feeturing Rihanne л копти је тимици в потом к назам, милеом с вамиз — Ф тома целутиски моје кометиме зам, могом	
26	27	27		JUST A KISS PACH: EVILADY ARTERILLINI ID INVINDO C KELLEYN SCOTTO DINIDSDIO GC CAPITOL RESHYLLE	A
0	32	18		THE MOTTO Drake Featuring Lil Weyne 1 Linus A GRANAM D CATTER T INCLUMES A RIM BY HOUSE MOREY CASH MOREY TRANS I SAL REPUBLIC	
0	30	72		MAKE ME PROUD Drake Featuring Nicki Minaj FAMAS IN COMMAN TWICKING STURBLE & FORS MORE CASH MARY COMMISSION FROM STURBLE	
0	47	57		YOUNG, WILD & FREE Snoop Dogg & Wiz Khalifa Faaturing Bruno Mers	
30	33	28		CHE WILL LI Wayne Feetuing Drake	
		34		EMBYS OF CAPTER A GRAHAM FIRELIAMS) 9 TOURG MOMENTASH MONEY BANCESAL REPUBLIC WE OWNED THE NIGHT Lady Antiebellum	
9	34			WE OWNED THE NIGHT PARTIES AND ANTIRE LIGHT OWNESSES ARREST THE NIGHT Lady Aniebellum Control Market Lady Cogn Lady	
0	59	97		LACY GAGA EGARMAN (S. SERMANOTIA EGARMAN) B STREAMLINE YORLIYE INTERSCOPE	
33	30	32		PARADISE Coldplay M DELYS S CASE IG B SERBHARL J M BUCKLAND IN CHAMPOR C A J MARTIN B (50) 8 CAPITOL	
3	40	45		LOVE YOU LIKE A LOVE SONG Selena Gomez & The Scene recreasing it admits a scenarious government in admits a scenarious.	•
35	36	37		PEC SOLO CUP TODAY KERN TODAY TODAY KERN TODAY TODAY KERN TODAY	
36	38	36		ROLLING IN THE DEEP PERMITTING ADMINISTRATION OF SUCCESSION OF SUCCESSIO	2
3	58	74		SET FIRE TO THE RAIN FISHING ADORS FISHING BY COLUMN	•
0	42	40		TATTOOS ON THIS TOWN UNITS A PRINCE A MODEL (**MODELANDED) JESON Aldeen G RODELS ACTOR	
39	29	23		YOU AND I Lady Gags	
40	24	23		IT GIRL Jason Derulo	
		40		EXECUTION OF THE PROPERTY OF T	
0	45			SOUTHERN GROUND ALLAND BROWN WOURSETTE IN COMMIT ■ SOUTHERN GROUND ALLAND BROKE PLANTS Blake Shellon	
42	37	31			
0	58	70		THE RESIDENCE AND DESCRIPTION AND THE PROPERTY AND ADDRESS OF THE PARTY ADDRESS OF THE PARTY ADDRESS OF THE PARTY AND ADDRESS OF THE PARTY AND ADDRESS OF THE PARTY ADDRESS OF THE PARTY ADDRESS OF THE PARTY ADDRESS OF THE	
0	60	96		MISTLETOE Justin Bieber HE UISSENERS IN ATWEN A MESSINGER J BEBER) G SCHOOLSON/RAYUSED BRANK SLAND ISLUS	
0	48	48		EASY Rescal Flatts Featuring Natasha Bedingfield Rescal Flatts Featuring Natasha Bedingfield Rescal Flatts Featuring Natasha Bedingfield	
0	57	59		LOTUS FLOWER BOMB Wate Feetuning Miguel HOWARD TO ADMITTACH THE FEETUNING FOR AND IN J PROPERTY, S J DOWN JOHNSON BRITACH WARRIER SPOS BRITACH WARRIER SPOS	
0	53	51		DRINK IN MY HAND JERC II CHRISH M PICTATY LARD LIB RASHILL 1 TO THE PROPERTY OF THE PROPER	
0	54	55		DOMINO Jessia J	
-	-	30		TAKE CARE Drake Feeturing Rihannia	
40	25			PARTY Bees A CHANGE SHEEL A PREMIUS SERVE BENDON @ HOUR UNIFYCASH CONFYENSESSA PERSON PARTY Beyonce Featuring Andra 3000	
50	52	52		SAN MOTOR WHITE PROMISE IN GRADE TO AND TO AND THE PROMISE AND AND AND AND AND THE SAN WHITE AND	
51	51	47			
52	46	44		WHEN WE STAND TOGETHER Nickelback	

	D
	118
ļ	The song become
ľ	Mars' fourth No. Het Digital Sone

despite a 22% decrease to 164,000 downloads sold. On Hot 100 Airplay, he too 10 (13-8) in as many visits (79

million up 20%). The track bills to 70% In 95 000 downloads, although it could doe in part to its 60 cent discount pricing in the flunes Slore The seen rises 10-7

(82 million, up 17%). 59 With five debuts. the troupe extends its record count to 173 charted entries. its reinvention of 77 31 Cyndi Lauper's 1984 was inspired by 20 91 85

Gree Laswell's 2007 81 78 83 81 56

85 62 11

Returning to its No. 15 peak to-date in @ **____** 67 82 60 Alternative, the some debuts on the Hat 100 after its esage in the new 90 35 410% digital sales

main to 28,000. O 90 -The classic carel. from the Billboard 95 93 graces the Hot 100 for the first time. OTO SERV Bline Crosby's 1951 99 91 and Johnny Hathis hark-to-back (Nos. (0) DECEMBE 27 and 283 on the

Holiday Songs chart

INTERNATIONAL LOVE 68 79 Pitbull Featuring Chris Brown 64 64 GIRLS JUST WANT TO HAVE FUN BRIGHTER THAN THE SUN C 88 83 Colbie Caillal 60 87 STRANGE CLOUDS 70 88 ROMAN IN MOSCOW (C) === SPARKS FLY 65 55 54 I KISSED A GIRI GD REW I GOT YOU LONELY BOY TONIGHT IS THE LEVELS YOU THE BOSS FA 83 D 94 -NOTHING I'M GONNA LOVE YOU THROUGH IT MARVIN & CHARDONNAY TALK THAT TALK TONGUE TIED

CRAWLING BACK TO YOU CAN'T GET ENOUGH 4 KIDD II COLÎ KOŞINÎ E ŞÎLIMAN OURS RUMOUR HAS IT / SOMEONE LIKE YOU

I'M THE ONLY ONE RUMOUR HAS IT T.H.E. (THE HARDEST EVER) william Feel. Mick Jagger & Jennifer Lopez

THE TROUBLE WITH GIRLS MARVINS ROOM

BETWEEN THE BULLETS TRES BIEN! JAY-Z, WEST'S 'PARIS' RISES





68%, according to Nielsen SoundScan) after the duo performed it on the 16th annual "Victoria's Secret Fashion Show," broadcast Nov. 29 on CBS. With the advance, Jav-Z nets his 18th Hot 100 top 10, passing Lil Wayne and Ludacris (17 each) for the most top 10s among rappers in the chart's history. "Paris" marks West's 14th Hot 100 top 10. -Gary Trust

63 49 45

BAGGAGE CLAIM

A THOUSAND YEARS

HOLIDAY SONGS

PART	TASE WHITE	WINS ON CHI	TITLE
0		2	ALL I WANT FOR CHRISTMAS IS YOU MARKAY CAMPY COUMBRASSACY
0	2	2	MISTLETOE AND BESSES SECCESO-PARAGOS BRANCHEROSONAS
0	3	2	RDCKIN' AROUND THE CHRISTMAS TREE
0	4	2	THE CHRISTMAS SONG IMERRY CHRISTMAS TO YOU!
0	5	2	JINGLE BELL ROCK
0	7	2	FELIZ NAVIDAD
0		,	A HOLLY JOLLY CHRISTMAS

IT'S THE MOST WONDERFUL TIME OF THE YEAR 2 CHRISTMAS CANON
1 TANS BEINNA BROKESTA ANA AT ANCIENTS
2 CHRISTMAS EVE (SARAJEVO 12/24)

LAST CHRISTMAS HAPPY XMAS (WAR IS OVER) WHITE CHRISTMAS RUDOLPH THE RED-NOSED REINDEER

WHERE ARE YOU CHRISTMAS? IT'S REGINNING TO LOOK A LOT LIKE CHRISTMAS 2 SANTA CLAUS IS COMIN' TO TOWN 2 DO THEY KNOW IT'S CHRISTMAS?

2 BLUE CHRISTMAS NUMBER OF STREET ALL I WANT FOR CHRISTMAS IS YOU PLEASE COME HOME FOR CHRISTMAS YOU'RE A MEAN ONE MR GRINCH WONDERFUL CHRISTMAS TIME

HOT DIGITAL SONGS

N NE SE TITLE

3 10 2 ITWILL RAIN

10 GOOD FEELING

17 IA NI**AS IN PARIS

5 O'CLOCK

7 20 SOMEONE LIKE YOU

WITHOUT YOU E DANCE (ASS)

STEREO HEARTS

PUMPED UP KICKS

19 3 YOU DA ONE

MISTISTOS

HEADLINES

45 FILIKE IT LIKE THAT

3 THE MOTTO

29 13 WORK OUT

18

Ō

WE FOUND LOVE

SEXY AND I KNOW I

MOVES LIKE JAGGER

THE ONE THAT GOT AWAY

PARTY ROCK ANTHEM

I DON'T WANT THIS MIGHT TO END UNI MAKE OF THE MAGNES RED SOLO CUP

SE SE SE TITLE 25 2 THE LITTLE DRUMMER BOY IT'S DEGINARING TO LOOK LIKE CHRISTMAS

2 IT'S REGINNING TO LOOK A LOT LIKE CHRISTMAS LAST CHRISTMAS CHRISTMAS TIME IS HERE HAPPY HOLIDAY/THE HOLIDAY SEASON HAVE YOURSE F A MERRY LITTLE CHRISTMAS

FROSTY THE SNOWMAN 2 JINGLE BELL ROCK

ALL I WANT FOR CHRISTMAS IS YOU SANTA CLAUS IS COMIN' TO TOWN RUDOLPH THE RED-NOSED REINDERS WANT A HIPPOPOTAWUS FOR CHRISTMAS LITTLE SAINT NICK

SANTA BABY DO YOU HEAR WHAT I HEAR LET IT SNOW, LET IT SNOW, LET IT SNOW CHRISTMAS (BABY PLEASE COME HOME) HAVE YOURSELF A MERRY LITTLE CHRISTMAS SAW MOMMY KISSING SANTA CLAUS

WINTER WONDERLAND O HOLY NIGHT WINTER WONDERLAND

SE SEE TITLE

27 31 SUPER BASS

12 3 TAKE CARE

PERFECT

17 YOU AND I II MR KNOW IT ALL

17 IT GIRL

NOT OVER YOU

SET FIRE TO THE RAIN

7 A THOUSAND YEARS

MARRY THE NIGHT

ROLLING IN THE DEEP

MAKE ME PROUD

IE WHEN WE STAND TOGETHER

41 24 LOVE YOU LIKE A LOVE SONG

ROMAN IN MOSCOW

I KISSED A GIRL

JUST A KISS

TONGUE TIED

44 38 GIVE ME EVERYTHING

GOO GAVE ME YOU

LEVELS

ALL I WANT FOR CHRISTMAS IS YOU

GIRLS JUST WANT TO HAVE FUN

(F) ROCK

1 1 IS SOMEONE LIKE YOU 2 2 4 PUMPED UP KICKS
POSTE DE PROPE STATIN SET SIRE TO THE BAIN 5 33 ROLLING IN THE DEEP WHEN WE STAND TOGETHER

TONGLE TIED RUMOUR HAS IT B 7 31 D 11 11 BLACKOUT 8 SHAKE IT OUT 35 SAIL

15 6 LONELY BOY 15 7 CHRISTMAS EVE SARAJEVO 12/24 10 20 F CHRISTMAS CANON

(F) COUNTRY O 2 12 01 10 -4 30 JUST A KISS GOD GAVE ME YOU IF I DIE YOUNG ALL YOUR LIFE EASY 12 36 DIRT ROAD ANTHEM NEEP ME IN MINO TATTOOS ON THIS TOWN

R&B/HIP-HOP

O 5 17 NI**AS IN PARIS 1 10 SOCLOCK 4 13 DANCE (ASS) THE MOTTO

WORK OUT 7 18 HEADLINES SUPER BASS TAKE CARE N ALL I WANT FOR CHRISTMAS IS YOU

IE FLY MAKE ME PROUC TO - 1 ROMAN IN MOSCOW 20 E INTERNATIONAL LOVE LATIN

O 3 14 FELIZNA I BI DANZA KUDURO I INNOW YOU WANT ME (CALLE OCHO WAKA WAKA [THIS TIME FOR AFRICA] EL VERDADERO AMOR PE 7 7 4 INTENTALO RABIOSA HEROE 11 ST BON. BON 16 14 VIDA 23

THE ANTHEA 14 SE LOCA

() JAZZ

6 100 HAVEN'T ME 1 8 MODEL FUND TO THE CHRISTMAS
MODEL FUND INSTRUMENTAL FOR CHRISTMAS IS YOU
ALL I WANT FOR CHRISTMAS IS YOU
MODEL FUND INSTRUMENTAL IN 0 WHITE CHRISTMAS EVERYTHING

18 100 SAVE THE LAST DANCE FOR ME CHRISTMASTIME IS HERE CHRISTMAS (BABY PLEASE COME HO HOLLY JOLLY CHRISTMAS FEELING GOOD

THE WAY YOU LOOK TONIGHT I'LL BE HOME FOR CHRISTMAS SANTA CLAUS IS COMINO TO TOWY (P) HOLIDAY

MISTLETOE 0 ALL I WANT FOR CHRISTMAS IS YOU IT'S BEGINNAG TO LOOK A LOT LIKE CHRISTMAS MICHAEL BURLE TO REPRESENTED AND BROSS
CHRISTMAS EVE ISARAJEVO 12/24)
TRANS SIRERAN ORGESTRA (PAR. PC. CHRISTMAS CANON TIMES SERVIN OR MISTALIFIA AS ROCKIN AROUND THE CHRISTMAN SERVIN ER SECONDE THE CHRISTMAN ō 13 9 MANY YOURSELF A MERRY LITTLE CHRISTMAN WHERE ARE YOU CHRISTMAS? 14 22 JINGLE BELL ROCK FELIZ NAVIDAO

TRACKS IN THE SNOW

Data for week of DECEMBER 17, 2011 | For chart reprints call 212.493.4023

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MAINSTREAM TOP 40

-4	55	掂	TITLE
BB .	88	荔	ARTIST

2 M WITHOUT YOU 2 14 WITHOUT YOU MERCETHER SHEET AND I KNOW IT 4 4 21 STEREO HEARTS

B B STANDARD THE ONE THAT GOT AWAY

B B WOVES LIKE ANGGER
MOVES LIKE ANGGER

B IT WILL RAIN SOMEONE LIKE YOU 10 10 GOOD FEELING 1D 7 21

17 13 LOVE YOU LIKE A LOVE SONG SOUTH COME S 14 13 17 IN THE DARK

16 14 20 PUMPED UP KICKS 18 16 10 FLY MARRY THE NIGHT

NOT OVER YOU 21 11 DOMINO HEADLINES YOU DA ONE

I LIKE IT LIKE TH WORKOUT 29 5

20 S HEARTBEAT 24 17 YOU AND 27 18 MR. SAXOBATION OF TONIGHT IS THE NIGHT IS THE NIGHT

NI**AS IN PARIS 32 4 WISH YOU WERE HERE
SET FIRE TO THE RAIN

CRASH YOUR PARTY PASS AT ME

37 2 HANGOVER THOUSEN THE THOUSEN THE PERSONNEL THE PERSON

caths, as no heliday title has charted on Maintiream Top 40 since 50 Beauses" "This Gift" (No. 20) in 1999-2000.

progress: "max self" (No. 22) in 1999-2000.

Shore them, the levernat has been centred to rede the new holiday manic position in AC, expectably since most such have in recent years has largely been the domain of veteran acts. This year, browner, has brought a notable exception: 19-year old Justile Berber bewed along the brought and the exception: 19-year old Justile Berber bewed along the filter has already hillibrarial 200 last month with dinder the Alschieber, which has already ald 674,000 copies, according to Melson SoundScan.

years old? There's still time before Christmas, so the format could yet powrap its choice of cuts from Missione, including carols featuring the likes of Usher and the Band Perry.

It's an halides, blands Adult Contemporary, in fact, where fleber trits his first pop/adult airplay chart lop 10s, as two tracks from



ADULT CONTEMPORARY

ALL I WANT FOR CHIC HAVE A HOLLY JOLLY CHRISTMAN

THE HEART OF CHRISTMAS IT'S BEDINANG TO LOOK A LOT USE CHRISTMAS MEANS BROWN LOTHER YOUR BANKS BASE TO LOKE YOU

2 28 IF I DIE YOUNG ROLLING IN THE DEEP

WHITE CHRISTMAS 15 3 good Life 14 10 25 THE EDGE OF GLORY

DON'T YOU WANNA STAY
ASSAURA WITHOUT COMING TO TOWN 21 2 MY FAVORITE THINGS

JINGLE BELLS 21 17 18 MR. KNOW IT ALL DO YOU HEAR WHAT I HEAR 25 2 BABY, IT'S COLD OUTSINE

24 10 17 MOVES LIKE JAGGER 25 23 2 JINGLE BELLS

ADULT TOP 40

TITLE 1 20 SOMEONE LIKE YOU

2 22 MOVES LIKE JACKER

8 MOVES LIKE JACKER

14 MR. KNOW IT ALL
HILT CLASSON - 1-21 ALL
JUST A KISS
LAY MERCURE CAPTER ALONG 5 23 BRIGHTER THAN THE SUN CHRESCHER YOU APPRINCESS 127-

7 8 20 NOTHING SACK TO YOU 11 12 STEREO HEARTS 10 0 10 YOU AND I

12 8 HEARTBEAT 12 10 24 PUMPED UP KICKS H 11 WHEN WE STAND TOGETHER

YOU MAKE ME FEEL THE ONE THAT GOT AWAY 17 8 IT WILL RAIN
18 8 PARADISE

B B WITHOUT YOU

GIANES SET FIRE TO THE RAIN 20 14 KISS ME SLOWLY

23 5 WE FOUND LOVE 24 A THOUSAND YEARS 25 11 LIGHTS

26 14 1,000 SHIPS NAME PARTY TO THE PARTY TO THE ADVENTURES OF RAIN GANCE MAGGING THE PARTY TH

ROCK SONGS

2 27 WALK HIL HOUSEN 4 12

5 10 FACE TO THE FLOOR TONIGHT

7 6 THESE DAYS 8 9 21 THE AGVENTURES OF RAIN DANCE MADES

10 11 BOTTOMS UP 12 18 COUGH SYRUP

11 47 PUMPED UP KICKS 8 21 NOT AGAIN BURIED ALIVE

| 20 | 20 | SAMAKE IF OUT | CHARGE | CH

18 17 37 SAIL 16 16 18 HELENA BEAT FORTER DE PROPERTIES 28 & AFTER MIDNIGHT

24 NARCISSISTIC CANNIBAL 22 18 MONSTER YOU MADE NOT BEEN AND THE SECOND STATE OF THE SECOND SECON

DON'T STOP (COLOR ON THE WALLS) THE COLLAPSE

31 0 ABERDEEN 32 14 COLOURS 30 11 BITCH CAME BACK
DEEDY OF A SACRAMA CO. SACRAMA
36 4 REMEMBER EVERYTHING

35 0 CURL OF THE BURL

30 4 HELL

10 NO MATTER WHAT THE WALK SATELLITE

42 42 1 LUCKY NOW THIS AMERICAN NOT YOUR FAULT

HEARTBEAT SET FIRE TO THE RAIN 43 49 2

ALL I EVER WANTED THE AMBONE TEXT EVER AND GET THRU THIS ACT OF EVERS

46 44 16 SOMEONE LIKE YOU I GET BY
PHENAST MATTER CAPE
MIDNIGHT CITY
MIS WAY MUST the Black Kers collect their second No. 1

on Afternative (3-1) and first on Triple A (2-1), as "Looely Boy" loos each chart with Greatest Gainer honors. The song introduces the due's El Camino, due on next week's Brilloard 200, its 2000 bus.



ALTERNATIVE

of GREATEST PARADISE COUNTRY THE SOUND OF WINTER MALK DARK HORSES THESE DAYS FACE TO THE FLOOR TONIGHT SAIL 0.46 AFTER MIDNIGHT

MONARCHY OF ROSES HELENA BEAT COLOURS 10 # SHAKE IT OUT F,014Cl + TE MODEL 17 17 17 WHAT YOU WANT NOT YOUR FAULT 20 19 PUNCHING IN A DREAM DON'T STOP (COLOR ON THE WALLS) 22 14 ALL I EVER WANTED

NARCISSISTIC CANNIBAL

30 MUSTACHE MAN (WASTED)

TRIPLE A THE SE TITLE

2 0 01 GASTIEST LONELY BOY 3 1 14 LUCKY NOW

4 10 THE WALK 6 9 15 CALAMITY SONG THE EXPENSE STREET OF THE EXCENSIONS (COLUMN TO COLUMN TO COLUMN TO COLUMN THE EXPENSE OF THESE CALLED OUT IN THE DARK

8 16 LOST IN MY MIND 9 9 25 HEARTBEAT

11 11 30 HEY MAMA 12 12 18 SOMEONE LIKE YOU 13 6 WE ALL GO BACK TO WHERE WE BELONG HEART ON FIRE 17 7

DON'T STOP (COLOR ON THE WALLS) THE ADVENTURES OF RAIN GANCE MAGGIE 18 10 20 SET FIRE TO THE RAIN 27 3

25 14 BRAND NEW DAY STAY YOUNG, GO DANGING ROOM AT THE END OF THE WORLD 24 21 16 SHE WALKS IN SO MANY WAYS

28 20 18 JUNK OF THE HEART (HAPPY)

HOT COUNTRY SONGS 1 3 % WE OWNED THE NIGHT TATTOOS ON THIS TOWN 4 6 16 STATES KEEP ME IN MIND BAGGAGE CLAIM COUNTRY MUST BE COUNTRY WIDE LET IT RAIN DRINK IN MY HAND I DON'T WANT THIS NIGHT TO ENG ALL YOUR LIFE YOU nny Chesney REALITY HOME 19 20 RED SOLO CUP

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8	10
3	Singer logs his theid
B.	and quickest-rising
ĕ	top 10 with second

ac 885a House 25-30





chart, sass 1770 according to Nielson smale "Country Girl" topped that

200	10 10	TITLE PRODUCCH (SCHICHPATTE)
30	21	ALONE WITH YOU JMD R. LANSON COMMITT, THANSING S. MCANAUTI
31	50	DEDN'T I O'RESELA CLAMSON IS GLOWERS LICONS A MONTHAN
32	32	THE TROUBLE WITH GIRLS
33	34	COME HOME SGA, ANNU HILLIAN TICOCH
34	33	LIKE MY DOG
35	36	A WOMAN LIKE YOU JSTORLENCE OR DELIGIOUS PRAFFOLISTONS

THIS OLF BOY LET'S DON'T CALL IT A NIGHT SOMETHIN: BOUT A TRUCK

(KISSED YOU) GOOD NIGHT MILLION DOLLAR VIEW HOME SWEET HOME UNDERDOG MERRY GO ROUND

THAT GIRL SATURDAY NIGHT MY HOMETOWN

Sarsfoot Blue Jean Night

BLUEGRASS ALBUMS

1 N	LAGS METER	1000		Title	į
1	1	6	YO YO MA/DUNCAN/MEYER/THILE VONY CLASSICAL BEHOSONY MASTERWORK	The Gost Radeo Sessions	
2	2	6	ALISON KRAUSS & UNION STATION	Peper Airplane	
0	4		MARK O'CONNOR An Ag	palachian Christmas	
0	3		STEVE MARTIN AND THE STEEP CANYON RANG	ERS Rare Bird Alen	
0	9		PUNCH BROTHERS	Arsifogmatic	
0	5		THE ISAACS	Why Can t We	
0	7		SARAH JAROSZ G CALHEL HICH WEST	Follow Me Down	
0			DIERKS BENTLEY	Up On The Ridge	
0	11		STEVE IVEY	Bluegrass Gospel	

BETWEEN THE BULLETS IT'S LADY'S 'NIGHT'



Lady Antebellum dominates Hot Country Songs and Top Country Albums, as "We Owned the Night" posts a second week at No. 1 on the former, and Own the Night racks a fourth cumulative frame atop

three weeks in October, With 48,000 copies sold during the Nielsen SoundScan tracking week, Own the Night picks up Greatest Gainer honors (up 1,000 copies) with a 4-1 leap, thanks to discount pricing for just one day at Amazon MP3 and the Android Market. - Wade Jessen

MY HEART CAN'T TELL YOU NO TOP COUNTRY ALBUMS

LOVE'S GONNA MAKE IT ALRIGHT

WHERE I COME FROM

O	4	2	12	CAPATRIC NASHVILLE MICH (1838)	Committee		1
2	t			SCOTTY MCCREERY	Clear As Day	•	1
3	2			TAYLOR SWIFT Speak Now Work ard Mauland Traces and corden in	dTour Live CD + DVD		2
0	4	5		JASON ALDEAN	My Kinda Party	8	1
5	3	7		THE BAND PERRY	The Band Perry		2
6	7			TAYLOR SWIFT	Speak Now	Đ	1
7	3	4		LUKE BRYAN	Toriganes & Tanlines	•	1
6	5	6		TOBY KEITH DHOW DOG MAYERSAN ETHING IS NO	Clancy a Tavern		1
9	10	3		MIRANDA LAMBERT	FourThe Record		1
10	14	10		ERIC CHURCH	Chel	•	1
11	11	11		BLAKE SHELTON ANNA BASS STUDIOSISTED	Red River Stue	•	1
1	18	13		ZAC BROWN BAND YOU SOLD TO THE PLANT BOOK BOOK BOOK BOOK BOOK BOOK BOOK BOO	Get What You Give C SHIDAS HIR 4		1
13	13	16		LAUREN ALAINA	Wildfower		2
14	11	14		GEORGE STRAIT Her	re For A GoodTime		1
18	17	12		BRANTLEY GILBERT	Halfway To Heaven		2
18	22	85		BRAD PAISLEY The	se la Country Music		1
17	24	17		PISTOL ANNIES	Hell On Heels		1
18	25	18		MARTINA MCBRIDE ACPUBLIC DASHVILLE BUILD DRIVERSAL ROS	Eleven Public (13 H)		4
19	1	30		TIM MCGRAW	Number One Hits	•	
8	30	22		VARIOUS ARTISTS NOW This wife or UNIVERSAL EMISSION MUSIC BYSTOLLINE WI	t i Call Country Volume 4 6981		1
21	21	21		JUSTIN MOORE	Outlaws Like Me		1
2	34	20		VINCE GILL MILE MAJARILLE BURISHANGA (12 SE	Guiter Streger		4
23	22	25		RODNEY ATKINS	Take A Back Road		1
0	35	26		RASCAL FLATTS	Nothing LikeThis		1
3	37	22		KENNY CHESNEY Hot	nergwey s Whiskey		1

2	39	34	SOUNDTRACK	Country Strong
30	31	19	SOUNDTRACK ATURNOS SONOS AND STREET	Footloose (2011)
31	16	33	SARA EVANS	Stronger
32	15	35	BILLY CURRINGTON MERCURY HARD DAGN 1216	Enjoy Yourself
33	10	25	BLAKE SHELTON Loaded The	Beet Of Blake Shelton
34	23	27	ELIYOUNG BAND	Life At Best
35	25	30	GEORGE STRAIT	Icon George Stran
36	35	8	DAVID NAIL The Soun	d Of A Million Oresms
0	51	43	THE OAK RIDGE BOYS	it is Only Netural
0	47	45	VARIOUS ARTISTS	Coursey Christmas
39	29	53	KEITH URBAN	Get Closer
40	30	22	HUNTER HAYES	Hurter Hayes
0	44	30	VARIOUS ARTISTS A Very C	ountry Christmes (EP)
0	45	64	ALISON KRAUSS & UNION S	TATION Paper Amplane
9	43	42	DARIUS RUCKER	Charleston, SC 1966
0	57	00	VARIOUS ARTISTS Christmas To	Say's Country Volume Dee

JAKE OWEN

SUGARLAND 27 27 29 28 29 29 CHRIS YOUNG

ı	33	66	JOSH TURNER	Ipon: Josh Turner
)	40	51	TRACE ADKINS	Proud To Be Here
	41	45	BILLY CURRINGTON	Icon Billy Cumngion
)	50	36	MONTGOMERY GENTRY	Rebels On The Run
	45	40	THOMPSON SQUARE	Thompson Square
)	54	31	JOE NICHOLS	It's All Good

ADULT RAB



1 13 LOTUS FLOWER BOMB BANCE IASS BONCE IASS BONCE IASS BONCE IASS 17 HEADLINES MAN TONS VINCE 18 BODY 2 GODY WALL FLET JUNGSHIP & HE YOU THE BOSS BOX 6005 FLET MODE ME WORK OUT MARVIN & CHARDONNAY OS SUM THE SAME MEST & ASSOCIATION WET THE BED CHES SHOWN THAT DISBACHS AND SCA. COME SHOWN HIS CIRCUMSTANCE. 15 11 ONLY WANNA GIVE IT TO YOU THE VANNES FOR A COST JUICE. 16 5 CAN'T OF TE MOUGH 17 WOUND OF APPLAUSE. 18 10 WHITE, IT'S GONE 18 10 WHITE, IT'S GONE B DRANK IN MY CUP SING MAKE ING MAKENSO 10 Y.U. MAD 1 I'M FLEXIN' 12 4 AM OTIS AT MER METAL PLANE MR. WRONG MAN J. MICH PLANE TONY MONTANA 20 II FLY TOGETHER MRS. RIGHT GOOD GOOD NIGHT LIKE EM ALL THE WALLS 30 34 2 DO IT LIKE YOU DESTY FLAT EXHIBITION AND THE STREET OF THE STREE CAN'T OET ENOUGH

•			HYTHMIC"
A		ŭ	n r i nmic
	48	100	TITLE
G	33	10	WE FOUND LOVE ANAMA ILLE CAMP HAME SPECET JAMES AND
	2	Tip Tip	SEXY AND I KNOW IT
н			WORK OUT
ч	•	17	NI**AS IN PARIS
	5	12	HEADLINES
6	3	17	MAKE YOUNG MONEY, CASH MONEY, UNDERSAIL REPUBLIC
0	2	13	WITHOUT YOU MAN SETTA HAR USBRING A MAN A MAN CHEST WARRANT OF THE SETTA HAR USBRING WARRANT A MAN CHEST WARRANT OF THE SETTA HAR CHEST WARRANT OF THE SETT
2	2	23	S O'CLOCK THIS RESIDENCE OF AUGUSTONIC BOUNDED.
0	4	4	GOOD FEELING
0	11	2	DANCE (ASS) BIG SEAN RUE MICH MINULE STO JOST JAMI'O AND
10	10	17	STEREO HEARTS
11	i	13	SHE WILL
6	12	Ĝ	MAKE ME PROUD
۳		•	IT WILL RAIN
13	15		MOVES LIKE JAGGER
14	14	13	MAKEON STEET CHRISTING AGREEM, NEWSCHOOL PUTERSCOPE
0	10	4	WOU DA ONE
16	16	18	FLY MOI MINE OF BANKS FOR VOICE VOICE WHICH MINES WORKS
17	17	16	IT OIRL JASON DEBUGG FELLIGA FELDRI TENNARIA BROS. HARRIES
0	24	3	YOUNG, WILD & FREE
19	28		STRANGE CLOUDS
20	21	7	INTERNATIONAL LOVE
ŏ	25	į,	PARTY
-	-	п	SOMEONE LIKE YOU
22	19	9	OOOD OOOD NIGHT
23	27	4	YOU MAKE ME FEEL
24	25	14	CREAL STREET FOR SANCEAGARCHUS OF TAMENSUMFICERY
25	33	3	LOTUS FLOWER BOMS WALE THE MIGUE WARREN WARREN BROS.
26	20	15	SCHOOL THAT CHINE SERVING HE THE SECTION AMPLIANCE
27	21	5	THE ONE THAT GOT AWAY
20	20	4	MIRROR A MAY ARE MAN AND COM ADDROVANCE, STALE
29	22	ı,	THAT WAY
0	12		YOU THE BOBS
T.	30	19	MARVIN & CHARDONNAY SE SLAFER MANY WEST & SECON DESCRIPTIONS
0	33	-	THE MOTTO
9		3	TROUBLE
2	34	8	BY I MARJOR FEAT A CONCUNENCA
0	C	W	RACK CITY THE WITH THE WORLD WORK AND THE WORLD
36	26	4	PASS AT ME TOMORANO FLAT PURSUE NETERICOPE

3 30 LIFE OF THE PARTY STAY TOGETHER 12 & LOVE ON TOP E 12 25/8 MARY J BUILD NO SO GONE (WHAT MY MIND SAYS) 11 a WOO MAKE YOU SAY OOH M 9 UNTIL IT'S GONE 15 10 REAL LOVE 17 15 PICTURE PERFECT DON'T KISS ME MORE THAN YOU'LL EVER KNOW 16 10 EVERYDAY WOMAN 26 3 THANK YOU STRULING CONT. FORGET ANTON DOWN D.T. 21 7 ILOVE YOU PROMITE AND THIS STORE STOR 23 14 4 AM HELANE ROMA CO. WHEN CHRISTMAS COMES **RAP SONGS** 15 Of NI''AS 2 7 MEADLINES DANCE (ASS)

7 DOTUS FLOWER BY VICE HER BOOK HOLD MAKE ME PROUD THAT WAY 17 BODY 2 BODY YOU THE BOSS 21 MARVIN & CHARG 8 CE FLEI LE WARME 4 CALLECO. 8 DOUND OF APPLAUSE WHAT THOSE FLEI AND H H FLY THE MOTTO IF MA BOSS OTIS

1DO TORG SELVELA

HOUSE PARTY

TREY SONGZ' 'INEVITABLE' BOW



GIRLS TALKIN BOUT

COLD SUMMER

BETWEEN THE BULLETS

Before Trey Songz debuts his fifth studio album, slated for release next year, he serves up an appetizer in the form of his new fivesong EP, Inevitable, which debuts at No. 4 on Top R&B/Hip-Hop Albums. Selling 27,000 (according to Nielsen SoundScan), it marks the singer's fifth top 10, following I Gotta Make It (No. 6). Trey Day (No. 2), Ready (No. 3) and 2010's Passion, Pain of Pleasure (No. 1). The new EP hosts the single "What I Be On" (featuring Fabolous), which arrives on Hot R&B/Hip-Hop Songs at No. 85.

39 18 MR. SAXOBEAT

38 4 HANGOVER

Two of the EP's four remaining cuts have appeared on R&B/Hip-Hop Digital Songs (see Billboard.biz/charts)-"Top of the World" peaked at No. 45 (Nov. 19) and "Sex Ain't Better Than Love" bows this week at No. 39. Songz' last set. Passion, is his second-best-selling effort, with 827,000 sold. The album spawned four top 10s on Hot R&B/Hip-Hop Songs, including "Can't Re Friends " which ruled for 13 weeks -Karinah Santiago

Minamo's "You Do One" grain the Greatest Salane award for a second encocordier week on the Bhythraic chart. A hoolthy 429-spin increase (up 15%) matyrs the track 18-55. BFTT Denver, ISLM Pretiand, Onc., and BRET Colorado Springs, Colo., all appead the cong's plays by all head 50 spins in the part week.



-2	9.8	8,	22	TITLE Anni				100
D	58	1	10	APPENDING LATE. ANY AS IN PARIS		1	9 . 4	(3)
2	7	2	20	PARTY Beyonds Fasturing Andre 2000	B	7	ARTIN	67
n	3	-		LOTUS FLOWER BOMB Wate Featuring Miguel		2	Title gives this bess	0
줴	6	٠		DANCE (ASS) Big Seen Feeturing Nickl Mines			his 10th top 10	0
	,			THE WILL DIVERSE OF THE PROPERTY OF THE PROPER			on the tally, split equally between	00
	ì	2		T MEAD TO CATTURA ERAMAN TWILLIAMS: 6 TOURG MONEY CASH MONEY UNIVERSAL REPUBLIC HEADLINES Dysko			his own tracks and those on which	0
		ì		THAT WAY Wate Featuring Jersmit & Rick Rose Wate Featuring Jersmit & Rick Rose		Θ.	he was fisted as a	3
2		14		MAKE ME PROUG DISENSE LIFETON, ALCOHOL DISENSE FEBRUARIO NICE MINISTER DISENSE FEBRUARIO NICE MIN		8	lealared artist.	8
9	100			TARRES IX DRIVATOR THE LINE IN SETTIMANNO TANDON 6 TO UNE MENETUCION MENETUCION MENETUCION SETTIMAN DE LEVY ABENT. 5 O'CLOCK TPare Festiving Wig Khalida & Livy Abent.		B.	-	0
븬	0	10		I MANT MANC I THOMAS JALURUS SANDERS CONTRACT SIGNIFICATION OF STREET STREET, AND STREET STREET, AND S		1	NO NO	0
10	11	13		YOUTHE BOSS Rick Ross Featuring Nicki Mining CE INFORCETS I A NEROVOLOTMANALE MARGINETS I A NEROVOLOTMANALE MARGINETS I A NEROVOLOTMANALE		10	C	65
11	1	1		BODY 2 BODY ACE Hood Festuring Child Brown FINALE LEASH IN MICROSHITELE IN BROWN CHOICE FORTED ACE HOOD FESTURING BROWN WITH BESTORY JAMPOUND			The most-to-be	0
D	13	,11,		WORK OUT J. Cole J. Cole J. Cole A CANTELLIZEDRO FROOTH B ROC HATCH-COUNTER			tradies another	67
13	10	28		CAN'T GET ENOUGH J. Cole Featuring Trey Script ALL TERMINATE AND 12 COLE ACCUMULATION OF THE PROPERTY OF THE			log 10 an Adult BAS with this track	0
14	12	7		MARYIN & CHARDONNAY Big Sean Featuring Karrys West & Roscoe Deeb For Is ANDRESON & BIGSON BANKS AND SAMPLE MARKET BANKS AND SAMPLE MARKET BANKS AND SAMPLE BANK		No.	(12-8). It's the first	60
6	in.	15		STAY Tyrese 3 HIUGS IT DISSORUL SMITHAL SLEDBLIC LACKS HODGES • VILTRON RECORDICAMENT			tible from one of her solo allums to	70
16	14	12		WET THE BED Chins Brown Feeturing Ludgeons Plast D.C.M. BROWN O BANDAY MCCALLA STREETURA MERRITURE BROAD SPROSED 6. JOSEPH			reach the top 10	71
7	10	10		FOOL FOR YOU Cae Lo Green Featuring Metanie Frons or Phillip Basley Shubhi Managa I programme B Manga I programme			on that list since "Irreplaceable"	72
10	15	24		ROUND OF APPLAUSE Water Flocks Flores Feeturing Drake of UCEN I NA PURSUALISED BY UCEN I NA PURS			made a splash in 2001	73
19	20	17		MARVINS ROOM Droke		ý.	2001.	73
20	25	34		LOVE AFTER WAR Roten Thicke			AND F	78
21	17	10		THE CASE PRO J IN THE CASE PARTY SHAPE STATE THAT CASE PARTY SHAPE STATE		ij.	A	70
3	79	21		HPREZ IM J PREATELA PEREZ) 6 BLACK CLERISTORM, INCRICA UNTIL IT'S GONE Monics		22	THE AM	77
ă		41		Majjott IAMB INELLIGITE CLAMB JESTEMBRA RANDOURLE RELLEPSTER S STERRELL PRICES 6 J PCA LOVE ON TOP Brysner		₽.	The rapper earns the	10
-	-	20		ONLY WANNA GIVE IT TO YOU Elle Varner Feetuning J. Cole			Hot Shot Debut on	0
70	21			LIFE OF THE PARTY Charles William Control Charles Wiscon			Bap Soogs with an Introductory	0
9	27	22		CHAMIC MAIN EMMANAMENT TO STREET STREET COLLECTIVE STREET	П		audience regression creed of	6
00	22	21		TWO WANTED THAT THE EXPLANATION FOR PRODUCT CHALLS. (B) SPANSORY PRODUCTIVE MEMBERS AND MANAGEMENT WAS THE STATE OF THE ST	•	В.	8.3 million with	- 644
77	41	30		CHAMENT OF CROME OF STAD C ESCLY)			Bus Blie, which makes the biomest	(3)
8	23	19		OTIS Jay Z. Karryn West Featuring Otis Redding 1967 9 1 001010 0010 0010 0010 0010 0010 00		8)	positional loap	83
10				I DO Young Jeepy Featuring Jav-Z & Andre 3000		29	(50-29) on this	84

SO GONE IWHAT MY MIND SAYS SO IN LOWE

DRANK IN MY CUF I'M ON ONE MR WRONG

> STRANGE CLOUDS GOOD GOOD NIGH HOUSE PARTY

MAKE YOU SAY OOH REAL LOVE Oata for week of OECEMBER 17, 2011 | For chart reprints call 212.493.4023 chart Tile is from his latest set. These Hothvation NS: Mostlery Architics

chartless title in 2007 In the rapper and his Hilest straight ranner YC (on which rhart debut) newed to be the most successful, as it was the only track to peaking at No. 6

DON'T KISS MI BACK CITY COLD SUMMER TALK THAT TALK PRETTY UL HEART PICTURE PERFECT ANOTHER POLING THAT COULD BE US EVERYDAY WOMAN SHOT CALLER HYFR (HELL YEAH F****G RIGHT 87 10 -

SEXY AND I KNOW IT CREW LOVE 94 12 17 WALK ON

90 % %

SAY IT'S SO FITTER TO MY SON

MARIAH 'CHRISTMAS'



BETWEEN THE GULLETS

Songs chart, Mariah Carey makes a merry return with "When Christmas Comes," earning Hot Shot Debut honors at No. 79. The song-her 53rd to chart-was recorded for her 2010 Merry Christmas II You album and was recently reworked as a duet with John Legend. Though Carey is famed for "All I Want for Christmas Is You," her now-classic 1994 vuletide tune, the new "When Christmas Comes" is her first holiday single -Karinah Santiago to chart on the tally.

TROUBLE

CHRISTIAN/GOSPEL Billoward.





Jesus Colture registers its best rank and fatted Nielsen SoundSan sum or Carletton Albume, as Australia; Live in Chicage takes the Hot Shot Debut at No. 4 with 12,000 ceptes. Its previous best was notched when Come Away bowed at No. 10





DANCE CLUB SONGS

22	31	NAME OF TAXABLE PARTY	TITLE AUTHORIST PROLOCON LABO.
0	3	8	TURE HOW IT FEELS
	2		COUNTDOWN BETONCE PURE ACCOUNTS

BUY MY LOVE HYNELS ECODOS HIS SEAT-STLAND; WE FOUND LOVE

THE ONE THAT GOT AWAY
AND HIM LANDS
TOO MUCH IN LOVE

CHRIS WILLIS 15 NESS SEXY AND I KNOW IT B LAST DRAG

PARTY PEOPLE (KINITE THE WORLD) WE'RE ALL NO ONE

M DON'T HOLD YOUR BREATH GIVE RAIN OK MIDE FACTORY PRESIDES SCARLET SARRIAGE SEC MIDE SUCCESS

HANGOVER
HANGOVER
AND CHEZ MAT THE BIDA MI ROUBTIDIANE
ARROW THROUGH MY HEART
BID BIDGE SERVICES CONTROL

THE BIDG WHENEVER

17 . UN DEUX TROIS 24 12 INVISIBLE

ELECTRONIC ALBUMS

N LMFAQ

2 25 LADY GAGA
2 25 VARIOUS ARTISTS
UN OWNERS SOULD OUT OF SERVICE
4 50 SKRILLEX
4 50 SKRILLEX
50 SKRILLEX

14 DAVID GUETTA

MB3. HOMEY OF ME'NE DOG LADY GAGA SOR THE REP TO BOME !

DAFT PUNK THEN WHACT DO

LADY GAGA

DIM'I CITY VARIOUS ARTISTS SI TOP MES WORKENT MIXE STO KASKADE

BJORK

SKRILLEX

33 DAFT PUNK
130 LIGHT RECOVERABLE
S3 VARIOUS ARTISTS
LIES BARRIES PRO LIES COLD.

GREATHE CAROLINA

MANTIS VIBI

JACEY

HOLLYWOOD UNDEAD

KC AND THE SUNSHINE BAND

ASKING ALEXANDRU

58 88 mile 22 3 SHAKE IT OUT

IF IT WASN'T FOR LOVE NAUGHTY NAUGHTY DANCE THROUGH FIRE

BLACKOUT EVERYEDDY DANCE
EVERYEDDY DANCE
CONTENA 15 BBM ANNA
GOOD FEELING
IN BBA FOL BY MILLION
PASS AT ME
MASSAND FIXT HYBOLL WIT
AT LAST

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TRADITIONAL CLASSICAL ALBUMS

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Go to www.billboard.biz for complete chart data | 129

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TOP LATIN ALBUM

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17 4 VARIOUS ARTISTS

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Explanes Par source hade-in-back top 10 outlies on Ret Latin Songs for the first time in his career as "Para No Perduris" climbs US-9 with Greatest Galeer beams (up 10%). With two top 10s this year, the singer has

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NEW PRONTO



TITE'S TELEMUNDO TRIBUTE Sono Sono, the tribute album celebrating salsa legend Tite Curet Alonso.



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BETWEEN THE BULLETS

jumps 32-13 with Greatest Gainer honors (1,000 sold, according to Nielsen SoundScan, up 52%) after Telemundo aired an all-star concert special dedicated to the artist on Dec. 4 in New York and Miami Meanwhile, two albums from Indira Montes return to the top 30 at Nos. 11 and 29 (up 309% and 233%, respectively) after they were sold at Walmart for \$5 each. -Karinah Santiago

Billboard HITS OF THE WORLD

4 UNITED KINGDOM FURO JADAN GERMANY EDANCE NE SE INNUSTRATIONAL PROPERTY. 調査 芸芸 WE FOUND LOVE HEN BURTH AUTOM MEN INPLUMBED LINE AUS DEN HOTEL ATLANTIC HEW IN CASE YOU DION'T KNOW SOMEONE LIKE YOU WE FOUND LOVE GOOD FEELING 2 4 21 AMD F ID CHRISTMAS 3 43 SHOU SHE DOESN'T MIND SOMEONE LIKE YOU 4 MEN LIREATY OF ACTION COOD FEELING KIBOU SANYYAKU UP ALL NIGHT 6 NEW LIVE AT THE ROYAL ALBERT HALL WISHING ON A STAR TASASHIKU HARITAI 8 0 21 AMULE IL 6 1 SEXY AND I KNOW IT LIEBE MEINES LEBENS 0 1 6 76 TAVAYA 6 5 WICKED GAME 8 TITAMIUM BAND SOLTE PL GO NIVET & MUSIC MOVES LIKE JAGGER ANATA E 7 RE AMENTEUER DE CHECANA ASYLLM PARADIRE FUER EINEN TAG G NEW COLLECTS PERSON STREET PRINTERS THESE B NEW DISTANCE MYLO XYLOTO DREATEST HITE BEXY AND I KNOW IT B NEW LOVE ME BACK 0 2 HERE AND NOW 9 10 MOVES LIKE JAGGER 10 NEW REYONG HELL AROVE HEAVEN 10 14 HANGOYER 10 42 MARCHING BANG 10 RE DOO-WOPS & HOOLIGANS 10 8 WITHOUT YOU MADE WHAT A MUSIC AUSTRALIA ITALY CANADA KOREA NETHERLANDS 1 21 YOU AND I BIONNY LOVE 1 1 SOMEONE LIKE YOU CHRISTMAS 2 NEW MORE TRAVESTO 21 A00ut N CRY CRY 21 ADELE XI. IK NEEM JE MEE ERS MAGGE, TOP HOTEH 3 3 LA DIFFERENZA TRA ME E TE HERE AND NOV TROUBLE MAKER 3 1 HERE AND NOW SOMEBODY THAT I USED TO KN SOLY IT SHEET HAT IS NOT TO KN 2 1 WE POUND LOVE UNDER THE MUTLETOR BE MY BABY NORDER CHEE ANY ESSEN SOMEONE TO WATCH OVER ME 4 4 WE FOUND LOVE TALK THAT TALK HERGENS ZONDER JOU PARADISE CREPLET PARIDINGS 6 SORRY FOR PARTY ROCKING L'AVENIRE ENTRE NOUS THE WESTERN SKY WERELDWIJD ORKEST ECLISSI DEL CUORI TOME S I MAKE DE PERMENTE LERO MUNICIPA TALK THAT TALK I MIRE YOU OANSEPLUS 2012 B MEB TOMO FEMA CORA SEMPLICE BEXY AND I KNOW IT B NEW CHMENTICAMI HEAVENLY CHRISTMAS SLEEPING PRINCE 6 SE MYLO XYLOTO C'EST UN MONDE TOO MUCH TEARS 10 6 CEREMONIALS 10 RE WITHOUT YOU SHEET WALL & MUSIC 10 9 I WON'T LET YOU GO BRAZIL SWITZERLAND RELGIUM SWEDEN AGAPE MUSICAL AI SE EU TE PEGO MANGOVER THE CHIEFT FIRMON (THE EDITION) FOLLOW RIVERS HERE I OG AGAIN ANGELN I RUMMET PAULA PERNANDES AD VIVO WE FOUND LOVE SOMEONE LIKE YOU ZANNA (MUSIC FOR LIFE O QUE VOCE QUER SARER DE VERGADE SOMEONE LIKE YOU WE FOUND LOVE WE FOUND LOVE BRINNY LOVE SINET JASSING VAN DER ROGALAGE ME OUSTAS TANTO RESCLOES 2011 NUR NOCH KURZ DIE WELT RETTEN VIDEO GAMES YOU LEARN 4 5 ROLLING IN THE DEEP GOOD FEELING SOMEONE LIKE YOU AMOR DE ALMA 5 SOMEBODY THAT I USED TO KNOW 5 6 PERCONAME NO 4889 CROSSING THEO. (1) 600 1 PERCON HEW AGE WE FOUND LOVE B MYLO XYLOTO 5 8 MUNICAS PARA CHURRANCO VOL. 1 MOVES LIKE JACQUER TITANEUM NEED DECTRAFF DIS WHAT A MUSIC WITHOUT YOU MANER WEST A MUSIC IK HEEN JE MEE 7 RE SOMEONE LIKE YOU LEVELB NO SIGUE MODAS GERONIMO DOMESTA NO. NESC MED BEXY AND I KNOW IT G RE TERRAGE DREAM TITANIUM SAVE SETTA PT SIA WHIT A WEST PARAOISE COUPLY 745 SET FIRE TO THE RAIN . . RAIN OVER ME NINEL IT MAK AFFRIN IN MEPOLOGICARDS RAIN OVER ME NEWL IT MAC AFFERY HE XXVIDED DELACE BALE EL SOL MEXICO IRELAND GPEECE PORTUGAL ALBUM IKE JACOER SOMEONE LIKE YOU WITHOUT YOU MAN WHAT A WEST UP KICKS

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JOE ARROYO (b. 1955)

JOE ARROYO (b. 1955) Selsa star/composer Discovered by Fruko y Sus Tesos leader Julio Ernesto Estrada and known for his high tenor and hit songs "La Noche" and "Rebellón", Joe Arroyo rose to promi-nence in the 70s to become the face of nence in the '70s to become the face of Colombia's faster, more aggressive brand of salsa. His band, La Verdad, mixed tra-ditional salsa elements with cumbia and Candombe rhythms to achieve a unique sound. He died July 26 in Barranquilla, Co-lombia. He was SS.

NICK ASHFORD (b. 1941)

Singer/songwriter
Working alongside his wife and longtime
writing partner Valerie Simpson, legendary
singer/songwriter Nick Ashford penned singer/songwirter Nick Aufford penned some of the most indelible songs in pop missic history including "Jan't No Mount in State of the Mount in State of State of Table of the Mount in State of the M winting Longs Longstrian, with comer levels under his control levels and the control level and lev

RON BAIRD (b. 1950)

ROM BARRO (b. 1950)

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he saunched Creative Artists Agencys
has valved to the same and the same one of country
music's most successful booking agents,
handling tour for acts like Clint Back.

Billy Dean, Jennifer Hanson, Alan Jack son, Toby Keith and Olivia Newton-John. Baird retired in 2004, after wrapping Shania Twain's 2003-04 tour, at the time shania Iwain's 2003-04 tour, at the tim the highest-grossing tour by a female country artist (\$90 million). Baird died Feb. 3 in Nashville. He was 60.

JOHN BARRY (b. 1933)

JOHN BARRY (b. 1933)
Composer
Best-known for creating the music for the
James Bond movies, celebrated British
composer John Barry won five Acadeny Awards for his work on such films
as "Dances With Wolves." "Out of Africa" and "Born Free." He was also a four-time





Grammy Award winner. Barry died Jan. 30 in New York: He was 77. CARTAIN RESCUEART (N. 1041)

CAPTAIN BEEFHEART (b. 1941)
Experimentel rock musicien
Born Don Van Vliet but better-known by
his stage name, Captain Beefheart built a
career by shunning commercial success
with his complex brand of experimental

with his complex brand of experimental rock. With its dissonant take on blues rock combined with surreal lyrics, Beefheart's 1969 album *Trout Mask Replica* cemented his place in rock history, helping to become a major influence on future generations of musicians, in 1980 he retired from music and turned full time to art. Captain Beefheart died Dec. 17, 2010, in Arcata. Calif He was 60

FACUNDO CABRAL (b. 1937)

FACUNDO CABRAL (b. 1937)
Argentine folk singer
Rising to fame during the turnultuous '70s,
Argentine folk singer Facundo Cabral created deep bonds with audiences across
Latin America as part of a generation of Latin America as part of a generation of musicians who mixed political protest with literary lyrics. Cabral picked up the guitar as a teenager and became internation-ally known in 1970 with his song "No Soy de Aqui Ni Alla" ("I'm Not From Here or There"), which was recorded hundreds of times in numerous languages. When Argen





tina feli under military rule in 1976, Cabrai, tina fell under military rule in 1976, Cabrai, identified as a protest singer. fied to Mexico where he continued writing, recording and performing. Cabrai was shot to death on July 9 in Guatemala, Mexico, He was 74.

CLARENCE CLEMONS (b. 1942) Musicien Clarence Clemons played saxon

alongside Bruce Springsteen as a mem-ber of the E Street Band for 40 years. ber of the E Street Band for 40 years. He helped define the group's sound on clessics like "Born to Run" and "Thunder Road," while he most recently contributed to Lady Gaga's songs "The Edge of Glory" and "Hair." Clernor cled June 18 in Palm Beach, Fila. He was 69.

JOHN COSSETTE (b. 1957)

JOHN COSSETTE (b. 1957)
Producer of Grammy Awards telecast
Following in the footsteps of his father
perre, John Cossette served as producer of
the Grammy Awards telecast for nearly two
decades. He produced a number of other
awards shows, while also putting on myriad
music benefits and venturing into musical theater with "Million Dollar Guardet" in
2009. Cossette died April 26. He was 54.

JIM DICKSON (b. 1931)

JIM DICKSON (b. 1931)
Record produce/menager
After meeting and recording David Crosby,
producer Jim Dickson helped orchestrate
the formation of the Byrds and would ge
the formation of the Byrds and would be
played a crucial role in setting up a meeting
with Allen Stanton, which led to the group
recording its hit cover of Beb Dylans': *Mr.
Tambourine Mar* Dickson died April 18 in
Cotta Meso, Calif He was 80.

DON DeVITO (b. 1939)

BOM BarVIT (C) 1937)
Germany Award-vinning Producer,
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Award-vinning Producer,
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FRANK DILEO (b. 1947)

FRANK DILEO (b. 1947)
Former menager of Hicheel Jeckson
As VP of national promotions at Epic Records and then as manager, Frank DiLeo
helpoed guide Michael Jackson to becoming the King of Pop. After beiginning his
music industry career in 1968 as a sales
representative and promotions executive
and the second promotion of the procept of Condition of the Co reers of Cyndi Lauper, continued on >>136



NATHANIEL "NATE DOGG" HALE

continued from 22175 Culture Club, Ozzy Osbourne and others

Culture Club, Ozzy Osbourne and others, while also helping make Jackson's Thriller one of the best-selling albums of all time. Following Thriller's success, DiLeo became Jackson's manager, a position he held through the '80s. DiLeo remained active in the industry, serving as co-president of Savage Records (1991-93) and heading his own firm, DiLeo Entertainment Group. DiLeo died Aug. 24 in Boardman, Ohlo, He

DAVID "HONEYBOY" EDWARDS (b. 1915) Delta blues guitarist Guitarist David "Honeyboy" Edwards began his career at age 14 when he left home to travel with bluesman Big Joe began his career at age 14 when he left home to travel with bluesman Big Joe Williams. He played with Delta greats like



Charley Patton and Little Walter Jacobs. A recipient of the Recording Academy's Lifetime Achievement Award, Edwards re-corded his first hit, "Drop Down Mama," for Chess Records in 1953. Edwards died Aug. 29 in Chicago He was 96

CARL GARDNER (b. 1928) CARL GARDMER (b. 1928)
Lead singer of the Coasters
As frontman of the Coasters, which he cofounded in 1955, Carl Gardner can be heard
on a handful of Leiber & Stoller classics like
"Searchin," "Hadely Yak", "Charlie Brown,
"Along Came Jones" and "Poison Ivy" A
native of Tyler, Texas, Gardner was intibly
a member of a group known as the Robins
before forming the Coasters with Bobby

Nunn. Gerdner died June 12 in Fort Pierce, Fla. He was 83.

TAL HERZBERG (b. 1970)



MICKEN COLDERN (P. 1012)

MICKEY GOLDSEN (b. 1912)
Founder of Criterion Music
A music publishing legend, Mickey Goldsen
ran Captol Records: publishing unit in the late
ran Captol Records: publishing unit in the late
sole owner and ultimately transforming it into
reference Music missol, the served as Criterion
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on's CED for all fill of the company's years
and selection file in the served of the late of
and Jedschon Records: "Decord My Eyes,"
while the pop his of Frait's Smarts and Tony
Bennett further heiped build Criterion. Goldson idea Oct. 19 in Encino, Calif Me was 99.

NATHANIEL "NATE DOGG" HALE (b.1969) Repper/singer
Best-known for his work with Dr. Dre and
Snoop Dogg, Nathaniel "Nate Dogg" D.

GERRY RAFFERTY (b. 1947)

Bassist, TV on the Redio Songwriter, producer EDMUNDO ROS (b. 1910)

Musician/singer, bandleader Ros & His Rumba Band CORY SMOOT (b. 1977) Guitarist, Gwar MIKE SPOERNDLE (b. 1952)

Singer/songwriter ("Baker Street") GENE SHEFRIN (b. 1921) Publicist, founder of Shefrin Co. GERARD SMITH (b. 1974)



Hale got his start performing along

Hale got his start performing alongside Snoop and Warren G in the group 213. But it was his appearance on Dr. Dre's breakout 1994 album, The Chronic, that control of the start of the star

STEVE JOBS (b. 1955)
Co-founder/cheirman/CEO of Apple
As co-founder of Apple, Steve Jobs built a
multibillion-dollar empire that profoundly
affected the music and entertainment
businesses and was a driving force behind
some of the entertainment industry's biggest deals. He had a controlling stake in LucasFilm and Pixar Films, and was the driver behind the first handheld digital media player to go meinstream—the iPod—as well as its companion market-place, iTunes. A brilliant strategist with an unerring sense of what consumers wanted, as well as an avid music fan, Jobs' wanted, as well as en avid music fan, Jobs' involvement in the music industry was a labor of love: In 2005 when labels wanted to raise prices on Times, he went straight to raise prices on Times, in the straight debate, accusing the labels of "getting a little greedy". Jobs was always involved, persuading the Beatlest to make their cataring available on Times, repositioning the UZ department of the prices of the prices

Musician/songwriter/producer
After joining the band Chic when he was After joining the band Chic when he was 19, Raymond Jones went on to play key-boards on the band's hits "Good Irmes" and "Le Freak", appear on Sieter Siedge's "We Are Family" and Diana Ross "Upda bown" and write Jeffery (Sobrie's 1988 hit, "Stay With Me Tonight." He also com-posed music for several Spike Lee films, including "Do the Roght Thing," and served as musical director for "The Kenani Ivory as musical director for "The Kenani Ivory here." Wayans 5how." Jones died July 1 in At-lanta, He was 52.

DON KIRSHNER (b. 1934)

DON KIRSHERE (D. 1943)
Songwitzer/manepr/publisher/seccutive
Songwitzer/manepr/publisher/manepr/publisher/manepr/publisher/manepr/publisher/manepr/publisher/manepr/publisher/manepr/publisher/manepr/publisher/manepr/publish during his career, including Kirshner Re-cords, which launched the band Kansas in the '70s. Kirshner died Jan. 17 in Boca Raton, Fla. He was 76.

Gone, Never Forgotten

LIZ ANDERSON (b. 1930) Country singer/songwriter; co-founder, National Songwriters Assn. Internetional MILTON BABBITT (b. 1916) MILTON BABBITT (b. 1916)
Composer; music theorist; electronic music pioneer; co-director, Columbie Princeton Electronic Music Center MICHAEL BASSIN (b. 1955) Sales executive, Alternative Distribution Alliance FREDERICK BROWN (b. 1955) Entertainment attorney, Werner Bros.
Records, MGM Films
DELOIS BARRETT CAMPBELL (b. 1926) Gospel singer, Barrett Sisters SIDNEY COOPER (b. 1918) Big band and studio musician; member of the Tonight Show Orchestra during the Johnny Carson ere TOMMY CRAIN (b. 1951) Gultarist, Cherile Daniels Bend HAROLD DAVISON (b. 1922) Meneger; promoter; impreserio LEONARD DILLON (b. 1942) Reggee ertist; founder of the Ethiopians JESSY DIXON (b. 1938) Gospel singer/songwriter RICH FITZGERALD (b. 1947) Veteran manager end lebel execut former head of promotion et RSO BOB FLANIGAN (b. 1926) Singer, the Four Freshmen MANUEL GALBAN (b. 1931) Grammy Award-winning Cuban gulta ANTONIO AMBRIZ GARZA (b. 1937) ANTONIO AMBRIZ GARZA (b. 1937)
Teleno music menager
ESTHER GORDY (b. 1920)
Barry Gordy's older sister, known as
"Mother of Motown"; founder of Motown
Historical Museum in Detroit
MARSHALL GRANT (b. 1928) Bassist, Johnny Cash DOBIE GRAY (b. 1940) Singer/songwriter ("Drift Away") ROB GRILL (b. 1943)

TAL HERZBERG (b. 1970)
Record producer; production partner of
Geffen Records chairman Ron Feir
DON HILL (b. 1954) by 1964
Owner, New York (skub Don Hill's
Owner, New York (skub Don Hill's
Singer/songwire; priducted into the
Country Hell of Feme in 2010
THOMAS ILLUS (b. 1928)
Longtime agent, William Morris Endeavor
PHIL KENNEMORE (b. 1953)
Bassilk, YAT
WOOD (b. 1947)
Audio enclineer Audio engineer LLOYD KNIBB (b. 1931) Drummer, original member of the Skatalites DENNIS MAITLAND (b. 1931) Sound mixer ("And Justice for All," "The Prince of Tides")
GENE McDANIELS (b. 1935) Multi-genre singer/songwriter ("Hundred Pounds of Cley," "Tower of Strength") GARY MOORE (b. 1952) Guiterist, Thin Lizzy DARRYL MORDEN (b. 1958) Music journalist, the Hollywood Reporter PAUL MOTIAN (b. 1931) Jazz drummer/composer, Bill Evans Trio MAXIMINO "MAX" MUNOZ (b. 1938) Events promoter for regional Mexican music DWIGHT "HEAVY D" MYERS (b. 1967) DWIGHT "HEAVY D" MYERS (b. 1967)
Rapper/actor/producer, bast-known for his work with Heavy D & the Boyz; former president Uptown Records ROGER NICHOLS (b. 1944)
Seven-time Grammy Award-winning recording engineer, record producer ZIH NGGAWAN (b. 1954) ZIM NGGAWANA (b. 1959)
South African jazz musician
BARBARA ORBISON (b. 1951)
Roy Orbison's widow, menager of Roy
Orbison estate
DAN PEEK (b. 1950)
Co-founder of the band America;

Christian ertist JAY PERLOFF (b. 1958) Veteran Industry sales executive

Founder of New Heven, Conn., club Toad's Place MIKE STARR (b. 1966) MIKE STARR (b. 1966)
Bassist, Alice in Chains
POLY STYREME (b. 1957)
Singer/songwirler, X-Ray Spex
CARLOS TABANOF (b. 1965)
Veteran music merketing executive;
most recently executive director of Feria
Mica Brasil
MARY TARPLIN (b. 1941) Guitarist/songwriter, Motown FAYE TREADWELL (b. 1926) Manager, the Drifters JOHANAN VIGODA (b. 1928) Longtime entertainment ettom for representing Stevie Wonder EDGAR VILLCHUR (b. 1917) HI-fi Innovator, Inventor of the ecoustic suspension loudspeaker JOHN WALKER (b. 1943) JOHN WALKER (D. 1945)
Singer/songwriter, guiterist, founder of
the Walker Brothers
MARGARET WHITING (b. 1924)
Singer ("Baby, It's Cold Outside"), TV and
nightchub performer
DOC WILLIAMS (b. 1914) Country singer; founder of Wheelin Country singer; founder of Wheeling Records ROGER WILLIAMS (b. 1924) Only planist to top the Billiboard pop chert ("Autum Leaves") JOHNNIE WRIGHT (b. 1914) Country singer, Johnnie Wright & the Hermony Girls

Singer, the Grass Roots
CHARLES HAMM (b. 1925)
Author, established American popular
music history es e literary genre





JERRY LEIBER (b. 1933)
Songwriter/producer
Perhaps rock'n'roll's first Shakespeare, lyricist Jerry Leiber took everyday expressions and turned them into rock poetry, while songwriting partner Mike Stoller spun meladifier auch of street maris. Panying nuch songwriting partner mixe stoller spun melodies out of street music. Penning such classics as "Hound Dog," "Jailhouse Rock" and "Stand by Me." Leiber & Stoller helped transform the blues into rock"/n'roll. The transform the blues into rock in fall. The two began their own isbel, Spark Records, after not receiving payment for composing "Hound Dog" for Big Mama Thornton, but they were soon fured to Atlantic Records, where they wrote for the Drifters and the Coasters. Purce they time Lighter \$500fter. Coasters. During this time, Leiber & Stoller also wrote for Elvis Presley, who recorded two dozen of their songs. After leaving At-lantic, they set up shop at the Brill Building and continued writing hits like Peggy Lee's "Is That All There Is" in 1969. Leiber died Aug. 22 in Los Angeles. He was 78.

TEENA MARIE (b. 1956)

R&B singer/songwriter Known for her pitch-perfect vocal delivery and emotionally rich songwriting, R&B singer and Rick James protégé Mary Christine Brockert, who performed as To Marie, broke racial barriers in the late '70s and early '80s as one of few white acts to thrive in the genre. Known as "the Ivory Queen of Soul," her 1982 contract dispute with Motown established the Brockert nitiative, which made it illegal for labels to keen artists under contract without releasing any new material by them. She continued recording up until her death. Teena Marie died Dec. 26, 2010, in Santa Monica, Calif. She was \$4.

NORIO OHGA (b. 1930)

Former president of Sony After giving up a career as an opera singer to join the fledgling Japanese con-sumer electronics maker Sony in the '50s. Norio Ohga eventually rose to president a post he held from 1982 to 1995. In that role, Ohga oversaw Sony's 1989 acquisi-tion of Columbia Pictures (now Sony Pictures) and its entry into the videogan business with the revolutionary PlayStation. Ohga is also credited with spear-heading Sony's development of the CD and its push into music, which included the purchase of CBS Records. A graduate





of the Tokyo National University of Fine Arts and Music and the Berlin University of the Arts, Ohga also served as presid of the Tokyo Philharmonic Orchestra. He stepped down as Sony's president in 1995, but served as chairman and representa-tive director until 2000, and as senior adviser until the time of his death. Ohga died April 23 in Tokyo. He was 81.

PINETOP PERKINS (b. 1913)

Blues musician
A blues planist with an aggressive style and a distinctive voice, Pinetop Perkins played with everyone from B.B. King to lke Turner to Sonny Boy Williams but didn't start recording under his own name until he was in his 70s. In 2010 he herame the oldest G rammy Award winner when he received the best traditional blues album statuette for Joined at the Hip: Pinetop Perkins & Willie "Big Eyes" Smith. Perkins was believed to be the oldest Delta blues man still playing at the time of his death. He died March 21 in Austin. He was 97.

STEVE POPOVICH (b. 1942)

Former head of Cleveland International

Records
After getting his start working at Columbia Records' Cleveland warehouse in 1962. Steve Popovich climbed the ranks at CBS Records to become VP of promotions and then VP of A&R at Epic, which signed Boston, Cheap Trick and Ted Nugent, among others, during his tenure. In 1977, he co-founded Cleveland International Records, which released albums by Ron-nie Spector and Meat Loaf's Bat out of Hell: Popovich died June 8 in Murfreesboro, Tenn. He was 68.

WILLIE DOBEDTSON

Music business insurance ploneer As co-founder of Robertson Taylor insurance Brokers in 1977. Willie Robertson is credited (along with partners Bob Taylor and Ian rance) with almost single-handedly creating the global multimillion-dollar entertainer insurance industry. Born in Dorking, England, Robertson (through RTIB) helped insure an ists for equipment loss and damage as well as show cancellations, and his client list—which included Michael Jackson, the Rolling Stones, the Who, Pink Floyd and Elton John—was one of a kind. In addition to RTIB, Robertson





also co-founded the Nordoff Robbins Music Therapy charity in 1976, and remained on its nittee until his death. Rob ertson died July 9 in London, He was 67.

SYLVIA PORINSON (5. 1936)

Singer/songwriter/producer, co-founder of Sugar Hill Records
The "Godmother of Hip-Hop," Sylvia Robinson first found success as a recording artist in the "50s as half of the duo Mickey & Syl-via—scoring hits like "Love Is Strange"—and later in the "70s as a solo artist ("Piliow Talk"). She co-founded Sugar Hill Records with her husband, Joe, and with the Sugar Hill Gang, released the first commercial rap record, "Rapper's Delight," in 1979. Sugar Hill became the dominant label in hip-hop's early years, cementing Robinson's legacy. Robins Sept. 29 in Secaucus, N.J. She was 75.

PETE RUGOLO (b. 1915)

Arranger/composer At one time chief arranger of the Stan Kenton Orchestra and, later, music direc-tor of Capitol Records, Pete Rugolo was a Grammy- and Emmy Award-winning arranger/composer who produced Harry Belafonte's early pop work, signed the Miles Davis Nonet and was instrumental in securing the release of the Davis classic Birth of the Cool. Rugolo also recorded his own music and wrote arrangements for artists like Nat "King" Cole, Dinah Washington and Mel Tormé, as well as TV themes including "The Fugitive" and "The Thin Man." He died Oct. 18 in Sherman Oaks, Calif. He was 9S.

GIL SCOTT-HERON (b. 1949)

Musiclan/poet
A self-described "bluesologist," Gil Scott-Heron fused soul, jazz, percussion and politi cally charged poetry into a potent mix that made him a powerful voice of black protest culture of the '70s and laid the foundation for early hip-hop. Born in Chicago in 1949 and perhaps best-known for his 1970 song "The Revolution Will Not Be Televised" (from debut album Small Talk at 125th and Lenox). Scott-Heron recorded more than a dozen a burns throughout his career, including 2010's I'm New Here, his first release in 16 years. He also wrote several books, including "The Vulture," a murder mystery published in 1970 when he was 19. Scott-Heron died May 27 in New York. He was 62.



PHOEBE SNOW (b. 1950) Singer/songwriter Born Phoebe Laub, bluesy singer/song-

writer Phoebe Snow skyrocketed to fame in 1974 thanks to her chart-topping hit "Poetry Man," from her self-titled debut. Critically acclaimed, she was nominated for a Grammy Award for best new artist in for a Grammy Award for best new artist in 1975, but soon faded from the spotlight as she shifted focus to caring for her disabled daughter, only occasionally releasing al-bums through the years. Snow died April 26 in Edison, N.J. She was 60.

AMY WINEHOUSE (b. 1983)

Singer/songwriter Born in the Southgate section of London, singer/songwriter Amy Winehouse rose to fame on the strength of her fusion of rock, pop, soul and jazz. She began writing music in her early teens and inked a record contract with Island/Universal and a publishing deal with EMI at the age of 18. Winehouse released two albums during her brief career, Frank (2003) and Back to Black (2006)—the latter selling more to black (2006)—the latter selling from than 2.3 million units (according to Nielsen SoundScan) and winning five Grammy Awards in 2008, including song of the year for "Rehab," While her public battle with drugs and alcohol captivated the press and fans, Winehouse, working with producers Salaam Remi and Mark Ronson, crafted a distinctive sound and helped usher in a new wave of British singers that included Adele and Florence Welch of Florence & the Machine. Winehouse died July 23 in London. She was 27.

ANDY WOOD (b. 1917) Founder of Dot Records The racial-barrier-breaking producer

and founder of Dot Records, Randy Wood launched both Fats Domino's and Pat Boone's recordings of "Ain't That a Shame" to the top of the charts in 19SS. The label also produced Boone's record-ings of songs by Little Richard and Ivory Joe Hunter, exposing black R&B to a white audience. Wood died April 9 in San Diego. He was 94

Written by Jeff Benjamin, Jon Blistein, R.J. Cubarrubia, Maggie Doberty, Benjamin Meadows-Ingram, Chris Payne and Maria





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BILL BOARD COM

Purely a consumer play, Billboard.com attracted 11.2 million unique visitors in November, surging 45% from 7.7 million during the same period last year, according to Google Analytics. Spurring these sharp gains were the addition of mobile platforms and the debut of new features like fashion blog the Hook and the 615 country music blog. And there was the continued draw of benchmark programming on the site like R&B/hip-hop blog the Juice, the weekly Mashup Mondays video features, the Tastemakers live performance video series and the expert analysis of Billboard airplay and sales charts by associate director of charts/radio Gary Trust and associate director of charts/retail Keith Caulfield. And we just launched the weekly live online music news show "TMI: The Music Insider," hosted by former MTV VJ Downtown Julie Brown-check it out every Thursday at 3 p.m. ET/noon PT.

Billboard's round-the-clock source for the latest breaking music business news experienced steady traffic growth in 2011, with unique visitors up 47% in November from the same period last year, according to Google Analytics. Billboard.biz readers were the first to read of Enrique Iglesias' decision to pull out of Britney Spears' North American tour, Sylvia Rhone's departure from Universal Motown, Epic Records' plans to hire Tricky Stewart as its head of A&R and Mattel's plans to create a one-of-a-kind Nicki Minaj Barbie doll for a charity auction. Exclusives like these, as well as expert analysis by Billboard's experienced roster of journalists, keep the most influential executives in and around the music business visiting the site throughout the day.

BILL BOARD MUSIC AWARDS TO TRUMP: YOU'RE FIRED After a nearly five-year absence, the Billboard Music

Awards returned May 22 with a vengeance, featuring electrifying performances by Beyoncé, Rihanna, Britney Spears, Pitbull, Nicki Minai, KeSha, Ne-Yo, Neil Diamond and other stars at the MGM Grand Garden Arena in Las Vestas. The awards show honored the industry's hottest recording artists based on their chart performance, touring prowess and social and streaming activity as chronicled in Billboard magazine and on Billboard.com.

The result was the year's most entertaining music awards show and a major prime-time ratings hit with the live threehour ABC telecast drawing an average audience of 7.9 million viewers, according to Nielsen, and drawing more viewers than any other program from 8 p.m. to 9:30 p.m., including the season finale of Donald Trump's "Celebrity Apprentice" on NBC.

BILLBOARD CONFERENCES

Pillboard colidified its stand ing as a producer of mustattend conferences on the music business. All of the brand's key industry gatherings posted attendance gains this year, with the Billboard Touring Conference & Awards drawing a record

turnout the Billhoard Latin

Music Conference & Awards attracting its largest audience since 2006 and the Billboard Country Music Summit theld in conjunction with the Country Music Assn.) topping registrations at last year's inaugural event.

In addition, the newly launched Billboard FutureSound conference in San Francisco pulled in a capacity crowd of top decision-makers from labels, music publishers, venture capital firms, digital music companies and startuns, "#FutureSound was the best conference I have been at in ages," tweeted Jon Vanhala, senior VP of digital, brand integration and new business for Universal Republic and Island Def Jam Music Group.

SUMMER MUSIC BLOWOUT

On Aug. 11, Billboard hosted its first Summer Music Blowout concert at Pier 36 on Manhattan's Lower East Side for thousands of

passionate music fans. Rather than advertise the event through the usual channels, Billboard emburked on a tangeted promotional campaign to get the word out to fans, tastemakers and industry influencers. Fans signed uponline for the show and received a mobile ticket. The day prior to the event, text messages were sent to those who downloaded the ticket, revealing the "secret" location of the concert, which featured performances by Swizz Beatz, LMFAO, DI Homicide. Estelle and Billboard Music Awards battle of the bands contest winner Gentlemen Hall

WOMEN IN MUSIC

With twice as many nomina tions as last year Billhoard's annual ranking of the top 30 female executives in the music business was exnanded this year to 40 factus ally 41 due to a tiet. Atlantic COO Julie Greenwald once



SWIFT and MINAJ

again topped the list. To honor these powerful decision-makers, Billhoard hosted its annual Women in Music event at a Juncheon on Dec. 2 at Capitale in New York, with a press-packed red carpet attracted by the presence of two special honorees: Billboard Woman of the Year Taylor Swift and Billboard Rising Star Nicki Minai.

In addition to the day's honorees, the event was attended by other top industry power brokers like Warner Music Group chairman/CEO of recorded music Lyor Cohen and Sony/ATV Music Publishing chairman/CEO Martin Bandier, as well as prominent media figures like NBC News' Hoda Kotb, "Good Morning America" host Robin Roberts (who conducted an onstage interview with Minail and former "CRS Evening News" anchor Katie Couric (who interviewed Swift)

Other highlights from 2011: the second Billboard Japan Music Awards at the Tokyo Midtown complex in February, the debut of the Billboard K-Pop Hot 100 in August; the renewal and expansion of Billboard's partnership with Telemundo, which included the launch of the Billboard Mexican Music Awards in October; the debut of the Billboard Top 40 Update newsletter in November; and the rollout of Billboard chart apps for the iPhone in February and Spotify in November.

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